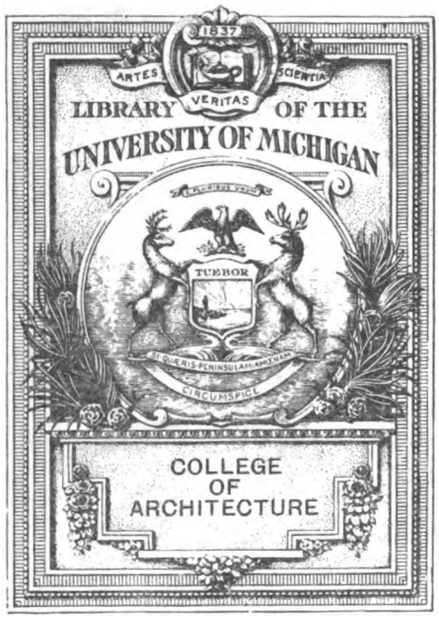
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GOOD FURNITURE

Magazine of Furnishing & Decoration



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JULY-DECEMBER, 1922

EVERYTHING FOR THE BEAUTY AND COMFORT OF THE AMERICAN HOME

THE DEAN-HICKS COMPANY - PUBLISHERS - GRAND RAPIDS, MICHIGAN

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GOOD FURNITURE

Magazine of Furnishing & Decoration



July 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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"The Line of Appeal"



Achievement

Our new line has created such marked and favorable comment that we confidently expect many repeat orders.

We now have a line of patterns ranging from plain, neat productions, charming in design and richly finished, to elaborate creations beautifully polychromed.

The attainment of distinctive character in every piece has resulted in our product being called "The Line of Appeal."

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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Suite No. 629

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS MICHIGAN

Worthy of America's Fine Dining Rooms

The quiet elegance and inherent richness of this suite accords, we believe, with the growing preference for worthier household appointments.

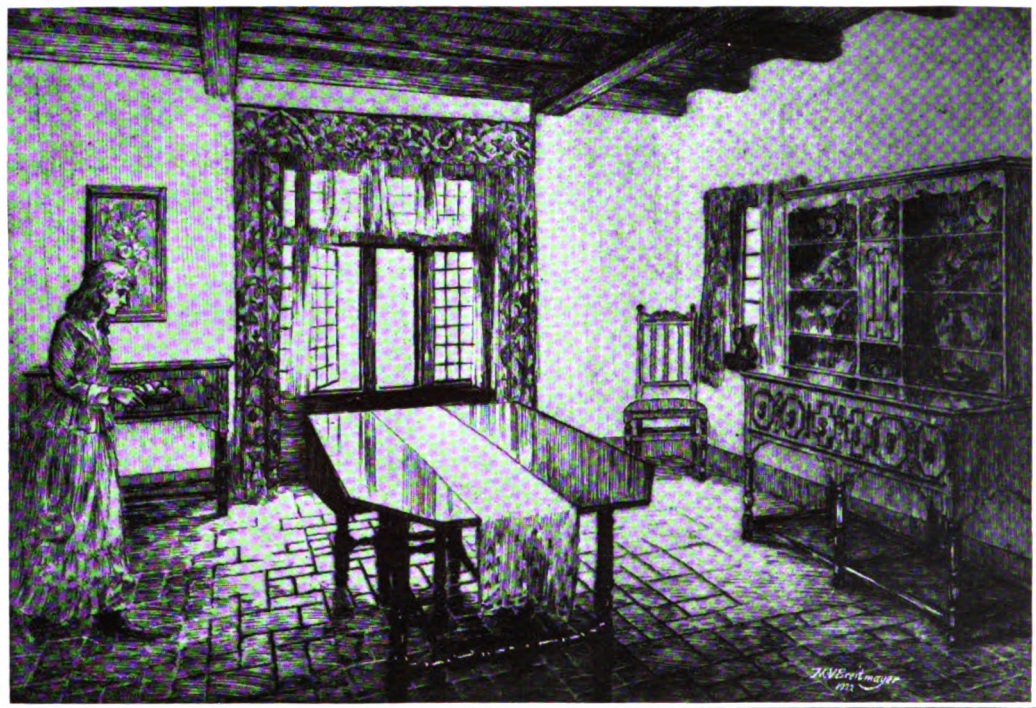
The influence of the classic Louis Seize is visible in the delicate carved details, in the tapering legs, the bowed ends of the cabinets, and the oval chair backs. The group is all mahogany, with lovely burl panels. The finish is our Claremont Mahogany, a deep, warm tobacco brown that acquires increasing warmth and beauty with the passing years.

This suite has been highly favored by our dealers, whose ideals of craftsmanship coincide with ours, and who value not lightly their exclusive Grand Rapids Chair franchise.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture

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In the Successful Production of Period Furniture the Designer has a Keen Appreciation of the Spirit of the Time as well as an Understanding of the Motifs Employed. Nicety of Judgement is Required to so Perfectly Interpret the Spirit of the XVII Century Craftsmen.

Phœnix Furniture Company.
Manufacturers
Grand Rapids, Mich. Michigan.

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CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:
Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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Michigan Chairs



We have made so complete a study of craftsmanship in the production of chairs, including style, size, material and shape, that we can produce one type of chair as readily as another. Nevertheless, the demand for better grade Michigan Chairs steadily increases.

MICHIGAN CHAIR COMPANY

Grand Rapids, Michigan

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BED ROOM furniture must be designed with a distinct appreciation of how it will appear when assembled in a modern bed room. Widdicomb suites are beautiful in units, nevertheless they appear much more attractive in proper surroundings. Turn to Page 110 of this magazine and see the above suite in a charming interior.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U. S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

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The discriminating dealer knows our productions by the hallmark of exceptional character, found in every piece of our large line.

Everything for the Living Room, Library and Hall

at Moderate Prices

Grand Rapids Furniture Shops

840 MONROE AVE.,

GRAND RAPIDS, MICH.

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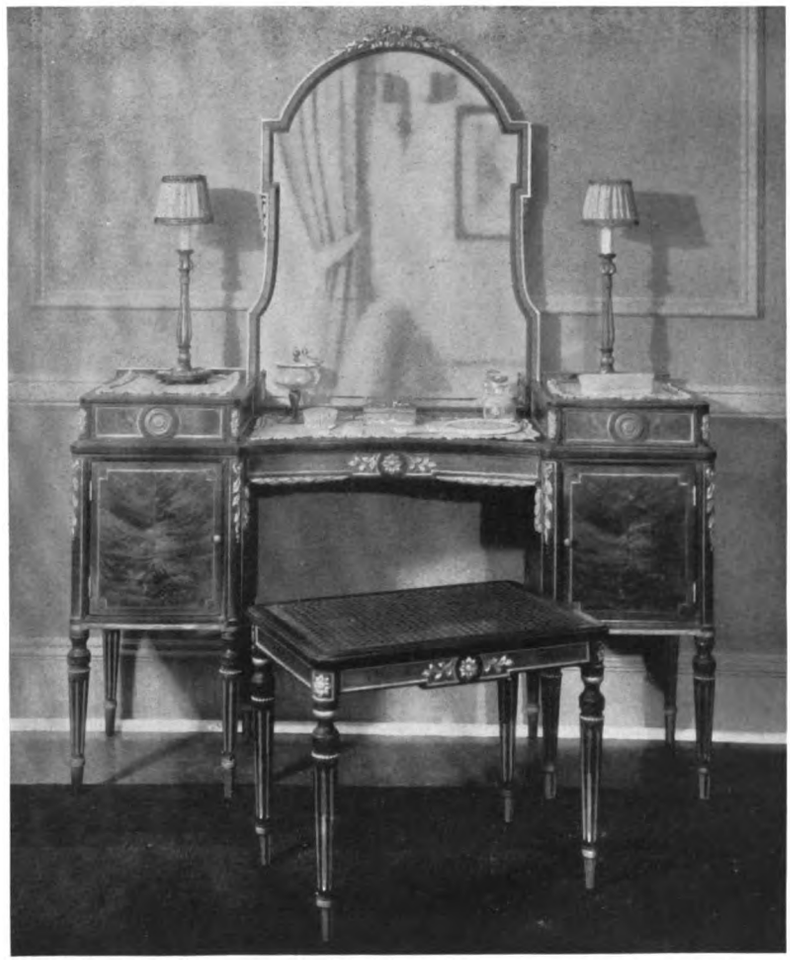
The success of our line may be attributed to several causes. This is certain, however, that for individuality of design, and exceptional value, our line is unexcelled.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

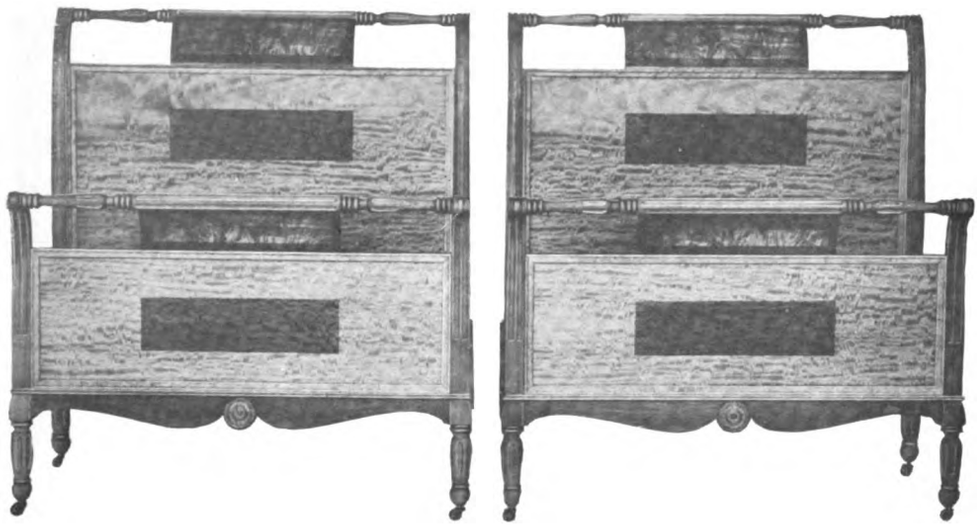
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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



DESIGNED BY T. H. Hamby

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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There is a group of Stickley Furniture for a room in every home

AMERICA'S FAVORITE STYLE

"Quaint American"

An advanced type of Colonial Furniture. The genuine American Style developed to present-day perfection. A National style suitable for every American home.





B-224



THE STICKLEY PLAN

Chapter V

The awakening of the American people to a desire for imperishable beauty in furniture for the home, together with the problem presented in the reduced size of most modern interiors, is responsible for the Stickley idea.

"Quaint American" Furniture embodies much more than a style, although it might very well be designated Sheraton Colonial of improved New England Colonial. The most important feature of Stickley Bros. Quaint American Furniture is found in the unlimited number of harmonious groupings which can be assembled and the wide range and distinctive types of color effects obtainable.

Any kind of color effect can be produced, and any type or size of interior can be furnished through selection of groupings and choice of decorative scheme.

The Stickley plan has entirely done away with "sameness" in suites and has introduced the more satisfactory method of "harmonious variety in mated groups."

The plan applies equally well to Sun Room, Living Room, Dining Room, Breakfast Room and Apartment Rooms.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company
Grand Rapids, Mich.

There is a group of Stickley Furniture for a room in every home

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FIELD QUALITY

CANTERBURY

DECORATIVE FABRICS



Exclusive Selections from the World's Best Productions

MARSHALL FIELD & COMPANY

Manufacturers and Distributers of Standard Merchandise

CHICAGO

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FURNITURE OF QUALITY,
ATTRACTIVE AND REFINED,
FOR THE DINING ROOM



LIFE TIME FURNITURE

LIFETIME FURNITURE is building a valuable public esteem for dealers who handle the line. Our present success is simply the result of previous dealer success in retailing our product, and the character of our new patterns assures increased future business.

Individually or collectively LIFETIME patterns are examples of character and quality in design and construction.

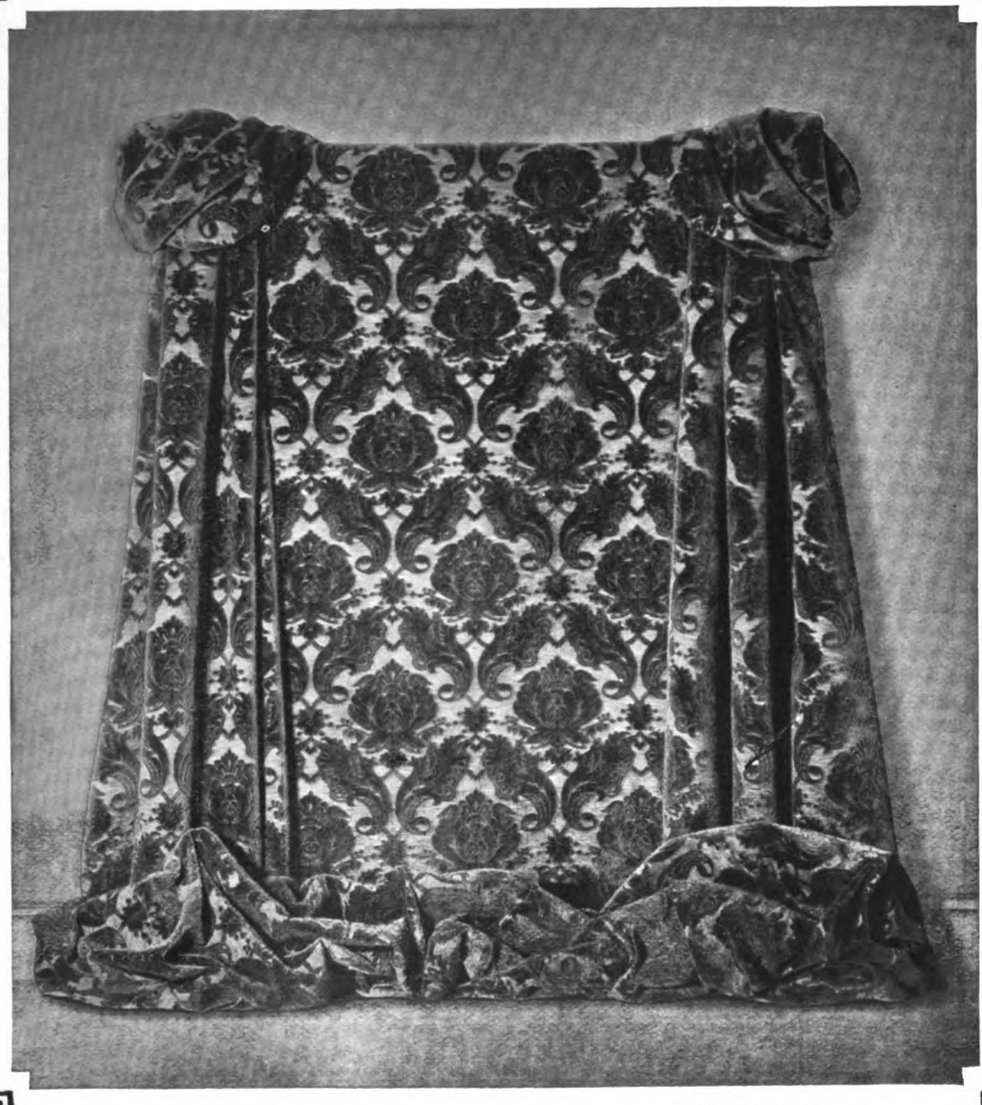
Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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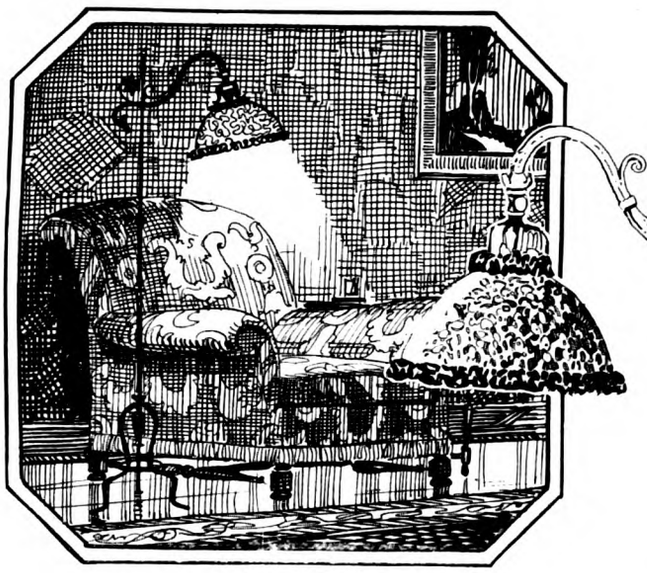
The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.

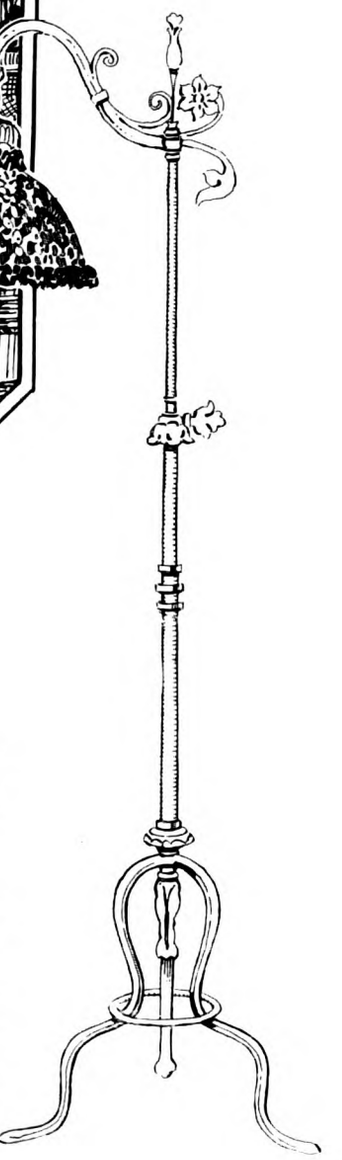


RAEBURN VELVET

This new design in velvet has been brought out in a number of distinctive color combinations

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A Lamp Season That Lasts All Year

DEALERS who sell Almco Lamps tell us that their lamp department knows no season. The mere announcement of a sale of Almco Lamps brings a crowd, no matter what month it is held.

One of the big reasons for the tremendous popular demand for Almco Lamps is our year-'round advertising in the most important newspapers of the country. Dealers who tie up to this advertising by featuring Almco Lamps in their advertising are rapidly building up a large and profitable lamp business.

We have developed a number of interesting selling helps for the use of dealers. Our sales plans have proved most successful. We will gladly give you these plans on request.

ALMCO LAMPS

136

Art Lamp Manufacturing Company
CHICAGO

Wholesale Display Rooms: 1435 South Wabash Avenue, Chicago
306 Fifth Avenue, at 31st Street, New York

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If Every Customer

—could visit our display rooms and *see* the alluring drapery and upholstery fabrics we are showing—an almost endless variety in which character and dignity as well as exquisite beauty are combined—we could not supply the demand.

Every fabric we carry must possess more than mere beauty and quality—it must have those characteristics which *appeal to public taste* to be readily salable.

It is not possible for all customers to visit our display rooms, but it *is* possible for them to see and examine these exceptional fabrics, and to this end we will gladly submit samples.

We will be glad, too, to send our new catalog of cabinet and drapery hardware to those who are interested.

Write today

LUSSKY, WHITE & COOLIDGE, INC.
65 to 71 West Lake Street
Chicago

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PERU CHAIRS

The Many-Sided Activities Of Thomas Sheraton

Despite his wonderful ability, Thomas Sheraton never achieved great material success. This is often ascribed to the diversity of his activities; for he was at once designer, cabinet-maker, author, publisher and preacher.

Yet so brightly burned the flame of his genius that his name will be perpetuated so long as furniture is made. Never has the beauty of simplicity been better interpreted than by Sheraton.

In Peru Chairs the style of Sheraton is finely preserved for this and future generations. But the Peru Chair Works has profited by the mistakes, as well as by the success of the master designer. Here but one type of furniture is made—chairs. And these we try to make supremely well.

As a result, every Peru Chair is proof that true artistry and real craftsmanship can be had in furniture of moderate price.

Peru Chair Works

Peru Indiana

"The End of the Search for Better Chairs"



3167R



3167B

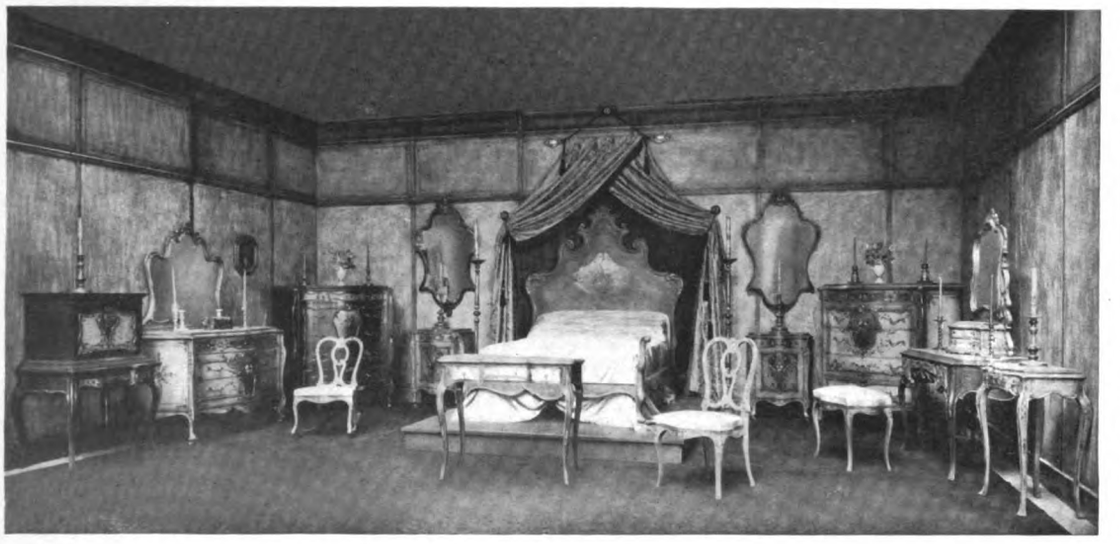


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Chairs of distinction for the Dining Room, Bed Room, Living Room and Hall

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GRAND RAPIDS MICHIGAN
FURNITURE CO.



ROYAL VENETIAN
XVIII CENTURY DESIGN

MANUFACTURED BY

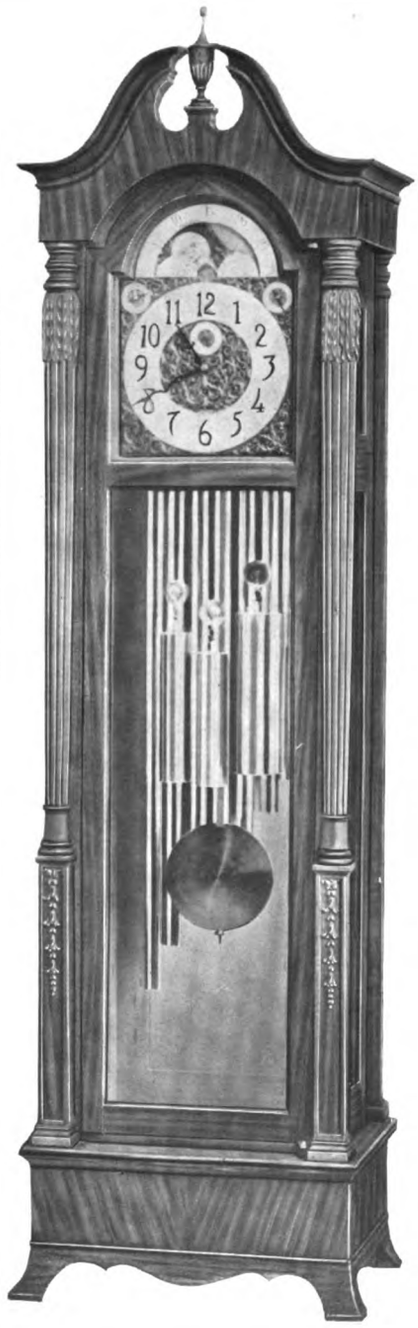
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GRAND RAPIDS, MICHIGAN

LARGEST·MANUFACTURER·OF·BEDROOM FURNITURE·IN·THE·WORLD

1880 1922

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THE dials of Colonial Clocks are naturally designed to match the classic beauty of the cases. The numerals stand out against backgrounds of brass, enriched by etching and engraving. Silvered circled hour rings and hand-painted moving moon wheels add light and color to the ensemble. In the home of its owner, the face of a Colonial Clock, grown familiar through years of association, takes on something of the charm and cheer radiated by a valued friend.

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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STROHEIM & ROMANN

New York

We Announce

Our removal to more spacious
and convenient quarters at

730 FIFTH AVENUE

where we will continue to accord our
patrons the courtesy and the service which
have so greatly contributed to our success.
We appreciate the patronage of our
clients and assure them that it is ever
our earnest desire to co-operate in their
selection of Upholstery and Drapery
Fabrics of Distinction.

JUNE 1922

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IMPERIAL TABLES



Many a bewigged and powdered gallant of the French Court penned his billet-doux on such a kidney desk. No. 414.

Enriching the American Living Room

THE living room is the center of the modern American home. Here gather the family in hours of leisure. To the enrichment of the living room, Imperial has devoted a goodly part of its creative efforts for many years.

Typical of the Imperial productions to be found in American living rooms from coast to coast is the kidney writing table above. This is an impressive creation in both walnut and mahogany. The fine detail, hand-carved, is from the French Renaissance. Of conspicuous interest are the rare inlays of burl figure animating not only the drawer faces, but the sides and back as well. Noteworthy, too, is the unusual trefoil stretcher.



IMPERIAL FURNITURE COMPANY
GRAND RAPIDS

Makers of Davenport Tables, Library Tables, Apartment Dining Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries, Occasional Tables and Odd Pieces

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GOOD FURNITURE

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Wm. Laurel Harris, Contributing Editor — W. G. Watrous, Merchandising Editor
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L. I. Nowlin, Assistant Editor

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Furniture of Distinction

In every piece of Royal Furniture is the same distinctive artistry, quiet elegance, and positive individuality.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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Publicity Helps Popularize the Better Homes Movement

The June and July furniture markets are having a wonderful stimulating effect on the National Better Homes Movement.

Buyers, who attended the markets, sensed the great importance of this movement through the reports of dealers regarding successful Better Homes exhibits that have been or about to be held or are being planned in many cities in all parts of the country.

The Better Homes Movement is creating a public buying state of mind that has turned the attention of home owners into a desire for better home surroundings and living conditions and is giving them a fuller knowledge of good furniture.

Dealers realize that the great public force, which is now behind this popular and worthy idea and is seeking education in home furnishings, home arrangement, will turn to and depend upon that agency which will bring it greatest enlightenment—newspaper publicity.

Merchants are also not overlooking the fact that, by the coordination these forces and their own sales are increasing, their stores are assuming a new interest for customers and a general awakening to the Better Homes spirit is placing the furniture industry on its proper level, among those higher things that inculcate getting the fullest enjoyment out of the home.

Publicity is the foundation of the Better Homes Movement and the newspapers form the arch into which the keystone of success can be set by a united effort behind the movement if the merchants will only ask for the dissemination of authentic information regarding home furnishings which the public now seeks. Newspapers are willing to aid the movement, eager to print timely articles on Better Home subjects. Go to your local publishers and ask for that cooperation.

GOOD FURNITURE MAGAZINE, the pioneer of the Better Homes Movement, will assist the merchants and newspapers by furnishing publicity and advertising material that is authentic, intelligent and helpful to the public and profitable to both the tradespeople and the press.

Dealers, prove that you have a real interest in the trade and industry which you represent, and in the Better Homes Movement especially, by asking your local newspapers for publicity support. Then write us. We will help you.

See pages 60 and 61 of this issue.

GOOD FURNITURE MAGAZINE

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GOOD FURNITURE MAGAZINE
CURRENT TOPICS
Published Monthly to Promote Higher Standards in Making & Selling Modern House Furnishings
July 1922

CURRENT TOPICS— OF TRADE INTEREST

THE question now is: Are we set for normal fall business or another period of price inflation?

Prices in all basic industries are rising rather than falling with production nearing the 100 per cent mark—

The Outlook

The building industry in particular is in an enviable condition, improving indirectly the long string of related industries in the construction and furnishing field—

Crop prospects are excellent, except in scattered localities—

The textile and coal strikes are likely to stiffen prices in these commodities rather than operate otherwise—

In short, economic journalists and scientific students of trade development are predicting with assurance that a decided upturn in business is due to come with the fall, *if* nothing unfavorable happens meanwhile.

This summer will see continued trade fluctuation, as conditions are still unbalanced in a number of industries which continue to consider this their off-season. However, increasing efforts to do away with strictly seasonal buying and selling and encourage business of twelve-month interest, will make the present summer one of more general business activity than usual.

As a significant phase of better business, Dun's Review points out that the commodity market is shifting and is no longer a hard-and-fast buyer's market. In fact, "while competition for business is still keen in different lines, the initiative in most transactions is no longer with the seller, and pressure for deliveries has become sufficiently urgent in certain instances to result in premiums being established on quick shipments."

With all these promises of good business, there is continuous need for manufacturers and retailers to hold steady, be liberally conservative in buying and aggressive in selling. The warning is also given a too rapid raising of prices; first, because of the sensitiveness of the buying palate, and second, because of the actual lowered buying power of workers in certain industries due to constant and inevitable wage reductions.

Throughout the country, states a recent Chamber of Commerce bulletin, there still prevails conservatism and caution, and a plentiful faith in the return of prosperity in the near future. The feeling is one of quiet and conscious conviction that, despite the problems, both foreign and domestic, which encompass us, and which we have always with us, if the crops fulfill their present promise, next fall will find us well on the way to far better and more normal times.

THE summer furniture markets generally provide a good barometer of business psychology for the entire home furnishings industry. The livest manufacturers show their latest goods there and the livest retailers inspect and buy for autumn and winter delivery, according to their needs and state of mind.

Furniture Industry Thinking Sanely

The manufacturers and retailers who do not take part in the summer markets are nevertheless keen to learn how the markets have fared and what has been the general trend of thought. As we write, the summer furniture markets have closed their first two weeks and what transpires during the remaining two weeks will not materially alter what has been accomplished.

The summer furniture markets of 1922 are admittedly the sanest the furniture industry has ever known. This opinion is voiced, to a man, by the keenest and most experienced among both manufacturers and retailers. Never in the history of the industry have both buyers and sellers faced their respective problems more squarely or with greater mutual forbearance and a sincerer feeling of community of interest.

Slowly but surely is the furniture industry forging that claim of solidarity of business interest which is going to raise it, in the years to come, to the level of public recognition and service it should rightfully occupy. True, the millennium has not arrived in the furniture industry nor is it in sight, but sane, constructive thought on the part of the leaders among the manufacturers and the retailers is bringing about a wholesome business philosophy which places service to the public above any narrow, selfish, temporary advantage.

TO HAVE crystalized this thought in the furniture industry means much for its future. When thousands of men engaged in the same business have sincerely come to believe that putting to practice the golden rule is the business policy on which they prefer to build, that industry is in line for uplift of a most practical kind. Such business brotherhood, however, does not make it easier for the self-satisfied, the slothful, the dishonest, the weak. The struggle of the survival of the fittest is not to be less hard. Competition remains, but it becomes cleaner and the rewards for performance greater and more worthwhile.

The New Buying and Selling Focus

In furniture seasons gone by, this remark has been

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common among manufacturers: *"We make our furniture to sell,"*—meaning thereby furniture to sell to the retailer. Now the manufacturer's philosophy has been so far revised that, more and more, he is trying to make furniture with which people prefer to live in comfort and with some degree of mental satisfaction.

The retailer's market attitude in the past has been very largely: *"How much could I sell that piece for if I had it in my store?"* He repeated this question to himself mentally as he viewed each new piece of furniture in the sample exhibits and always subtracted from his mental figures the prices on the manufacturer's samples. The samples with the biggest margins for him were the ones he bought.

That method worked pretty well for a long time but of late it has worked not so well; now it doesn't seem to work at all and the retailer is convinced it is unreliable altogether.

So what does he do about it? Simply this. He gets himself a new pair of glasses and looks at the goods offered at the markets, through the lenses of his public, the folks back home who have confidence in his store, and he says to himself: *"Is this the sort of furniture the home folks want? If it is, they will buy and my store is the place where I want them to look for it."*

Compete—Not With Ourselves But Other Industries

OF COURSE, the keen merchant has his eye peeled for prices—comparatively considered. He must know what his customers will and can afford to pay for their furniture but his first consideration is to be sure he has what they want.

Of course, the keen merchant doesn't assume that his customers will buy all the furniture they should have when other merchants in his community also have goods that the public likes or can be persuaded to like, just as well as or better than furniture. He realizes that he must convince people that they should spend more for furniture, not because the price is low but because the service is enduring and means so much in the sum total of a happy home and proper influences for the children.

And here is the point where the manufacturer and the retailer in the furniture business are perceiving their common interest. They are realizing that they must actively get together and show the public what a fundamentally valuable service their goods render and why, therefore, the public should and can profitably expend for furniture a proportionately greater percentage of the family income and revise its budget accordingly.

In other words, furniture men are now convinced that their real competition is not among themselves but with other industries that draw away the family's attention from the greatest institution in the world, the home. By competing among themselves, furniture men have been contending merely for their individual shares of a business much too small in the aggregate. By uniting their strength and competing with other industries for a larger aggregate furniture business, they see that the individual share of that larger total is bound to be larger, competition within the furniture industry remaining.

Summer Market Trends

"ALL that being so, how were summer furniture markets affected? You haven't said a word about what styles are popular and whether much business was done and what the outlook is for distribution this autumn and winter."

The saneness of the summer furniture markets was plainly reflected in the conservatism of the new designs as a whole, in the care with which the buyers studied the relative merits of competitive lines and the sureness with which those of better design were given the preference, sometimes in the face of higher prices. The usual market gossip about certain styles being most popular was strangely absent and the usual period labels much less in evidence. Never before have the furniture designers had a freer hand and done better work. There was an absence of freak designs, less painted decoration, more inlaying of precious woods, better hardware and an increased use of carving in many places. The tendency to eliminate the heavier pieces was conspicuous. The conviction seems to be growing that people prefer compactness, lightness with durability and sensible variety in their furniture, even in such furniture as is intended to be used *en suite*. The days of the suite, in which all the pieces are practically identical in contour and ornamentation, seem numbered.

The retail furniture business is preparing for a large autumn and winter distribution of furniture—if the summer markets are an indication—of which a large share will go into new city apartments and suburban and country houses now building. The great majority of these new homes will be planned with an eye single to economy of space, to labor saving and with elimination of rooms not actively used.

Building costs have receded somewhat but the average sizes of the rooms will be smaller than they were in pre-war days. That means smaller furniture that loses none of its practical value and, in many cases, furniture that can do double duty in dining and living room or sun room and bed room or hall. China closets seem to be disappearing, while dearth of closet space in bed rooms is giving more prominence to chests-of-drawers, chifforobes and wardrobe pieces.

In the main, current American furniture designers still prefer the English seventeenth and eighteenth century modes but Italian and French pieces are also receiving attention and being grafted on to the English stock, with here and there an evidence of Spanish taste intermingled. This merging of design tendencies borrowed from bygone European days and peoples, is a very subtle matter and one in which only the student of design really feels at home. Suffice it for the intelligent furniture buyer or salesman to train his eye to pleasing proportions, contours and tones and so to appreciate good design and point it out to the public. There is no better known school of experience than the wholesale markets where the retailer can acquire such appreciative power, because there he can select by comparison, from the thousands of designs shown, what is best for his use. The only pity is that the retailers' salesmen are not given greater opportunities for such study by occasional market trips. The expense involved would prove a dividend-paying investment. Retailers who have tried this method of helping their salesmen educate themselves, are authority for this statement and it is to be hoped other retailers will take notice.

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RETAIL textile men are basing trade prospects in the future on the need of the public to buy draperies and rugs. The need is prompted by the present worn-out condition of these articles in several million homes. For more than a year now, this need has impelled buying, and to such an extent that the National City Bank of New York finds it pertinent to remark that "the most potent factor in the revival of trade has been this exhaustion of stocks, the wearing out of things in use, bringing consumers to the necessity of coming to market to supply their wants."

To Replace Goods Worn Out

However, it is also pointed out that consumers, like the famed Mrs. Gilpin, "have a frugal mind." Yet withal, this frame of mind is not too favorable to cheap and worthless bargains. In fact, it rather favors good goods, provided they are priced right. Accordingly, now is the time to get the public to buying goods of a little better quality than formerly. The propaganda started during and after the war by the shoe makers and dealers, urging the public to buy good shoes that would last long, applies with equal strength to the home furnishings industry.

This fact the textile and furniture men have already grasped in the large, but it is possible to push this to more concrete conclusions. As one expert advises, "Sell your customers better things, but don't try to oversell them. Then you have planted good seed that creates desire and need for other pieces that they will plan to buy in the near future. This helps solve the problem of repeat business, keeping the customers coming back for more goods, with the thought that their homes are never completely furnished but should grow in beauty year by year. In this era of widespread furniture and textile buying, it is well not to try to stock customers to a saturation point at once; better to sell them as high class merchandise as possible, and keep them coming back for more, as they can afford to pay for it."

BUSINESS prophets selling us on the proposition that we are now enjoying a state of things-as-they-ought-to-be, more nearly than for many months past, use construction figures as one strong talking point. They quote building permit figures at a gratifying rate, and seek to equalize the stiffening price of building materials with the lowering of freight rates, in an effort to prove that building will continue for some time at about its present price level and production speed. The oratorical rally around the actual need of home and industrial building, for it is now estimated that the nation is facing a fifteen billion dollar shortage in delayed construction.

The Healthiest Note in Building News

Still more encouraging, however, is the action recently taken within the construction industry itself, to make this great building program one of efficiency instead of wholesale waste. To this end, the American Construction Council has been organized, with Franklin D. Roosevelt as chairman, to act as national director of the organization. All elements of the construction industry —architects, engineers, general contractors, manufacturers, materials dealers, representatives of Government bureaus and public utility departments—including 250 associations—have joined in this concerted movement to eliminate duplication of effort. Through coordinated action, organizers of the national council expect to bring about tremendous improvements in the conditions within the industry, and more effective effort in providing the nation with better homes, in return for their construction expenditures.

This action is distinctly in line with the times. The day is past when quantity production, at any cost, is the goal. Instead, large scale production must follow the lines of an intelligent efficiency program, else it will throw itself open to criticism and public distrust. Recognition of this fact, through the formation of a national council is one of the most healthy signs of a rosy future for the building industry. The home furnishings industry can also heed this sign with profit to itself.

THE Grand Rapids Furniture Manufacturers' Association is openly seeking a readjustment of freight classifications and reductions in railroad rates that will help restore normal traffic conditions.

Grand Rapids Urges Reform of Railroad Management

To begin with, the Association adopted a set of resolutions at its weekly meeting on May 31st, which it has submitted for attention to Congress, the interstate commerce commission, the legislature of Michigan, the Michigan public utilities commission and other proper public officials.

The plea of the Association is that the recent cut provided by the interstate commerce commission has only half satisfied industry and the public. This must be followed by another cut in rates, and only by more efficient organization within the railroad industry can this be brought about. Wage cutting is only a distress method of decreasing expenditure, compared with economies in operation methods which could and should be effected. In fact, it is the need for better railroad management which the Association particularly stresses.

The resolution which forms the first step in the Association's campaign for lower rates advocates the elimination of city ticket offices, freight solicitation, elimination of unnecessary passenger trains and a combination of routes of both freight and passenger service. It suggests a centralization of authority and an equalization of service. It recommends a radical change in tax assessment of railroads, collected by the United States and rebated to the states on an equitable plan. Laws are asked for, governing rates and tariffs which should become effective 30 days after enactment, and remain so until declared unreasonable by a properly constituted court.

The plan is to organize the state of Michigan first and then extend the demand for a sweeping reorganization of railroad transportation business all over the country. The committee in charge of the campaign consists of Charles R. Sligh, Sligh Furniture Co.; D. H. Brown, Century Furniture Co.; and Robert W. Irwin of the Robert W. Irwin Co. Members of the Grand Rapids Association believe these resolutions to be of vital importance, and hence urge other members of the industry to aid them in pushing these suggested reform measures to realization. As stated, the Association is fighting for better freight rather than lower passenger rates.

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Traveling Salesmen For Lower Passenger Rates

THERE are 22 per cent fewer traveling salesmen employed now by representative houses in the various industries than before the war, according to a comprehensive survey just completed by the National Council of Traveling Salesmen's Associations, Inc.

In addition to cutting down the number of salesmen, many of the big industrial institutions have reduced the length of road trips. Firms are unanimous in their reasons for this step. High transportation rates, aggravating the uncertain industrial conditions, have compelled them to curtail their investment in road men; and until transportation rates lower, promotion work by road men must remain curtailed.

Accordingly, in an effort to launch a nationwide campaign for reduced transportation charges, the National Council has called a Convention of the members of twenty-eight affiliated organizations, to be held in Cincinnati, October 9th-11th. An attendance of approximately 5,000 delegates is expected. Traveling salesmen's organizations not affiliated with the National Council are invited to attend.

"We plan to reach every nook and cranny of the country with our appeal for transportation rates commensurate with the new price era," Managing Director Herbert L. Schamberg states. "We plan to push our fight for an Interchangeable Mileage Bill. A bill authorizing the issuance of this has already passed the Senate and is now under consideration by the Interstate and Foreign Commerce Committee of the House.

"The National Council is also sponsoring a measure providing for the elimination of the Pullman surcharge. Bills have already been introduced into both houses of Congress."

Chair Business Best in Two Years

DEFINITE improvement is noted in demand for all types of chairs, and the answer is not one of price alone but of selling energy, according to manufacturers present at the Second Quarterly Meeting of the National Association of Chair Manufacturers, held June 9th at Cleveland, Ohio. The reports of those in attendance indicated that during the past two months, shipments were in excess of production. Therefore, there is no accumulation of stocks with the manufacturers.

The tone of the reports was more optimistic regarding conditions for the immediate future than has been apparent for nearly two years. Factories finding it necessary to increase their working force stated that they had experienced difficulty in obtaining satisfactory help, that there was every indication that competition existing for labor suitable to make chairs would have a definite bearing upon the wages paid, and with the increase already in evidence in the cost of leather and lumber, no manufacturer was justified in accepting orders for shipments in excess of sixty days from July 1st.

Discussion indicated that a much broader interest than ever exists in the chair industry regarding production and merchandising. The meeting endorsed the idea advanced by the National Council of Furniture Associations for a fall mass meeting of manufacturers.

Mass Meeting of All Furniture Makers

A JOINT meeting of furniture manufacturer associations, to be held in October at some central point, possibly Washington or Cincinnati, is being championed by the National Council of Furniture Associations. This prospective meeting will be the largest meeting of furniture manufacturers ever held, and not less than 400 manufacturers expected in attendance.

The purpose of the meeting will be to bring about closer cooperation among all branches of the industry. It is also believed possible to secure definite expressions from heads of the various governmental departments; such as, Herbert Hoover, Chairman Gaskell of the Federal Trade Commission and others, as to the attitude of the government toward industries in general and legitimate trade association activities.

At the fifteenth meeting of the National Council, held in Cincinnati, O., June 6th and 7th, the standard descriptive terms for furniture were ratified, and a recommendation approved, favoring the standardization of beds and springs by the Metal Bed and Spring Industry.

The Council was of the opinion that the furniture industry should cooperate with the Forest Products Laboratory in their research work, for the benefit of the wood working industry. A committee was appointed, consisting of Joseph F. Johnson of Chicago, O. E. Landstrum, Rockford, to visit the laboratory at Madison and ascertain along what lines the cooperation should follow.

The present outlook in the furniture business appears to be more encouraging than for some months past, and further improvement in business conditions is expected.

Retail Furniture Associations Join

BY FORMAL agreement, the Retail Furniture Association of the United States amalgamated with the National Home Furnishers' Association, at a meeting held in Chicago, June 19th.

It was determined to retain the name of the Retail Furniture Association for both organizations until the annual meeting of the National Association to be held at Grand Rapids in January in conjunction with the January Market, at which time the name will be legally changed to the National Retail Furniture Association. This was done in order to close the fiscal year without necessitating the reelection of officers in the middle of the year.

Furniture Dealers Organize Locally

IN QUICK-STEP time, dealer organization is being completed in many states and cities, wishing to affiliate with the Retail Furniture Association of the United States and do their share locally to promote Better Furnished Homes effort.

Up to the present, twenty-two state organizations have affiliated with the National organization, New Jersey being the last, and Wisconsin and Minnesota being the immediate prospects. In addition, the National Association has affiliated with thirty-four city organizations in states not yet organized.

Starting early in September, Secretary Wreford is arranging for a membership campaign in New York

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State, Eastern Pennsylvania and the New England States. The Organization has received assurances from several of the large Eastern dealers that they will lend every effort towards completing the organization.

Five city organizations—Pittsburgh, Johnstown, Rochester, Erie and Buffalo—which organized early in May, voted to give a Furniture Style Show during the coming year.

The Detroit dealers have completed arrangements for their next year's Show, having set March 19th to 25th, inclusive, as the dates. The General Motors Building will give three times the floor space for display, making possible the showing of 100 to 150 rooms, and the auditorium which has likewise been leased will seat double the number accommodated at the last show.

Trade Terms In Use

PROVIDING the public with truthful information is the cornerstone of all successful business, declares the Retail Furniture Association of the United States, and as one means of championing this declaration, it is sending out to the 15,000 retail members, an informative folder urging the use of "Furniture Trade Names that Serve the Public."

These standard trade terms are those recommended by the National Vigilance Committee and Affiliated Better Business Bureaus, adopted at a meeting in Chicago, April 13th. Already a number of furniture retailers, particularly in cities where Better Business Bureaus are in operation, are using these terms successfully.

The common belief is that furniture descriptions will build confidence, as well as educate the public in knowing more accurately what type of woods they are purchasing in their furniture, and in learning the advantages of the various labels—just as they now know the advantages of all-wool, cotton-and-wool, silk-and-wool materials and can choose intelligently whatever type of fabric fits their needs.

Accurate and uniform names for the various classes of furniture have long been desired by far-sighted men in the industry, according to the above mentioned folder. Not that there has been an unusual amount of confidence-destroying and unfair practice in the furniture business, but there has been enough to make it important that the public be given a dependable guide to furniture descriptions, and that legitimate merchants be provided a standard to which they can rally.

We have entered an era when confidence building is one of the foremost features of advertising and sales promotion. These furniture terms form a basis on which better business can be permanently built.

Davenport Campaign Proves Power of National Advertising

THE campaign of the Davenport Bed Makers of America is gathering momentum, and thousands of people who were not previously acquainted with the davenport bed, are learning of its virtues first hand through the suggestions made to them in the advertisements appearing in current magazines, as well as through mail order information.

Every person who writes in to the Chicago office receives a brochure showing scores of styles, and directing the reader to the local furniture merchant to see the goods.

The names of all these inquirers eventually find their way into the hands of the local merchant through the manufacturer—with whom the merchant does business. In this way the opportunities created by the advertising are opened promptly to the local merchant.

Many people ask prices, which of course, are never quoted. This is a matter left entirely to the retail merchant. Some people ask for manufacturers' names. These, of course, are never given; such questions are always answered with the suggestion that they call on the local merchant.

In short, this is a splendid opportunity for the live retail merchant in the country to get out and create sales where he can be certain that interest already exists. Inquiries are surely proof of interest on the part of the prospective customer.

While this activity includes only one branch of the home furnishings industry, it is gratifying to see the power of cooperation in this one division put into operation—proving as did the silverware industry recently in a similar campaign of national advertising that united effort in selling avails more than cut-throat competition.

Los Angeles Industrial Show

GOOD FURNITURE MAGAZINE readers are cordially invited to Los Angeles' second annual industrial show, August 26th to September 9th. Following last year's event, committees immediately began to make plans for a greater show this year. Larger appropriations from furniture organizations, the Chamber of Commerce, and others backing the project have assured a comprehensive display this year, to cover 500,000 square feet.

In keeping with the program for Better Homes, the exhibits of the members of the Furniture Manufacturing Association will show the finest and most up-to-date styles—barring the antiques and period furniture—that the city can produce. Every article used to furnish the home is made in Los Angeles, producing annually $20,000,000 worth of goods in its factories. Phonographs, furniture for mansions, bungalows, beach and mountain homes, novelties and standard articles will fill the booths reserved by the organization. This year's furniture display alone will occupy 20,000 square feet.

Atlantic City's Building Exposition

EVERYTHING pertaining to home building and furnishing, correct styles in apparel and articles of personal utility will be included for exhibition in a general merchandising fair to be held on the Million Dollar Pier, Atlantic City, N. J., the week of September 8th to the 15th.

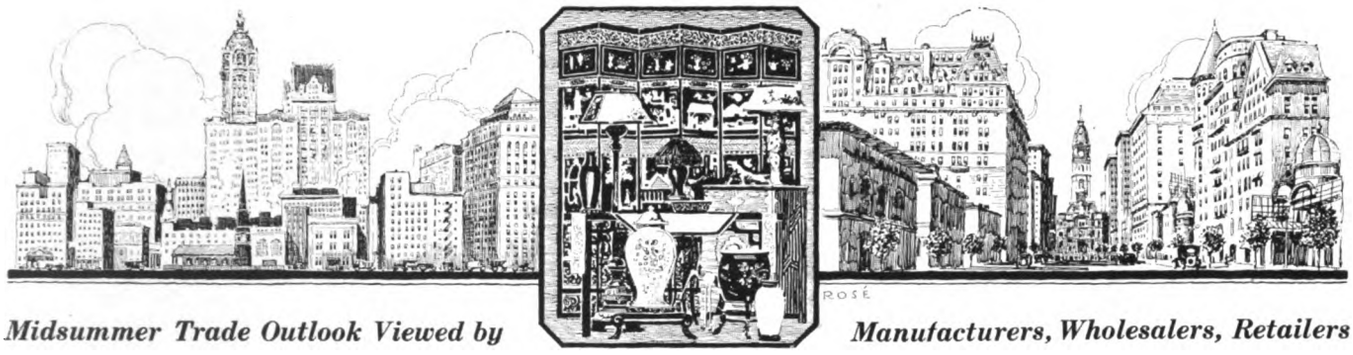
The Exposition will be held during the week of the Atlantic City Fall Pageant when a half-million visitors are at the shore to participate in this big entertainment event.

The plans for the big general merchandising exposition include a building exposition, covering everything pertaining to the construction, equipment and furnishings of homes and other buildings.

One of the features of the Exposition will be a Bungalow Beautiful, a complete house of nine rooms which will be a model exhibition showing the best ideas of construction, equipment and furnishings.

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IN METROPOLITAN MARKETS



Midsummer Trade Outlook Viewed by Manufacturers, Wholesalers, Retailers

WALTER E. MAIR WILSON VAN ORSDELL
Editorial Representatives

JUNE, the bride's month just passed, has seen the country gathering itself for renewed activity in the art of living; and for renewed optimism on the part of the manufacturer, the wholesaler and—less often—the dealer. Frankly, retail business in furniture and floor coverings has been only fair in Greater New York, with promises of some rapid rises in volume once dwellings now nearing completion are bought, or rented. But the *real* country, the America that produces (rather than drives bargains and subtracts percentages from others' profits) seems to be responding generally to the need of goods. And in so doing, it is giving an inkling, here and there, of the feeling it has for craftsmanship. Men with money are disposed to encourage the personal note in furniture, we are told. Buyers of discretion are again seeking things that express some definite message of beauty as well as of usefulness.

"The Middle West must have sun parlors or even the more pretentious Italian loggia," we learn. "The man who had the finest old Colonial house in New England is re-building along Latin lines, and his entire reception room will be Spanish, with a blue stone flooring . . . ." comes from another quarter. "In furniture, as in other things of worth in the home, we are on the threshold of an era of craftsmanship, of pleasure in creation, which we are going to have time to enjoy."

These bits of opinion and fact, gathered in New York, reflect changes in the times; welcome changes from an era of "plunder merchandise." The character of this latter has been determined, by the way, by the retailer, of which we will have more to say later.

Anent the tendencies which promise to govern the tastes of this season, the most reassuring thing is that there *are* to be tastes.

PLUNDER MERCHANDISING

BEFORE us as we write, sways a reprint of an ad that appeared in the New York Times, an ad meant to educate business men. When the Federal Advertising Agency found it worth while to buy a page in this newspaper to say "Stop Plunder-Merchandising," the fact had a dual significance. One was the rather sad inference, perhaps not without some foundation, that the sure way you can get the average daily newspaper to protect its readers from bad merchandise is to buy advertising space in which to warn the public and admonish the plunderers. The other point of note was that an advertising agency, representing the profession which has been directly responsible for much advertising in the daily press, saw fit to fly the "Excelsior" pennant on the peaks of publicity. "The inspired pen" of 1922 has for once told the truth.

"Plunder-Merchandise is merchandise in which quality, workmanship, service and satisfaction have been sacrificed to create fictitious bargains," avers this ad.

"If the increasing evils of Plunder-Merchandising are not checked by a determined stand on the part of Manufacturers' Associations and Chambers of Commerce, as well as by individual effort, the high American standards established by reputable merchants, manufacturers and workmen cannot endure."

For such of New York's hundred-thousand or so plunder-merchandisers as could read this ad, a blue Sunday must have been produced. No doubt here and there someone hired a detective to see if Henry Ford was not a silent owner of the Federal Advertising Agency. Possibly even yet there are being held secret gatherings—forsooth, among certain furniture makers and cretonne-printers—looking to the proper intimidation of the Federal Advertising Agency, and the passage of a duly severe law. It is not beyond the bounds of reason that some of the most consistent advertisers among department stores should be found represented with those plotting against this clarion call to quality. "Excelsior" is a dangerous word to shake under the noses of tradesmen irritated by hard times, anyhow. It is so devilishly suggestive . . . .

"Unfortunately, there is a class of short-sighted dealers who believe that they can continuously capitalize public gullibility. They ceaselessly hound manufacturers to skimp material, slight workmanship and adulterate quality, to cheapen the price so that the unwary may be lured by so-called 'bargains,' " accuses the advertisement further. And it brings this lesson in conclusion: "This is the time when the four-square manufacturer of honest, fairly-priced merchandise, which proudly bears his name as a guarantee, has his greatest opportunity to increase prestige and multiply sales."

What reaction has there been to this significant movement in the house furnishing trades? To tell the absolute truth, we found the reaction first, and were told of the advertisement accidentally, in following our theme through. For the pendulum is swinging, this time in favor of better quality goods in the furnishing field.

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ESTABLISH QUALITY STANDARDS

THE head of one large wholesale-retail corporation, put the thought thus: "The biggest competition of the furniture man today lies in the bootlegger and the automobile dealer. These are selling goods where he is not, and it is a good deal his own fault.

"I believe strongly in the manufacturer of good furniture advertising his lines in such a way that people will think less about price and more of the reasons for it, and the differences in furniture construction. I would welcome lots of publicity from any number of other manufacturers on these points. Unless we educate the people, the industry will continue to go along with antiquated methods, and the people will buy without knowing what goes on behind the scenes. Just as soon as the manufacturer shows himself willing to take a page out of the book of the automobile trade and to see to it that those concerns who have established their own standards of quality and their own name are properly represented to the public mind, just so soon will furniture men begin to make money and the furniture trade will have been put on a proper level."

AS THE AUTOMOBILE TRADE DOES

R. C. ERSKINE of the Erskine-Danforth Corporation, wants to create an advertising freeze-out in the somewhat muddied waters of American competition, wherein the cheap-skate manufacturer will cut little or no ice and will eventually land on his ear among the cat-tails. "The trouble is that the consumer has no idea of what goes to make up costs and values in furniture," he says. "There is no advertising of specifications and of construction. Anyone can take a picture of a good piece of cabinet work for an advertisement; but that picture will not tell of the facts below the surface, that make of that article something to last a lifetime instead of a year or two.

"The public knows little or nothing about such things now and it is the easiest possible prey to unscrupulous tradesmen. Not so in the case of the automobile. A few years ago, nobody knew anything about carburetors, transmissions or other details in automobile construction. Now everybody can talk about them intelligently and most people know how they compare. Those who make upholstered furniture should not be afraid to tell how it is made; how the springs are laid; how tied; how many there are. When we produce a chair to sell at $95, we build it to be the cheapest article at the price on the market, and yet we find in the editorial columns of a certain magazine a chair featured for $27, made by someone who does not advertise, and the specifications on which are of course not given. Yet, as far as the illustration goes, the two chairs, one at $95 and one at $27, might be the same.

"The public has a right to know what is the difference between a mortise-and-tenon and a dowel joint; what flush construction means. In the early days of craftsmanship, the builder of furniture knew his patrons; they took an interest in his work and realized the merits or the defects of it. We in America lost this during our great industrial period, that came after the discovery of the steam engine and invention of machinery.

"Today there is at hand a new era. We have a more or less leisure class that has time to pay attention to classic perfection of detail in home accessories. Architects in America are doing beautiful work and furniture manufacturers must wake up and tell the story of their own right to consideration, now that the building of fine homes is a commonplace.

"No trouble to sell furniture once we get the furniture trade to tell the public what it is doing, providing it is doing something worthwhile. Now is the psychological time to inaugurate appreciation of craftsmanship. Get hold of the word that lets the public know that you are interested in building furniture that endures, and the public will return a tremendous amount of interest in your product."

RESTRICTING LINE TO BETTER IMPORTS

THE sharp line of cleavage being drawn between worthy and unworthy furniture, between the "cheap" lines and the lines that dare not be cheap, is paralleled also in the announced policy of J. H. Thorp and Company, importers, to concentrate from now on in the direction of hand-blocked prints and more elaborate and expensive imported upholsteries and hangings. There is a double significance in the practical abandonment (according to Mr. Oliver) of the handling of lower priced prints by this house.

In the first place, it is conceded that the cheaper prints have been got down to such a closely competitive basis that all that type of business properly belongs to the American manufacturer and distributer. Rare exceptions may be noted, but when, as Mr. Campbell, of Stern Brothers, remarks, "you can get a good cretonne for eighteen cents" in this category, why trifle with the exigencies of variant exchange, the costs and difficulties incident to importing?

The second item is: Why not go where the money is? The decorating trade, to which this concern, and a growing number of others, cater particularly, is willing to pay well for what is wanted. That implies a variety of designs and colorings reflecting the best thought of Europe. Hence, says Mr. Oliver, "the backbone of our business will be in goods running from $2.50 to $3.50. Competition is too sharp on the lower grades, which often run only eighteen-inch patterns and repeat. The colors will number not more than eight or twelve against the 18 to 20 of the imported block prints, which often run designs of from 27 inches to three yards."

"We have coming in," says Mr. Oliver, "an enormous quantity of new purchases, not only duplicates of old patterns in English blocks, but many antique damasks. We are anticipating a trend toward both English and Italian patterns, with a good deal of encouragement along the lines of French modifications of Chinese motifs."

The position of this concern is that the jobber ought to carry stock; furthermore, it maintains for its large decorating trade extensive show rooms, and will have 200 feet of north light wherein to show them, when its 40,000 square-foot annex is completed. The policy determined upon is cited here because it arises from a clear confidence in the immediate future, and the necessity of carrying a wide stock of draperies of the better class to meet the situation. This is typical of all firms which are doing satisfactory business today. They are aggressively meeting the situation.

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WHAT A MIRROR EPISODE REFLECTS

WHAT of the mirror as better times approach? With Washington threatening a war-fraud's investigation that means nothing in particular, will the idea of mirrors about the homes of the newly-rich of 1918-20 seem a bit *outre*? Shall the rest of us want to spend for mirrors? Particularly shall we be encouraged so to spend, in view of the quantity of cheap reflectors in frames of doubtful design, with which the retail furniture dealer is trying to "get away" this season?

Here once more the note of combat against "plunder-merchandising" is sounded by J. I. Friedman, of Friedman Brothers, pioneers in what may be called "the palmier days" of the mirror. Mr. Friedman frankly admits that these palmier days have suffered rather grievously from the post-war nuance in interior decoration, which he terms "the Jewish renaissance." Wavy glasses, wobbly mounting, woeful designing and "wicious" price-cutting. These are characteristic of the worst of the imitative merchandise in this line, which is cluttering many a Bronx bed room nowadays, and even getting in its perilous work on the suburban homes of Chicago.

Mr. Friedman believes it is up to the discriminating buyer of these commodities to put the latest arrivals in mirror production on the defensive. What passes for enterprise and initiative in casual analysis he considers as unmitigated nerve.

"Before we entered the field," says Mr. Friedman, "there were only one or two reputable firms specializing in mirrors, one a very good house, exclusive and of excellent reputation, but not aggressive in seeking to widen the demand for its wares. It made fine mirrors and maintained high standards and prices.

"We thought we saw a chance to expand the demand, and we went after business in all parts of the country. Today you can sell a good mirror almost as readily in the Southwest as you can here, and that was not the case in pioneer days a decade ago."

At present, the better makes are suffering from a season of price-cutting the like of which could scarcely be anticipated. Although able to get splendid local advertising cooperation from some of his best customers, Mr. Friedman admits that he has encountered a sickly come-back from others who claim to have "what the people want" and at prices 50 per cent under what his could be sold for. In other words, and to be more specific, one of the largest concerns in Cleveland employs a half-page advertisement to exploit Friedman mirrors, whilst a buyer for a Chicago house says gleefully, "Ha! Ha! This year we have in stock the line of Hyman Snicklefritz, who makes a lot of mirrors that shine as bright and capture the housewifely eye as quickly as did any of yours!" Or words to that effect.

In self-justification Mr. Friedman says that he went in private to certain salesmen on the floor, for their candid opinions of the comparative merits of the two lines. He genuinely sorrowed at losing this business, and really wanted to know if he had been outpointed in the mirror game, by someone shrewder than he at figuring costs, and able to offer an article of design not too obviously the work of a descendant of Captain Kidd, the well known pirate.

Mr. Friedman gravely put his question and was solemnly rewarded with the declaration: "The new line is rotten, but the public won't know it to start out with."

And herein rests an obligation, with the furniture wholesaler and the decorator, he declares. As with furniture, so with mirrors, the public should not be kept in the dark.

NEW MIRROR DESIGNS

AS FOR present production, declares a leading mirror manufacturer, the tendency is to simplify design. We are getting away from the heavy Italian Renaissance stuff and into designs of the English and French periods, somewhat refined. In these we ourselves are making a good many new things. Characteristic of these are the use of loops and streamers and rather pliant decorative designs. The mouldings are usually less than an inch wide. The Georgian motifs are most wanted in the current designs.

Incised panels, engraved as glass is cut for tableware, are still found, usually in panelled mirrors. The so-called Italian polychromes are passé. There is no sign of the pier glass of former stately dignity.

PRICE TREND IN DRAPERY FABRICS

PRICE tendencies in the upholstery and drapery market, particularly for imported goods, are upward except where exchange governs. Considered from both the retail and wholesale angles, there are some local anomalies, because cretonnes, for instance, are being forced into the dress goods markets in considerable quantities. Also, curtain materials and summer drapery fabrics have not moved in the quantity as hereabouts last year. This seems to go down to the fundamental fact that the retailer is the last to let go on profits, and he is still far from consistent, taking stocks straight through.

Mr. Campbell, in charge of the wholesale upholstery and drapery department of Stern Brothers, calls attention to two very recent new quotations. One silk firm puts up taffetas 25 cents a yard, from $3 to $3.25 to the wholesaler; and a well-known upholstery concern quotes woolen goods in certain lines at $7 instead of $6.65.

Last year's cretonnes of the 75-85 cent variety are 35 cent goods now, he points out, and for sale purposes lots of domestic cretonnes are going out under 25 cents. Local conditions are having their bit to do with business, however, and whereas the Middle West is reported recovering its *sang froid* and absorbing more goods, the coal regions resist sales efforts stubbornly.

One drapery man tells the writer: "We have reports from a salesman who sold just $6 worth of goods in three towns. Wilkesbarre produced nothing. Scranton produced nothing. Binghamton produced an order for four lengths of a yard and a half each of cretonne. And Buffalo produced a little over half of what it produced a year ago in the way of business."

Just as this is written, however, we learn by 'phone that Cleveland came through rather encouragingly, although not as strong as last year, and this particular salesman expects to find more commercial sunshine now that he has passed the border-line "out where the West begins."

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WOOL GOODS IN FINE FETTLE

ANENT wool goods generally, they seem to have taken on a new lease of life. And mohairs are the piece-de-resistance of the upholstery market. It is the opinion of Sidney Blumenthal & Company that mohairs are booked to stiffen decidedly. The demand for upholstery has been greater than that for drapery but the latter appears to be picking up considerably. Lately booked business registers favorably compared with that of a month ago and a year ago and it appears that the middle classes are furnishing the bulk of the current demand. The wealthy buyer is regarded by this concern as having been first to hedge in matters of household expenditure, and to be lagging yet in the matter of getting into normal buying stride. However, this type of buyer is expected to be in the market very soon and Fall prospects are considered unusually good.

Seats and backs are reported as selling well, a floral design of somewhat dull groundwork being cited as an example at $31.75. Some rather striking velvets in the popular jaspé effect in three tones, violet, red and blue, are said to be selling exceedingly well. These are done with the "antique back" effect, the groundwork showing through, and the high colors are worked in with beige, greys and other subduing tones.

WIDENING THE CRETONNE MARKET

THREE distinct sales of cretonnes by department stores, not as draperies but as dress materials, have taken place in New York this Spring. Macey's led some time ago with stock made up into becoming dresses, part of it taken from the upholstery and drapery department, and part from the printed goods. The women clerks were dressed in the material, and the demonstration, although striking, seemed to be a bit premature, inasmuch as suitable weather for following up this introductory sale did not ensue. It was too early for the Spring of 1922.

Gimbel's, however, held a similar sale last week with the piece goods offered at fairly low figures, and Loeser's of Brooklyn has been doing the same. Hot weather has favored the move somewhat, but we have still to see a single cretonne dress on the streets.

Possibly if some kindly disposed newspaper could be induced to run an illustrated article showing that cretonnes were worn by Cleopatra, Catherine-de-Medici, Catherine of Russia, Lucretia Borgia and a few other of the big feminine operators in the good old wickedness marts, all flapperdom might take a hunch. We might suddenly awaken to find cretonnes, flowered, striped, abbreviated and flowing; purple and waspish black, flapping at us from every corner.



BRISK BUSINESS IN BROOKLYN STORES

THE nearest thing to a place to live in Greater New York is probably to be found in Brooklyn. For that reason, a casual survey of retail home furnishing business led us in that direction during the past month. From Mr. Jones, of Peck and Hills, New York, we had the statement that "we are having the biggest business we have ever had—and people don't believe us when we say it, of course." His comment was that price stabilization would lead to an excellent Fall demand, what with generally improving conditions and the retailer getting sensible (here and there) as to profit margins.

Rainy weather probably had something to do with the conclusions drawn in Brooklyn when the situation was canvassed. Here it would seem, however, that furniture, rugs, etc., would be selling if anywhere. Taking Namm's floor covering department as typical, Harry Lehman, in charge, reported a fair general activity, with heavy goods slackened down to a minimum. A price drive on the part of this store early in the year set the lead for monthly business, and now turnover is just about tracking with last year's business, he says.

It is doubtful if this is generally true, although there was a period of red-hot price-cutting among Brooklyn stores last winter. Mr. Lehman's attitude is that the carpet and rug manufacturer cannot force the retail trade to absorb much stock just now; his information is to the effect that jobbers are getting good deliveries on stock for Fall, and he does not propose to take on any new stock before August 1st. Grass rugs are just beginning to sell as they should, and fibre floor coverings generally have been slow to move, due to inclement weather.

One of the tasks of many a suburban and Brooklyn store of long standing is to sell its service-idea and the fact of its responsibility to women lured by "fly-by-night" bargain rug and carpet houses, of which many have sprung up this year. In this it is not hard to keep the patronage of old customers, we learn, because they fear the loss of the return privilege, when told of the manner in which some curb-stone carpet-mongers have taken deposits, but failed to deliver goods.

FURNITURE SALES IN JUNE

AS REGARDS furniture buying, the month of marriages being the prime factor to consider, it has not been of the most encouraging. When it is necessary for a neighborhood installment house to offer to furnish the flat of Mr. and Mrs. Newly-Wed at $75 a room, as one up-town store is doing, it is plain that sales could be better.

Brooklyn patronage, taking a quick survey of some of the leading department stores, seemed not to be up to expectations for the month to date. The stocks carried are complete, it is believed, and the prices are—well, they are concessions to necessity, which in most cases do not wipe out a fairly good margin of profit for all that.

In general, the furniture on display in the "cash-or-account" stores seems to be of a distinctly better grade than that to be seen a year ago. Over-stuffed and all-upholstered offerings were most attractive from the visual standpoint.

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MILL NEWS FROM PHILADELPHIA
OF INTEREST TO THE RETAILER

MANUFACTURERS UPSET OVER LABOR AGREEMENT

WITH the gaunt "thirty-day agreement" spectre hanging over their heads, and with no definite assurance that their mills will be running at the end of a certain date, manufacturers of rugs, upholsteries, draperies and other textiles in the Philadelphia district are making hay while this thirty-day sun shines.

For this thorn, inserted in the side of the manufacturer after the recent settlement of the strike in the Wilton market, is apparently reaching out at considerable range, and according to several well known factors in the industry, it will be a matter of but a few months until all branches of the textile industry here may be working on the thirty-day agreement basis.

It is obvious that this hurts business. Manufacturers here all agree that production is far below normal and that it is quite likely to remain so for some time to come.

The Philadelphia manufacturer of tapestries and other home furnishings knows he is going to keep his looms busy for thirty days—unless, of course, some other disagreement arises—but after those thirty days he knows not where he is, for then he must meet with the lords who decree what the workers will do. Then there is considerable bickering, giving and taking and discussion. Needless to say, the manufacturer has been doing much of the giving during the late months. Just how long he will be content to do this is problematical, and some here believe that the worm is due to turn.

EXPRESSIONS OF OPINION

"THE present situation is very unsatisfactory," said G. R. Royle of the George D. Royle Company, manufacturers of tapestries.

"But what are we going to do? It is either agree to most of the demands or close down the mills."

"Despite this handicap we are still operating around 75 to 90 per cent of normal," another manufacturer states, "and we are all trying to speed production so that we will have some surplus stock in the event that there is another serious shut-down at the end of any of the thirty-day periods. But like others, we are in hopes that these labor troubles will be adjusted some time during the summer, for things certainly cannot continue this way indefinitely."

It is a generally accepted fact that the weavers, especially in a certain branch, are making desperate efforts to create a union as air-tight as a newly-laid egg. That they are succeeding in a measure is evidenced by the fact that there are now a number out of work because their union created a "closed corporation" while they were overseas fighting.

In other words, these former members cannot get back into the union. The dues, initiation fees and many other little incidentals makes it prohibitive, and at the present writing it looks as if the weavers' union here is to be a real close runner-up to the old glass-blower's union, where only the son of the son of the son of an old veteran at the gate was permitted even to look at a piece of glass in the raw.

"When labor troubles in the Philadelphia district are settled we are going to see more prosperity," concluded Mr. Royle. "Conditions abroad must also be improved. As long as Europe is topsy-turvy, we are bound to feel the echo here and I do not believe conditions will become normal until they are almost in that state over there."

WHY RUG MILLS ARE SO ACTIVE

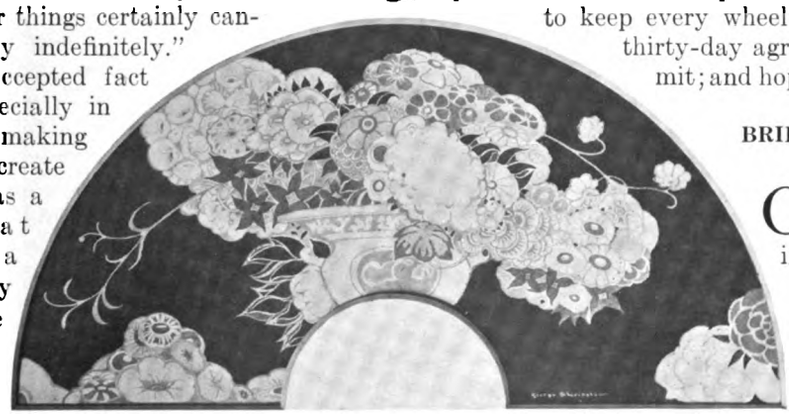
ACCORDING to all indications, Wiltons are slowly, but surely regaining ground lost during the eight months' strike, and manufacturers of Axminsters no longer have things all their own way.

Production, however, in both these lines is holding up in a satisfactory manner, and the majority of the mills are operating at around 80 per cent of capacity. This means, of course, that the consumer demand is still active, and that it is showing improvement also. It means also that despite recent dire predictions as to sharp price advances, that there has been no material price change during the past month else the consumer would not be buying as readily. And after all, it is the consumer who must be pleased.

During the past several weeks the high grades of Axminsters and Brussels have taken a slight drop, according to several mill men, this doubtless being due to the increased consumer demand for summer carpets and furnishings.

Wiltons, on the other hand, coming back after the eight months' battle, are now nearing their "pre-war" level and manufacturers are firmly convinced that they will not have to resort to any more price cutting for some time to come.

Normally production during the summer months would be cut down, but it is not the intention of any of the Philadelphia mill managers to do this this year due to the fact that they are all anxious to get as much surplus stock on hand as possible, and they are helping to keep every wheel turning as fast as the thirty-day agreement feature will permit; and hoping for luck meanwhile.



BRIDGE TO BRING 10,000 NEW HOMES

ONCE in a while, Philadelphia, still living in the past, utterly submerged in tradition, gets excited. When this happens in the Quaker City, it reaches not only staid Rittenhouse Square, but trickles down, in and around, even invading such districts as Germantown and Frankford.

Philadelphia—every part of it—is now excited and

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confidently believes that the old town is to be made over, that it is to spurt right past Gotham. For they've started work on the gigantic bridge which is to connect Philadelphia and Camden, N. J.



Illustrating the Small Shop Idea—Erskine-Danforth's Early American Shop, recently opened in Chicago

There is no doubt that this bridge, which is to be the largest of its kind in the world, will be a wonderful help to Philadelphia. It will make Camden and environs the "Brooklyn" of this section, and as everyone knows that Brooklyn is where all the real Greater New York homes are, it can readily be seen that there will be thousands of new homes to be built and furnished here in Camden.

Already large tracts of land have been squared off across the river, and homes are springing up like the proverbial mushroom. Not temporary homes either, but homes built by men who expect to live and die here.

These homes must be furnished—and Philadelphia intends to furnish them—hence some of the intense excitement.

Seriously estimated, there will be at least ten thousand new homes to be furnished in and around Philadelphia when this bridge is opened five years hence. Thousands of lots are being purchased, to be held until the bridge is almost a reality. Then homes will be erected, and they will be furnished for a lifetime.

There is little doubt that Philadelphia furniture dealers will place most of the furniture in these homes. And by the same rule, Philadelphia-made rugs, floor coverings, tapestries and other home furnishings will be used, for there are few cities as loyal to home industry as Philadelphia. There are thousands of ardent Philadelphians who daily eat their Philadelphia scrapple, not because they like it, but because it is made in Philadelphia, and they firmly believe that anything made here is much better than its counterpart made in any other center of this man's world.

FADS IN SEASON

DOWN here they have always been loath to go in for fads of any sort. Ultra-conservatism has been the strict rule, and it has been more or less adhered to. But a thorough canvas of the Philadelphia retail market reveals the astonishing fact that Philadelphia is falling, and falling hard, for the fads this season and for the high colors as well, especially where interior decorations are concerned.

No longer does the Philadelphian want the sombre-hued rug or hanging. Rug departments in the local stores do not look the same, and the buyers and department managers are frankly amazed at the change which has come over their Philadelphia.

Mills in the territory admit that they are now weaving designs for local consumption which heretofore have always gone to the smart resorts.

THE SESQUI-CENTENNIAL EXPOSITION

PERHAPS the prospective Sesqui-Centennial Exposition to be held in Philadelphia in 1926, is exciting the natives as much as the bridge. Even the local newspapers are tumbling all over themselves concerning this distant event and already they are devoting full pages telling just what is going to happen when this Fair comes off in 1926.

Experts here are agreed that during the two hundred days of the Fair's existence, the visitors will spend approximately one billion good American dollars in Philadelphia. These same experts declare that it will mean an additional million in population to the Quaker City by the end of the decade. One of the newspapers in commenting on the Exposition had the following to say:

"The year 1926 literally will make a Golden Era for Philadelphia. It will bring in its brilliant train, through the Sesqui-Centennial Exhibition marking Uncle Samuel's 150th birthday, a shower of gold.

"It will add in theoretical but nevertheless real wealth not less than five billions in cash in heightened civic values.

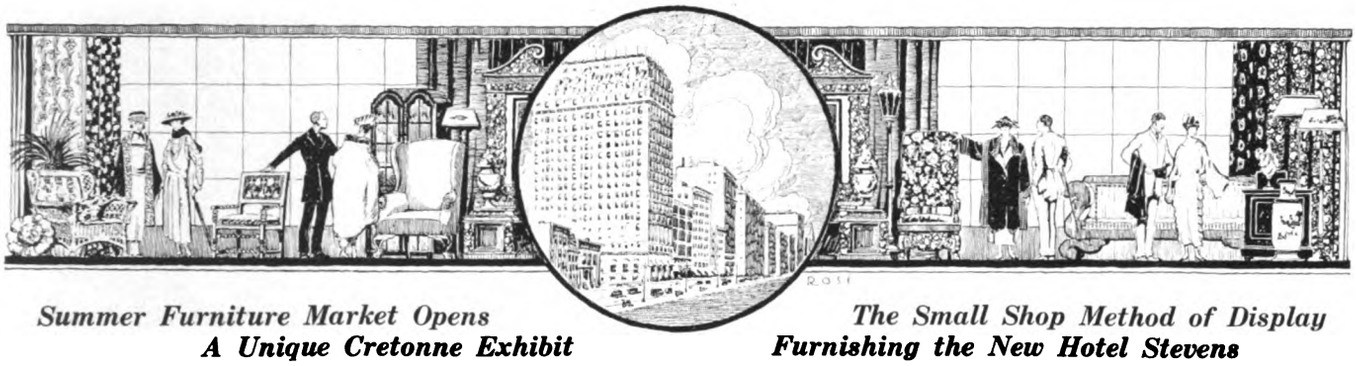
"In addition to material wealth, fame and municipal prestige, it is expected better still to add a permanent million to Philadelphia's population before the end of the decade.

"The artist, the engineer, the architect and the expert city planner all realize these facts, but it is doubtful whether others have an adequate understanding of the ultimate results of the mammoth enterprise."

And so this continues for columns and columns. But it is a certainty, even to the rank outsider that Philadelphia really has something to be excited over, and that the home furnishing interests—manufacturing, wholesale, and retail—will be among those to benefit.

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The GREAT CENTRAL MARKET



Summer Furniture Market Opens
A Unique Cretonne Exhibit

The Small Shop Method of Display
Furnishing the New Hotel Stevens

BAINBRIDGE RICHARDSON, *Editorial Representative*

SUMMER FURNITURE MARKET

THERE is a lot of enthusiasm around the Chicago Furniture Market Association in its show rooms on South Wabash Avenue. The exhibit that is now running there had its inauguration June 19th and will continue until July 15th.

This market is reacting to the wave that seems to be sweeping the country for the building of better homes. In spite of the ever-present labor troubles that continue to boil and seethe in and around Chicago, magnificent new apartments have sprung up with almost magic celerity in the better class neighborhoods both North, South and in the adjoining suburbs that lie to the West.

The confidence with which dealers are placing their orders is doubtless inspired by the building booms which they know are now in full force in their own localities.

The great middle-class of home builders have unquestionably been affected by the continual publicity features in their favorite magazines, illustrating and describing small houses that reflect the good taste and confidence of worthwhile architects. Better furniture too has come into the limelight and women are evidencing surprising intelligence in their grasp of what really constitutes *good* furniture. Better designed furniture is positively on the up-swing and it is reassuring to know that most furniture manufacturers are turning up for the increasing demand. Particularly is this notable at the Summer Market.

A feature of the Chicago Furniture Market Association is a handsome certificate, suitable for framing, which is presented to every merchant who registers at the show. This certificate states that the merchant whose name appears thereon has attended the Chicago Market and has gained an accurate and advanced knowledge of the latest styles and designs in furniture. Being suitable for display purposes or for reproduction in the visiting merchants' local newspaper, it is prized for its advertising value and inspires the confidence of "the folks back home." Visiting merchants claim that they make good publicity use of these certificates.

In their optimism for next Fall and Winter business, the Chicago exhibitors, as a whole, show a marked contrast in their feelings compared with a year ago. It is the consensus of opinion that this optimism is warranted not only by the apparent building boom of new residences and apartment buildings, but also by the evidence of the increasing interest in the Better Furnished Homes movement.

DISPLAY OF CRETONNE PRINT METHODS

ALMOST attractive and unusual exhibit, of interest to manufacturers, furniture merchants, interior decorators and home makers alike, was recently held in the drapery and furniture departments of Marshall Field & Company.

The exhibit consisted of special displays showing the actual methods employed in the printing of cretonnes. Both the hand block printing method and machine printing from metal cylinders were demonstrated.

The hand-blocked pattern chosen for display consisted of fourteen different colors or shades. Only one shade is printed by each block, with which the printer goes the entire length of the long table on which the fabric is laid out before applying the next block. Each application of a color, especially where it covers larger spaces, requires many poundings with a heavy maul to get the right depth and smoothness of color.

Those familiar with the romantic history of hand printed fabrics, will recall that this industry dates back even further than the art of printing itself. In fact, even before word signs were devised by our primordial ancestors, "painted cloths" showing patterns and figures were in evidence and fragments of such cloths have been found by archeologists in their explorations in Egypt, India and other old-world countries where exhaustive research work has been carried on.

Figures 2 and 3 illustrate hand and machine block methods, and show some of the blocks themselves, with the fabric above demonstrating the color effect at each successive stage.

MAKING THE CRETONNE EXHIBIT PAY

IT SEEMED odd to note among the many visitors at the Field exhibit, the executive heads and department managers of firms, who are considered highly specialized experts on the subject of draperies, all keenly interested in the process and fairly bubbling over with questions and requests for minute explanations—which goes to show that a display of the actual working methods followed in the production of materials for the home, has the strongest kind of appeal, even to those who are best informed on the subject.

In showing the Colonial cretonnes printed from metal

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cylinders, the actual rolls were displayed as shown in Figure 3. Fourteen of these metal rolls were necessary to print the finished pattern shown in the background. To each of the rolls was attached a colored ribbon, which was suspended from the part of the fabric which it printed, to the roll responsible for the color. The fourteen shades and colors needed presented a vivid showing and made it easy to visualize just how the work was done. Original sketches for other designs were attractively framed and hung and made an artistic addition to the displays.

A merchandising point of interest was that the machine printed cretonnes appealed to a great many women who would not otherwise purchase draperies. The comparatively inexpensive printed fabrics allow women of good taste to express their ideas of decoration with truly artistic effect without prohibitive strain on their pocketbooks. The exhibit attracted innumerable new customers of this class, and frequent furniture sales were also made of individual pieces for the sun parlor and porch, directly traceable to the special drapery exhibit.

At the time the exhibit was in progress, especially arranged windows, using both vivid and quiet patterns, were shown. All upholstered furniture used in window settings as well as drapery materials displayed, were of the printed and hand-blocked patterns shown on the exhibition floor.

From an advertising and sales standpoint, the effort taken to "put over" the special display was well worth while. During the month the exhibit was held, it is stated that the Field store did the largest business in the history of this department. Furniture sales, too, increased through the large number of visitors to the adjoining departments.

Visiting merchants from other cities went away from the exhibit with the avowal that they intended to stage a similar showing in their own stores.



1. Illustrating the Hand-blocking of Cretonnes by means of the Separate Blocks and the Material in Various Stages of Printing

WINDOW SHOPPING ON FURNITURE ROW

IF RETAIL conditions in other parts of the country are the same as they are in Chicago, furniture merchants have little cause for complaint. The stores in "Furniture Row" along Wabash Avenue, report a very satisfactory condition of trade.

The higher grade stores especially seem to be doing a satisfactory volume of business and the deferred payment houses claim that they are getting their share of the new business that is developing.

Chicago rents are in a readjustment stage and this makes the furniture dealer feel better. There is no question but that the exorbitant rentals that have existed (and in many instances continue to exist, for that matter) have interfered with the purchase of much contemplated refurnishing and initial home making. There are literally thousands of vacant apartments; in some exclusive districts entire new apartment buildings have only a meager number of tenants. However, rents are automatically coming down and as they do, it is natural to assume that an increase in furniture business may be expected.

It is a delight to walk along Furniture Row and "window shop." The windows are most attractively dressed and a smartness is in evidence that does great credit to the good taste of those in charge of the window trimming. Particular attention has been given to the backgrounds in most of these windows. Scenes painted by scenic artists acquainted with theatrical work are frequently used and draperies and hangings in daring color combinations attract the passerby to the sun parlor, garden or porch furniture displayed.

DEVELOPING THE SHOP IDEA

THE "Shop Idea" for display and sale of furniture in contra-distinction to huge buildings with many thousands of square feet of display space, is admirably expressed



2. Recent Display of Cretonne Print Methods at the Retail Establishment of Marshall Field & Company

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in the retail establishment of Erskine & Danforth on the new Boulevard Link that connects Michigan Avenue with Chicago's North Side via the beautiful Lake Shore Drive.

Single pieces of early American character only are displayed in this shop. Sales are made from the samples on the floor or perhaps from exquisite photographs. Shipments are all made from warehouse or factory as the occasion may require. Each piece on view is a replica of an actual Colonial pattern and the finish can be ordered in any desired wood or treatment.

Individual rooms are quaintly furnished and shown in separate units. The class of merchandise manufactured by this enterprising firm lends itself to the "Shop Idea" in its display. While the show room itself is comparatively very small, it gives an impression of a far larger size because it is not cluttered with furniture but each piece is happily positioned as it might be in a home. Visitors continually come in and browse around almost as if they were in an antique shop rather than in a modern furniture show room.

The view of it on page 12 illustrates how attractively the basement is put to use. An early American stairway gracefully leads the visitor below and furniture in the basement room is shown to advantage on a neutral colored pattern of handsome linoleum (a unique brown grained treatment seldom seen in a floor covering).

Flanking the larger room downstairs, are individual bed rooms, each decorated with a different treatment. The hangings have been carefully selected to match the furniture on exhibit, and the atmosphere of each room is truly early American.

The "shop idea" can be carried out even in large furniture stores and some of the retail stores here are so doing—opening a shop "inside a shop." In fact, one of the State Street department stores has carried out the idea in most original fashion. It has imported from an early English home, dating back to the days of Queen Anne, an ideal original living room found in the Manor House of one of England's Squires. The actual furnishings of this quaint room have been faithfully followed and forcibly bring to mind the good taste in furniture and home making shown in the days of old. While this room is entirely separated from the main furniture exhibit, it suggests the shop idea rather than an individual unit as the space leading up to it has been carefully and artistically spotted with attractive antique pieces.

The shop idea offers interesting food for thought to the imaginative merchants who have considered the possibilities of opening branches away from their home localities.

TO FURNISH THE NEW STEVENS HOTEL

MANUFACTURERS who specialize in merchandise for hotels are keenly interested in the new Stevens Hotel which will be ready for occupancy January 1st, 1924. This new hostelry to be built on South Michigan Avenue, just South of the exclusive Blackstone, will be the largest hotel by far in the city of Chicago and one of the largest in the world. Three thousand rooms are planned for. Ernest J. Stevens, manager of the La Salle Hotel and president of the company which is to build and operate the new hotel bearing his name, states that it will be almost a year before all furniture contracts are awarded. Meantime, special rooms have been fitted up on the top floor of the La Salle where experiments and comparisons are carried on with the view to determining the final selections of the furniture and decorations.

Inasmuch as the new Stevens Hotel will be located in what is now practically the heart of Chicago's wholesale furniture district, all equipment bought will eventually come in for the most searching criticism of America's leading manufacturers and dealers who in all probability will make the place their headquarters when visiting this market.

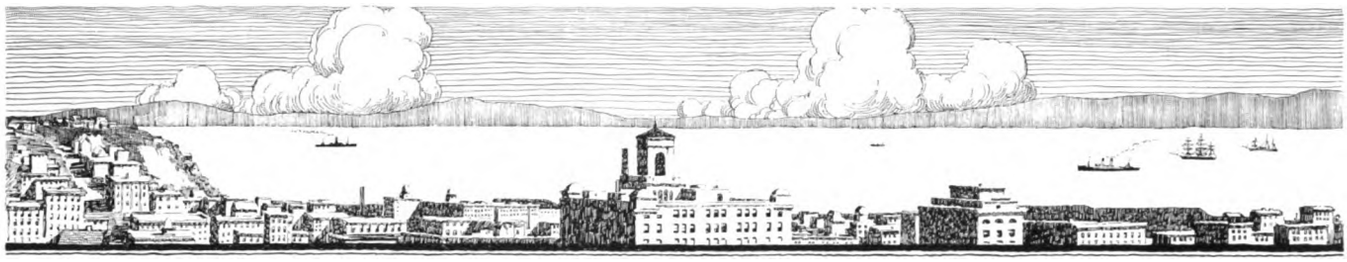
A three-thousand room hotel means a huge amount of furniture not only for the necessary furnishings of the rooms themselves, but also for the many parlors necessary in a place of this magnitude, as well as the various ball rooms, cafes, restaurant rooms, and reception halls. It is a neat contract to think about anyway, for those who are figuring or who intend to figure on the tremendous amount of equipment that will be required.



3. Explaining the Machine Method of Printing Cretonnes at the Recent Display of Draperies, Marshall Field & Company

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ON THE PACIFIC COAST



Boardman Pickett, Editorial Representative

THE SOUTHERN CALIFORNIA RETAILER AND HIS MARKET

HOME MAKERS FROM EVERYWHERE

THE cosmopolitan nature of the population of Southern California presents special home furnishing problems. The retailer must cater to the very wealthy, who have traveled over a good part of the world, and to those who have spent most of their lives in one little community and have now come to the nation's playground to enjoy their hard earned money. He must also provide for crowds of winter and summer tourists, for industrial workers, for artistic and literary people, for women of moderate incomes.

In and around Los Angeles and San Diego we find people from the North, the South, the East, the West, all brought together under conditions new to them, and all trying to work out styles of architecture and interior decoration that will be suited to the climate, the natural scenery, their own personal tastes, their pocketbooks, and their new modes of living.

There are several ways of going at this business of home making in California. Many people like to try something new. They are tired of whatever they had back in the home town and are more than likely to go in for a house of the Spanish type, furnished in a modified Italian-Spanish style. This type of architecture and interior decoration seems especially fitted to the climate, the outdoor life, and the manner of dressing in California. However, there are those who do not care for Spanish houses. Bungalows are very popular because they are comfortable, easy to take care of, and comparatively inexpensive. But those who have brought out a carload of furniture from their old homes are likely to find it altogether too heavy and clumsy for a bungalow. Sometimes they dispose of what they have and start all over again with reed and light furniture of other sorts. Or a few of the old pieces may be kept and toned down by the addition of others more in keeping with the style of the house. Then, there are still other people who have longed all their lives for a certain effect in their homes, and now that they have saved up money enough to afford it, they intend to have it, whether or no!



Reed Furniture, Painted Chairs and Puff Curtains used to advantage in this Corner of the Charming Garden of Julius Wangenheim, San Diego, California

FOR UNMATCHED SUITES AND REED FURNITURE

IN ALL these problems of adaptation to new environment, the California home makers of today seem to desire, more than ever, furniture with simple, graceful lines, furniture that looks serviceable and is serviceable because the materials and workmanship are good. The built-in features, which were once so much used, are not in favor in the better homes. They are considered clumsy and poorly adapted to special schemes of interior decoration.

Many buyers in the retail shops seem to be making an effort to break suites of furniture, so as to avoid too much sameness in a room. Davenports are sold with only one chair to match. Even dining room and bed room suites are sometimes broken by the use of odd pieces. Reed and fibre chairs are used here and there in living rooms for the sake of variety. Reed and fibre seem to be particularly adapted to California houses, and are extensively used in solariums, patios and breakfast rooms, and for general purposes in rented properties and hotels. In talking with retail buyers in Southern California, one hears that a dull, wax finish is preferred to a high polish, that mohair is a popular covering for overstuffed furniture, that retail prices in Southern California are in many cases lower than they are farther east. Good stock is to be had here at reasonable prices.

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DRAPERY BUSINESS GOOD IN SAN DIEGO

SPECIAL attention is given to window curtains and draperies in the desire to frame most attractively the outdoor views which practically every California home enjoys, and at the same time to meet the demands of privacy and the problems presented by the brightness of the sunlight. Most of the better houses in Southern California are built around some view—a vista of orange groves backed by snow-capped mountains, the deep blue waters of ocean or bay, a row of graceful eucalyptus trees outlined against the sky, an intimate patio gay with flowers. With such a wealth of beauty and color outside, all that is needed is something to frame the picture.



The Imposing Entrance to Barker Brothers, Los Angeles

Shades are often dispensed with, although this year Austrian curtain cloth is being used extensively, scalloped and fringed on the bottom, for sun rooms and other places of that sort. The glazed chintz shades, which are needed to add a touch of color to grey city walls are superfluous here. However, strange to say, the more bright sunlight there is and the more flowers there are about, the more generally are strong colors desired for furnishings. The persimmon shades and a bright blue seem to belong to California. Sand, rose, taupe, and mulberry are used here, as elsewhere, for ground colors; while jade green and canary yellow come in for their share of popularity. Gauze draw curtains and panels of Tuscan net are much used because they insure a measure of privacy, without shutting out the view. In houses of the Spanish type, striped draperies or plain linens with a large-figured valance are often seen. As there is no great difference in the seasons in Southern California, the same draperies may be used all the year 'round, unless a change is desired for the sake of variety.

The shops of Los Angeles and San Diego are exceptionally well equipped for supplying the home furnishing needs of Southern California. The curtain and drapery materials carried by The Marston Company, in San Diego, have the variety and charm that one would expect to find only in the best shops of our largest cities. The buyer for Marston's drapery department keeps in constant touch with the trend of styles through visits to New York, Chicago, and other home furnishing centers in various parts of the country, so that patrons of the store are offered a wide selection of artistic and up-to-date materials.

Another San Diego firm, The Bledsoe Furniture Company, carries a very extensive line of high-grade furniture, and the fact that such a large establishment continues to succeed in a city of this size is an evidence of the general interest in good home furnishings. And when we find still another large San Diego establishment, Benbough's, devoted to furniture, we realize the truth of two things that the furniture men tell us—that hard times have not hit Southern California as they did the rest of the country, and that people here are interested in their homes. In addition to the firms mentioned above, there are many smaller furniture establishments in San Diego and a number of specialty shops making and distributing fine furnishings.

DISPLAY METHODS IN LOS ANGELES

WHEN we leave San Diego and travel north to Los Angeles we find many furniture shops, many specialty shops, and many department stores carrying home furnishings. We might mention two as fairly typical of the rest. The California Furniture Company is one of the finest in the country. As we enter the store, the first impression is of a big living room set with beautiful tables, lamps, vases, inviting chairs and davenports. Mirrors of charming and exclusive designs are hung along the walls in such a way that each one seems to be necessary to the space which it occupies. The mezzanine, which in many stores is a jumble of miscellaneous odds and ends, in this store is filled with unusual pieces, mostly of the Italian and Spanish types, from the best makers in America.

The third floor is the gem of all. It is divided from front to back into sections, each one suggesting the furnishings for a different room. These are sections, not rooms, so that there are no walls to arrest the eye or turn the attention from the beauty of the furnishings. One section presents an Italian garden, with palms and other plants, and outdoor furniture of metal and stone. This garden is of special interest because of the many Spanish and Italian homes being built in and around Los Angeles. From the garden we step into a beautifully appointed Italian room, through a pair of hand-wrought iron gates. On the fourth, fifth, sixth, and seventh floors is an almost endless display of fine furniture of Spanish, Italian, English, French types.

The second floor is devoted entirely to floor coverings, choice Oriental and Chinese rugs, and all kinds of domestic makes, rag rugs, braided rugs, and the finest hand-tufted rugs. A feature of this department is that many rugs are specially designed for certain rooms and made to order in Scotland, Czecho-Slovakia, France and other countries. All of the buying for the firm is done by men who are financially interested in it and who, by

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virtue of their long experience in the furniture business, are qualified to make selections for such an important clientele as that served by the "California."

While this firm carries a large line of exclusive and high priced goods, it does not cater solely to the wealthy. The person of moderate means can find in each department artistic, well-made pieces at prices that are not prohibitive. Nothing is sold on the installment plan, for there is a feeling that the person who buys before he can pay will never be able to buy really good furniture. The policy of the store is to give honest, sincere service, a dollar's worth for a dollar, with no baits to the public in the form of ninety-eight cent stuff. A. H. Voigt, president of the company, has given forty years of his life to the furniture business and under his leadership the prestige of the "California" has spread to many parts of the country.



The Marston Company of San Diego uses All Types of Display Methods for showing its Excellent Stock of Window Curtains and Draperies

RENT BUREAU SERVICE AT BARKER BROTHERS

LOS ANGELES can boast one of the largest home furnishing establishments in the world, for we understand that the firm of Barker Brothers has virtually no rival in floor space, the amount of stock carried, and the facilities offered. The warehouses and shops are still more tremendous. Where a few pieces of furniture would come into an ordinary retail store, carloads are shipped to this one. After an inspection of the bewildering display of furniture, floor coverings, draperies, art pieces, musical instruments, which seem to fill an endless number of great rooms, it is easy to understand how the sales amount to a million or more dollars a month.

The firm carries on a variety of activities. Its idea is to give the public every possible service along home furnishing lines. With this in mind, a Rent Bureau is maintained for the assistance of those who come to Los Angeles and want unfurnished houses. An effort is made to find the best houses possible for the prices that patrons wish to pay. This service is, of course, appreciated and the firm that has helped find the house is more than likely to have a large share in furnishing it. The same firm also maintains a Vacation Bureau to give information about the hundreds of resorts around Los Angeles. As a result, many people not only go to Barker's for the simple furnishings needed for their vacation bungalow but also keep that store in mind when their city homes need renovating.

For ten years or more this firm has been directing attention toward instructive and educational work in home furnishing lines. For three years a lecturer has been maintained who has traveled all over the Southwest and has spoken before about two hundred and fifty thousand people. The lecturer addresses herself especially to women's clubs, mothers' associations, and schools, explaining the educational and broadening effect of good furniture and good pictures in the home. Three-column talks on the general subject of good furnishings have been running for some time in the Sunday editions of one of the large local papers. No name is attached to these talks, but as Barker's advertisements immediately follow, it is safe to suppose that the suggestions contained in the general discussions may lead to more sales for that particular firm.

The firm maintains its own staff of interior decorators and furnishes many wealthy homes in and around Los Angeles. But a special interest is taken in supplying the average family, having an income of about $5,000, with simple, well designed, well constructed furniture at moderate prices. It is also planned to feature inexpensive furniture for the workingman, good looking furniture that he can feel at home with, live with, and be happy with.

A magazine called "Better Homes" is published three or four times a year and sent to about 100,000 people. This firm does a large mail order business on the Coast and in the Rocky Mountain States, most of which comes about naturally through tourist trade.



A Corner of the Italian Garden displayed in one Section of The California Furniture Company's Store, Los Angeles

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RETAIL POLICIES AND METHODS



DOES INSTALLMENT SELLING AFFECT PRESTIGE?

By W. G. Watrous

A QUESTION OF EXPEDIENCY

ONE of the most vital questions now before the retail industry is involved in this question. It is one that is being given a vast amount of consideration by people within the trade, and particularly by stores that have built success and prestige entirely on a basis of cash selling.

This is a changing world. Methods that have done very well for generations are quickly abandoned for new ones that meet new requirements. Willingness to adopt different methods that better serve a given purpose, is one of the certain signs of progress in institutions or individuals.

It is primarily a question of expediency. There is no natural disposition to be philanthropic, and no call for charitable conduct of business. We may thoroughly agree that more furniture will be sold, and more people interested in better homes when we have made it easier for the great majority to buy.

Then the only point involved is whether it will help or hinder the store in its progress and prosperity along the lines chosen. The only possible reason for making a change from cash to credit basis is the need for larger volume of sales.

If the records for any given period indicate a gradual loss of business or even a level without gain where there should be an advance, then there is reason for considering changes in policy that will vitally affect growth.

ONE HANDICAP

IN THIS matter of prestige, one has to consider that the installment store of the past has not held a very high place in the esteem of the particular public, or of business men operating on the finer lines of business procedure. In the trade, "borax" has been an undesirable and significant term that applied entirely to low-grade furniture stores that invited credit safeguarded by laws that protected the stores, but afforded no protection to the consumer in matters of fair dealing or worthy merchandise.

Houses of such classification have brought disrepute to a splendid industry, and even today serve as a handicap that must be lived down and overcome in some manner before the best general results can come to retailer and producer alike, not to mention the consumer or home owner. This important fact is one of the greatest objections that the high-grade store feels or owns to, in considering the wisdom of a change of the kind under discussion.

An article of this kind, offering the opinion of an individual or even the editorial belief of a specializing magazine, such as Good Furniture, is likely to be dogmatic; but on the other hand, the matter in question is not an untried theory. Excellent houses have already made the change, and it is because many others desire to do so that we have undertaken to give the "pros and cons" as a matter of constructive help to those who are interested, and feel the great importance of right decision.

A NEW FIELD—NEW CLIENTELE

IN SOME respects, it is like getting married—easy to get into and rather difficult to get out of, in case the course of business doesn't run as smoothly as enthusiasm promised at the outset.

Some stores feel that such a change would be a distinct "let down" in prestige, or a "comedown" in pride and character. As a matter of fact, it would involve some changes. People who could not pay cash down for your desirable goods, would then appear in the store when they had been made to understand that their trade was welcome. Some of them would be less important socially than your previous cash customers.

Some of them would be rather commonplace in appearance, and live in quite ordinary quarters; but all of them would represent new trade that sought better merchandise and style, and would be willing to pay your price for your quality, so long as the payments could be stretched out to the required time.

Others would be very fine people of limited or restricted income, who have been among the non-buyers because they had no confidence in ordinary installment houses, and could not buy for cash as they would like to buy.

In other words, a new field and new clientele would open up as time went on; and be *added* to the old. That would appear to be the logical result for any store with a background of honest trading, good merchandise and prestige.

WOULD IT DRIVE AWAY CASH TRADE?

HOW much of the old cash trade would be driven away by the change in policy? This is practically the nub of the whole proposition, and the question most

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often in the minds of good stores interested in the problem.

Our answer to this question is that not one customer worth keeping would be lost to the store by a change from cash to credit. If the customer is inclined to be a "snob," purse-proud, exclusive, and unwilling to purchase where *ordinary* people also buy—the same customer will go to a distant and larger town to spend money for the same goods you sell, just as soon as that person can feel opulent enough to do so.

Common-sense, worth-while folks will appreciate your motives, and understand why you do this. They will be able to buy the same trustworthy merchandise as before, and save the discount that goes with a cash purchase. They have no fallacies about exclusive styles. It does not worry them because Mr. and Mrs. Tom, Dick and Harry are able to buy at your store, taking a year to pay for what they themselves are able to buy for cash.

It all comes back to a question of what kind of a store you have—what kind of an organization. What you have always been and stood for as a retailer, is exactly what people will expect you to be and stand for, whether you demand cash on purchase, or get your money at so much per month—the interest being paid by the customer at normal rates.

What you have done in the past is the surest augury of what you will do in the future. That is the mental attitude of the buying public. When a fine store that commands confidence announces a sale, there is no doubt in people's minds that a real dollar glove is actually being sold at 79 cents, when so announced. That is one of the rewards of the fine store that tells the truth and lives up to promises.

When your cash store announces that it is making a change of policy to enable people of small income and good taste to buy your goods on a basis of time and divided payment; and that this involves a slight carrying charge above regular prices; and further, that the same standards of quality and style will continue, it scarcely seems possible that any individual could read anything into the announcement except the concise facts.

It would seem, on the other hand, that a vast number of very worthy people would say: "Now let's furnish that spare bed room before mother comes," or "We can fix up the living room the way we have wanted to without the bother of doing it one piece at a time."

WOULD CHANGE ACCOUNTING SYSTEM BUT NOT QUALITY OF GOODS

AS FAR as psychology of the human mind is concerned, we might go on indefinitely and imagine all kinds of possible outcomes resulting from such change made by a store in the high esteem of the public. The great fact is that it opens a vast field of new prospect, and carries with it some new problems in credits, collection methods, and use of forms. It does not involve nearly so much in "repossessed goods" as one would imagine. It calls for a different system of accounting; which doesn't weigh heavily against greatly increased volume.

The use of legal forms in protection makes the credit department slightly less personal and discriminating, and somewhat lessens the percentage of actual loss. There might be disposition to carry more goods of popular price, and doubtless there would be demand that would encourage such a policy if such a concession were made.

We are of the opinion that there should be no compromise of quality. In an early article on this subject, we have voiced the belief that there is a buyer's "no man's land," comprising people who wanted fine things and who could not afford to pay cash down for them—people who would not buy at the installment store through lack of confidence, and were afraid to pay cash.

The store of character should not change its character in matters of quality or price, assuming that its reputation is based on fairness in both. It would be practically suicidal to retrograde in this respect, for success in change of policy in selling would be absolutely dependent upon maintenance of these attributes.

RECENT CONVERTS OF NOTE

IT MAY be remembered that practically all home furnishing business in the Southern states is done on a basis of deferred payments. This is true of some of the finest stores, catering to the best local trade. It is worth comment that there is no loss of dignity or prestige in carrying on business in this manner. It is necessary, and expected. Therefore, all effort is made to meet such problems of selling as are presented by these conditions.

Department stores have more difficulty in making a change of this description, since it involves more red tape and separate system in converting the furniture and household departments into the installment classification, while ribbons, clothing and other commodities continue to sell for cash.

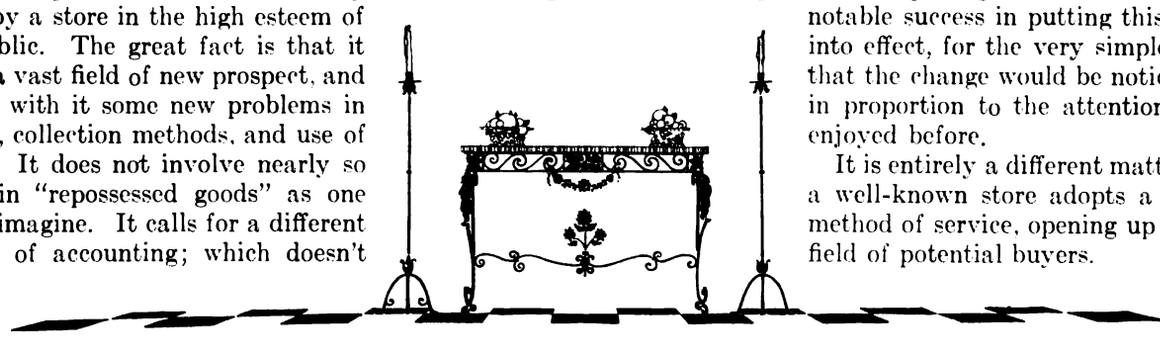
Nevertheless, two department stores have taken this step within the past few months—large establishments that are nationally known as first class stores. These are the J. L. Hudson Company of Detroit, and Woodward & Lathrop of Washington, D. C., both rated as foremost in their respective cities.

Among exclusive stores that have adopted the plan of selling on time is that of Duff & Repp, Kansas City, and this store is so favorably known to the trade that no comment is called for regarding the excellent class of stores that are finding this plan one that assures amplification of business and usefulness.

A BROADER METHOD OF SERVICE

IT IS probable that a small store, without any particular reputation or prestige, would not make a notable success in putting this change into effect, for the very simple reason that the change would be noticed only in proportion to the attention it had enjoyed before.

It is entirely a different matter when a well-known store adopts a broader method of service, opening up a larger field of potential buyers.



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REACHING THE SOLID PUBLIC

By Edward Stratton Holloway



PUBLIC'S BUYING MOOD

THE refurnishing of the modest home is "in the air." Not only does the present writer fail to remember any other season when he has been so often appealed to for advice, but, as is well-known, the housefurnishing trade and the manufacturing industries connected therewith have been comparatively prosperous while many other lines of business have had full cause for lament.

It is necessary, however, that this comparative prosperity be handled with delicacy and discretion, for it is hazardously poised. There is without doubt on the part of the small householder an earnest wish to "fix up her home"—a wish that will be realized *sooner* or *later*: It depends very much on the trade which it is to be.

That the desire exists is principally due to three causes; and these are worth mentioning; for if the wish for improvement has been created by these means it may be *fostered* by the same means, with the possible addition of others. These causes are the growth of the æsthetic idea among the American people, spread by books of decoration and the household journals; the publicity given by both manufacturers and dealers to household furnishings; and the example set by the relatives, friends, and acquaintances of those who have now become inspired with the desire of improvement. All these means may be and should be developed by the trade so vitally interested, by wiser publicity, together with window-and-store examples of attractive furnishings of medium grade, and a wise effort on the part of the salesman, not merely to sell his customer a present bill, but to inspire a genuine desire for better household art, equal or superior to that of the customer's friends and neighbors.

PRESENT MARKET INDICATIONS

A WISE handling of this situation will be aided by a consideration of the actual buying of recent months. We should naturally leave out of account here the conditions applying to the sale of expensive goods, and confine ourselves to the demand for the modest furnishings with which we are for the moment concerned. The writer does not believe he is far wrong in saying that former good results from special "sales" have been succeeded by dull business. This is one of the natural results of "sales-itis," more likely to be experienced now than at other seasons.

The medium-class trade feels that at present it must buy low or not at all. Consequently it has fully availed itself of Sales, in which it believed it could buy at a bargain, and has failed to purchase when prices have, presumably, returned to normal.

This desire to buy at low figures is a perfectly legitimate and logical one, because the general public now has less money to spend and feels it must spend it wisely.

And "wisely" means *quality* as well as just *figures*. Probably there has never been a time when mere *cheapness* appealed to Americans so little as just now. They have had a sufficiency of badly made goods thrust upon them, and are now looking for something better. If they are not able to secure what they wish, they have also learned to *wait*, a lesson they will not readily forget. The era of hectic plunging during and immediately following the war is not likely to recur, and probably never was, to a great extent, indulged in by our *solid* public.

GET THE MEN

IT MAY have been observed that in writing of the householder the pronoun "her" was employed. We must, as business men, deal with facts; and it is undeniable that, in the moderate class of furnishings, women far outnumber men as purchasers.

Men have been content to have it so. They regard the home as woman's sphere and feel that she should have her way therein. They also consider that women are better informed in such matters than themselves. Both positions have a solid basis of fact—at present. But why should this remain so, and why not make an effort to interest the man *as well as* the woman? Why not also aid in developing the man's artistic sense?

The benefit of an awakening in these respects would be a double one—it would not only increase buying (because man usually holds the purse strings, and because he will spend money on that in which he himself becomes interested) but it would often be of much advantage to the home as well. Considering her frequently limited advantages in the field of decoration, woman has done well; but the balance and poise of the man, when *educated*, is advantageous.

Woman herself would be aided in the carrying out of her wishes for greater beauty by additional funds, so that if she is wise she will be a *missionary* in interesting her husband in the furnishing of the home. If his cooperation is enlisted, she may also find it a help in *keeping* him there and developing a more congenial life. A community of interest between the members of the family is often lacking because of a dearth of *subjects* in which to become absorbed: the home (pertaining as it does to each of them) may readily be made such a rallying point for all. And by this means the taste of the newer generation becomes educated, so that we may look for more general knowledge of household furnishing and a greater willingness to incur the necessary outlay. The amount at present spent upon the home by the average family is pitiable, and is by no means proportionate to the sums wasted upon temporary and often unedifying amusements.

WRONG MANUFACTURING AND UNWISE BUYING

UNSALABLE goods are responsible for reduced profits. No business is free from mistakes; no judgment is infallible. But in *ticklish* times greater

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discretion should be employed. This does not necessarily imply greater conservatism. Indeed, conservatism may prove costly. Because a certain class of goods has been highly successful for two or three years may be the very reason why something else will now be demanded. Uniformity becomes deadly. Humanity is always desiring something different.

Nor is an excess of novelty desirable. Novelty is apt to be transitory. The average buyer is looking for household effects that will remain in good style for a number of years.

That the situation for manufacturer and retailer is not an easy one must be granted. Public taste must be carefully watched and gauged. It should, also, each year, be *improved*. With the advance in knowledge there should be no retrogression. On the contrary, the aim should be to furnish the public with better furniture this season than last—better in design, in coloring, in choice of materials, better in adaptability to purpose.

And let us make no mistake—betterment does not always imply increased expense. *Simplification* of design, avoidance of complexity in pattern and coloring, frequently afford more tasteful results than where greater elaboration is used.

In the modest home simplicity is far more effective, has greater intrinsic style, and is much more appropriate than cheap imitation of elaborate effects. Not only is it the purveyor's business to supply not only merchandise *adaptable to purpose*, but he should *point out* the advantage of its use. There lies the weakness of much publicity. It fails to give the householder the precise information regarding the goods advertised. It falls short of showing him how and where to *use* those goods advantageously.

THE SALESMAN

IT CANNOT be too often pointed out that the retail salesman is one of the greatest forces for good or ill in the furnishing world—to the public, to his employer, and to himself. Many fortunately recognize the truth that their own welfare is inseparably bound up with that of the other two factors—and others do not. Those who do, profit accordingly.

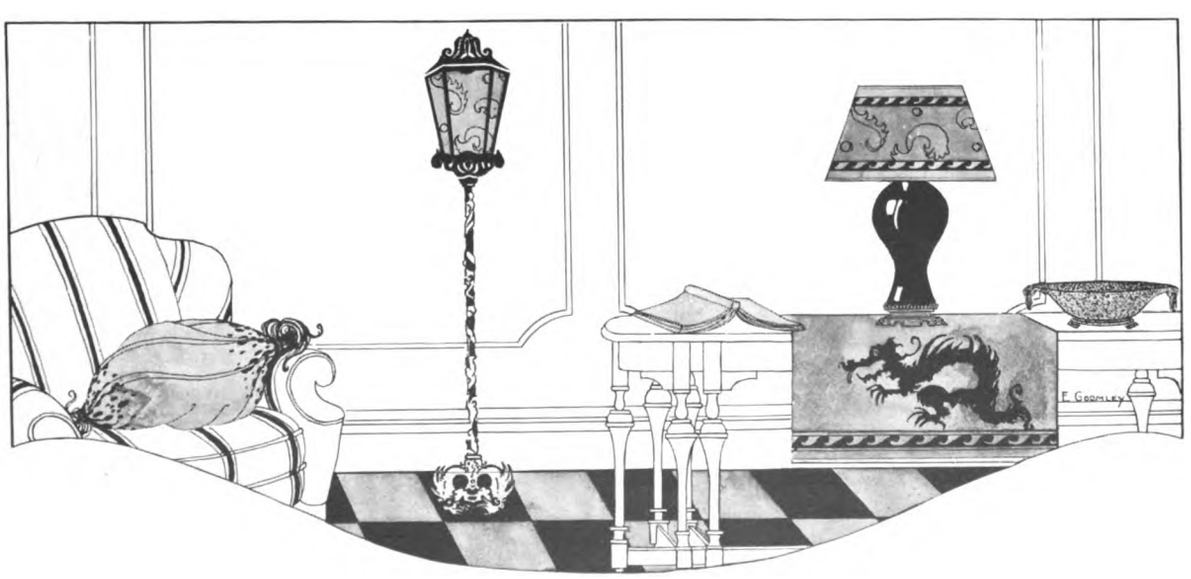
Helpfulness to the customer is a duty and is the pleasure of the successful salesman. He does not require the gift of oratory. One of the most prosperous men in a very successful store says very little—and what he says carries weight. He has knowledge and possesses taste—other great requisites for success.

The wise salesman will further his own and his employer's interests while he is aiding his customer. Sometimes a belief in *hoodoo* is almost forced upon us. A certain piece of goods remains unsold, no one can tell why. The writer recalls a striking instance. In a fine shop was a most desirable cabinet. There was no fault that anyone could discern with its material, proportions, design, or size, and it was properly priced. Yet, notwithstanding successive reductions during the period when selling figures were rising rapidly, it remained in stock. An intelligent salesman made up his mind to sell that cabinet—and accomplished it within a few days. Not only was his employer gratified, but the purchaser was delighted at securing a beautiful piece of furniture.

Such unusual opportunities are not often offered to the salesman, but the usual salesman frequently fails to take advantage of his opportunities.

COOPERATION

IF WE combine the elements of successful merchandising that have above been noted we shall see that they spell cooperation. Right organization is one of the primary factors in success. We all recognize this in our individual establishments; we are fast realizing it in the world of trade. The day is still to come when full cooperation of the trade with the public will be consummated. The storekeeper and the maker will then wonder why they did not earlier see that the best possible, the most efficient *service* means the greatest possible success. They will then realize that every word of publicity he issues should inwardly as well as superficially be truthful. When that day comes the public will no longer be suspicious of his goods, his methods, and his word, but will *respond* cheerfully, confidently, and to the fulness of its power.



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STATING THE CASE OF THE FURNITURE JOBBER

Excerpts from an Address given recently before the Southern California Retail Furniture Dealers' Association

By Gerald T. Hills, Manager of the Los Angeles House of the Peck & Hills Furniture Co.

WHY IS THE JOBBER?

THIS paper is presented in a spirit of cooperation and not antagonism. The wholesaler is here to stay and secure a portion of the business, and we believe the best results will be secured by working in harmony with the retail dealer.

The greatest problems before the wholesaler is to establish and make known the economic reasons for his existence in the merchandising field. It is contended by many that the jobber is superfluous and should be eliminated, that the merchandise should go directly from the manufacturer to the consumer. We, of course, do not think this is correct, but we are not forgetting that the one thing he has to sell is *service* in the distribution of merchandise, and just as long as real service is rendered, economically and efficiently, the wholesaler will hold his place in the business world.

ADVANTAGES TO MANUFACTURER

HE OFFERS advantages to both the manufacturer and the retail dealer. Together they answer the question, "Why is the Jobber?" Therefore, I consider it necessary to mention briefly those advantages to the manufacturer:

1. In selling the jobber, he eliminates the selling cost of marketing the quantity of goods thus sold, saving the expense which a salesforce involves, commissions, traveling expenses, photographs and clerical force.
2. He does not have to tie up his money in surplus stock, involving depreciation, insurance and interest.
3. He saves the expense of branch warehouses, with their attendant rents, office force, etc.
4. He saves the shipping expense of multiplied small orders.
5. He is relieved of many credit troubles, involving the maintenance of a credit department, the jobber knowing the local situation and being in closer touch with the retailer than the manufacturer.
6. Being relieved of the detail connected with the distribution of his product, he has more time to devote to the perfection of his product and to increasing the efficiency of his plant.

The manufacturer is thus able to allow the wholesaler a jobbing discount, made possible by this saving in expense.

ADVANTAGES TO THE RETAIL DEALER

NOW, as to the advantage to the retail dealer. The jobber collects, stores and distributes merchandise and assumes all risks. He must anticipate the demand, tying up his money in goods, assuming the risks in price changes and deterioration. He assembles goods at a logical distributing point, usually in slack seasons, to be passed on to the retailer in the busy season. This enables the manufacturer to plan his production ahead, thereby enabling him to manufacture his goods at a minimum cost, since he can measure production by demand and manufacture more economically. This results in the following advantages to the dealer.

1. Lower and more stable prices.
2. Access to a large stock of goods when most needed. The small dealer, on account of lack of capital and room, is not in position to carry large stocks and the large dealer, in spite of his facilities for carrying a large stock, frequently finds himself short on patterns for fill-ins, during a rush of business or on account of unexpected delay in his Eastern shipments.
3. A rapid turnover by frequent buying in moderate quantities.
4. A considerable saving in time, postage, stationery and accountant expense.
5. A saving in time in dealing with the one salesman of the wholesalers, rather than the many representing the different factories he would otherwise have to buy from. Further, there are a great many small dealers, situated in towns never visited by the factory salesmen, largely on account of the fact that the dealer cannot purchase enough from one manufacturer to make the visit worthwhile. The jobber, however, sends his representative everywhere.
6. The placing of one order instead of many. He has only one account payable, instead of a great many separate factory accounts. He can settle his account once a month, instead of being called upon at inconvenient periods.
7. The dealer has a source of supply close at hand, which means merchandise arriving in better condition and fewer claims and adjustments to be made with the railroad or with the manufacturer. The jobber generally buys in carload lots, eliminating much of the damage occurring in LCL and pooled car shipments.
8. Only a few dealers can afford to buy solid cars. The lowest rate otherwise obtainable is via a forwarding company and the saving of carload freight over other means is a large one. Even in pooled cars made up by factory salesmen, there is often long delay. A variety of patterns from various cuttings must be assembled and frequently the cars are never shipped because of insufficient weight.
9. To the dealer who cannot buy solid cars, the jobber can guarantee factory prices and carload rates, asking only that the dealer place his orders before the car arrives. This service is offered by practically all jobbers.
10. In the matter of credits, the furniture manufacturer is sometimes backward about extending credit to the smaller merchants who are located far away from his factory, but, at the same time, the jobber finds this class of trade desirable from a credit standpoint. The smaller dealer is just as prompt in paying his bills as the larger one, but the jobber being on the ground, is better able to handle the credits than the manufacturer who is far away.

All attempts to eliminate the jobber have resulted in one of two things: either in greater costs to the manufacturer in duplicating the service already rendered by the jobber or in failure to render service in a satisfactory degree to the ultimate consumer. The services he performs and the costs of these services will not be eliminated. More frequently, the costs are increased.

TO IMPROVE SERVICE

NO ONE realizes more than the jobber that if his business is to be increasingly successful, the service which he renders must improve. It is universally true that any business which, in normal times, fails to advance, will, in time, fall back and be passed by more aggressive firms.

There are great opportunities for the jobber who will increase the efficiency within his plant, cut down distribution costs, and analyze buying and selling markets so as to keep his stock up to the minute in price and quality.

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THE IDEAL HOME EXHIBITION, LONDON

Of Double Significance—Improving Good Taste While It Promoted Trade

By J. H. RUDD

TAKE NOTE—AMERICAN RETAILERS

BETTER HOMES effort in London recently took the form of an Ideal Home Exhibition which proved an energizing force to the trade, just as similar exhibitions have proved without exception in the United States.

The high quality standard of this exhibition is of especial note. Exhibitors deliberately set about to show quality merchandise in attractive settings—to win the public to a better appreciation of furnishings-in-good-taste, and to a realization that they could better afford to buy this desirable merchandise than that of poor design and finish.

They argued the question somewhat this way: It is easy enough for us to work up a circus performance and supply sufficient ballyhoo to attract surface crowds, but is that our purpose? Rather, we wish to attract bread-and-butter trade. If we are to do this, we must show worthwhile, attractive goods. This goods must be good looking. It must be of the kind we wish most to sell to the large buying classes. It must not look cheap, either in design or finish, yet it must not cost too much for the majority of visitors to afford to buy. In promoting trade collectively, we will endeavor simultaneously to promote better taste. We will show them both why to buy and how.

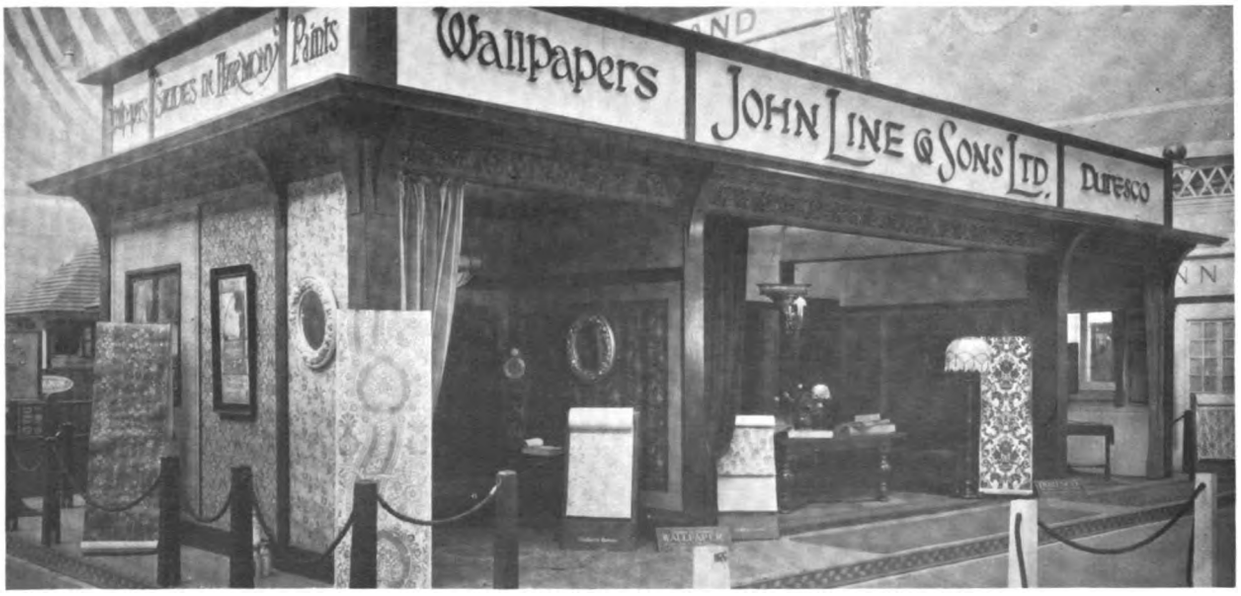
Such an attitude is admirable, and worthy the attention of our American retailers, enthusiastic over giving Furniture Fashion Shows in their own cities in the near future. Here is an example they may well follow. While Furniture Fashion Shows have been successful in the many localities in which they have been held, they have not always kept up as high a standard in point of merchandise shown, as many would wish. Often enough, retailers and manufacturers of home furnishing goods are too much actuated by shoddy glitter at a price when substantial correctness of form, color and arrangement would get them more and better business. They underrate public intelligence and by their halting tactics hold back the growth of higher standards for their trade. It is to the credit of the exhibitors of the London Exhibition that they gave public intelligence its proper rating, and tried to improve it by positive methods.

RAISING FURNISHING STANDARDS

THE Ideal Home Exhibition recently held at the Olympia, London, was open for a month. It was visited by many thousands of people daily, and the result to the furnishing industry is beyond calculation. It was impossible for the average person to visit such a place without receiving a better idea of what is good in furnishing and color harmony. The value of well balanced color schemes and good design was apparent in the displays of furniture, textiles and wall hangings. In addition to furnishings, there were exhibited labor-saving devices, building materials, musical instruments, labor-saving house model, cinema exhibitions and lectures on domestic and gardening subjects. Visitors spent hours among the charming rooms, noting attractive new methods of arranging the furniture, new styles of decoration, and new ideas in domestic equipment. Many planned to adapt this fresh knowledge with advantage to the comfort and beauty of their own homes.

FURNISHING A HOUSE ON £600

THE actual arrangement of the various stands was for the most part well balanced and effective, and showed that the essentials in an exhibition stand—that the design must be subordinated to but harmonious with the objects of the exhibit—had been carefully planned. The days of the glaring notice and shouting sign are over, and the public appreciates the fact.



Exhibition Space of John Line & Sons, Ltd., emphasizing the Firm's Slogan, "Studies in Harmony"

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THE IDEAL HOME EXHIBITION, LONDON



Living Room in House exhibited by Waring & Gillow, Ltd.

The stand in which Messrs. Waring & Gillow, London, exhibited their productions was distinguished by its obvious suitability for the display of furniture. The exterior treatment was in harmony with the interiors and the whole exhibit was of an exceptionally interesting character.



Dining Room in Waring & Gillow Six-Room House

It consisted of a dining room, lounge, two bed rooms, kitchen and nursery. These could be thoroughly inspected on the outside of the stand without walking through the rooms. The detailed prices of each room were displayed, and the total cost was £600. This includes everything that is required for the complete furnishing of a home. Each article was well constructed, and the design in most cases showed originality of treatment combined with dignity and restraint. The furnishing of the different rooms of the house was done with a thoroughness and completeness that made the exhibit distinctive and of great educational value. Yet as illustrations of these Waring & Gillow rooms suggest, they were well planned to suit the tastes of many buyers.



Kitchen in Waring & Gillow House

COLOR SCHEMES STRESSED

SEVERAL stands were devoted to house furnishing fabrics. The space occupied by Messrs. Story, London, showed a fine effect of color balance. The strong lights of the brightest colors were carefully adjusted to the rest of the scheme by using large masses of low tone and complementary in hue for the background. The realization of the value of good color as a background was apparent in many directions.

WALL PAPER EXHIBITS

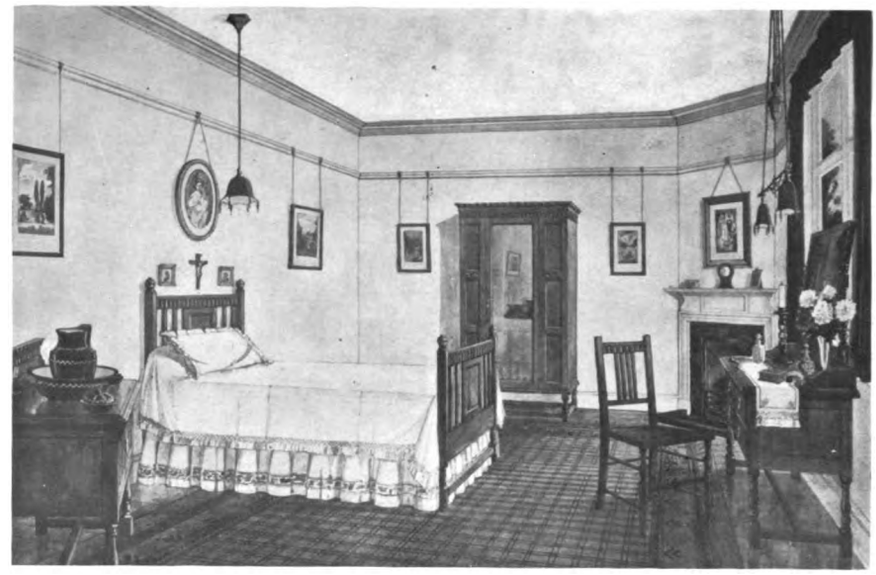
WHILE walls must always play a considerable part in decoration they need no longer dominate a scheme. At one time, walls were overcrowded with color and violent designs ran riot in confusion.

Thanks are due to such firms as John Line & Son who have done so much to improve the standard of decoration. Their stand showed that careful thought had been expended in search of the right surface and tone for the various wall hangings exhibited. It conveys very little to the average person to see a collection of wall paper designs, but

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to be able to see them in position with their complementary colors is a great advantage.

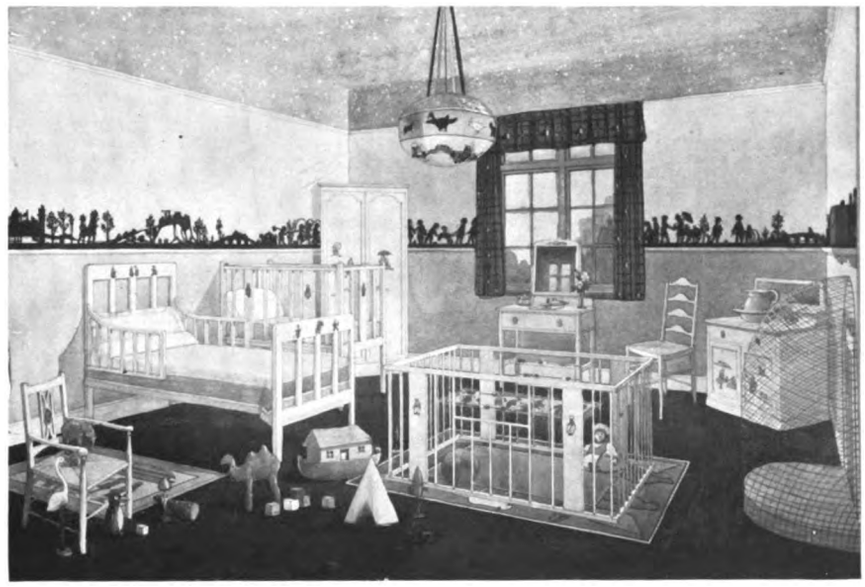
The stand which we illustrate was designed on Tudor lines to exhibit the firm's productions, and it was an architectural and commercial success. The heavy overhanging cornice gave mystery to the colored relief decoration immediately under it. Each of the five rooms was a complete scheme, two of which were carried out with a treatment of Duresco Water Paint, and in conjunction with which hand printed borders were used. The concept of the whole stand was to emphasize and illustrate the firm's slogan "Studies in Harmony" through use of effective wall papers and paints.



Second Bed Room in House to be furnished on £600

SMALL HOMES CONSIDERED

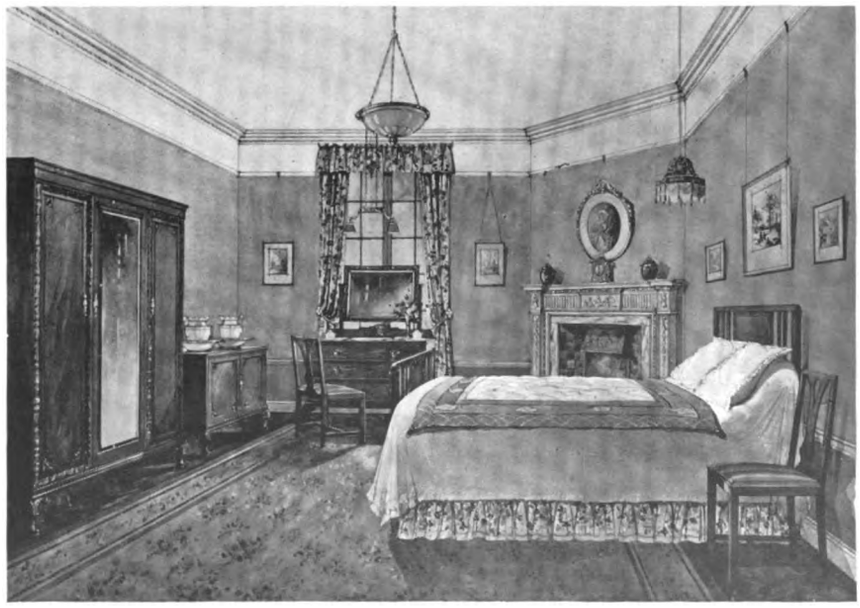
THE exhibition indicated the demand for simplicity in design and freedom from elaboration. In all departments of furnishing and decoration, this demand has been met with thought and taste. There was no overcrowding in any of the furnished rooms exhibited. Many pieces of furniture on show indicated that space and adaptation to many uses (owing to the smaller type of houses and rooms) had received attention from the manufacturers.



Nursery in Waring & Gillow Exhibit House

The educational value of exhibitions devoted to objects of domestic utility and decoration is just now being realized by those engaged in production and distribution. Many methods of bringing before the public the advantages of good furniture and tasteful surroundings, have been discussed and tried, but in the writer's opinion there is nothing to equal a large exhibition held in densely populated centers.

In a suitable building can be housed under one roof a display of all the latest ideas in furniture and decoration. Visitors are interested in seeing furnishings as they will ultimately be used in the home, arranged by decorative experts to make an attractive environment. In this way, public taste is educated and the general standard of furnishing raised, as the Ideal Home Exhibition in London proved. By showing the *tout ensemble,* the retailer shows that he not only sells furniture, but takes his position as a creator of attractive surroundings.



Best Bed Room in Waring & Gillow House

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EARLY AMERICAN WALL PAPERS — Part 1

By George Leland Hunter

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SLOWLY the history of wall paper in America is coming to light. Gradually we are getting familiar with the splendid European scenic papers brought across the Atlantic over a century ago to give distinction to stately American residences. Step by step are being assembled the facts about the less elaborate and less expensive papers "stained" in America.

Especially ought all who are interested in American antiquities to feel grateful to Walter Kendall Watkins for his article in the January number of *Old Time New England*, which is the bulletin of the Society for the Preservation of New England Antiquities. He has unearthed a wealth of documentary evidence bearing on the activity of eighteenth century Boston importers and manufacturers of wall paper, and has even succeeded in resurrecting for us a picture of the interior of an ancient American wall paper factory.

The picture is that of the "Boston Paper Staining Manufactory" established in 1795, by "Ebenezer Clough," on the north side of Prince Street, "near Charles River Bridge," where he "manufactures and keeps constantly for sale a great variety of Paper Hangings." The picture, and the words quoted, appear on his letterhead that was engraved by Samuel Hill, as shown by the signature "*S. Hill, Sc.*"

EARLY WALL PAPER FACTORY

THE picture illustrates interestingly the different processes. One workman, with the aid of an apprentice, pastes the raw sheets of paper together, papers not then being made in continuous rolls as now, but only in small rectangular sheets. Another workman, also with the aid of an apprentice, prepares the colors. A third workman, with the aid of an apprentice, grounds the rolls in solid color. A fourth workman, with the aid of an apprentice who stands on a stool in order to lean over the "bogey" and keep the color replenished, and even on the sieve, drives the block home on the paper with his "maul," producing what is evidently a comparatively small repeat pattern, not at all like the elaborate scenes of European makers, but a domestic product for unpretentious interiors, and for use as almanac covers and book linings, and the decoration of hat and other boxes.

Mr. Clough's attitude on the tariff and on the desirability of nourishing infant industries is emphasized by the eagle surmountng the picture of the factory, who holds in his beak a pennant flaunting the single word *Protection*. The palm branches below the picture of the factory show that Mr. Clough was against another war with England, and hence a Federalist.

Where Mr. Clough bought his paper we do not know, but presumably it was of local manufacture. The Rev. William Bentley writes in his diary under date of July 23, 1791: "We passed to Watertown (a suburb of Boston) and were introduced to the several water works there. The paper mills were employed in the making of paper for the Blocks and Stamps used for Hangings, etc."

RUGAR OF NEW YORK

EBENEZER CLOUGH was by no means the first American manufacturer of wall paper. Among those who anticipated him was John Rugar of New York. At a meeting in 1765 of the New York Society for promoting Arts, Rugar exhibited "several patterns of Paper Hangings made in this Province. . . . . .The said Rugar has now a considerable Quantity on hand and lives in Bayard Street next door to Mr. Heyman Levi." The fact that the paper was considered of sufficient importance to be brought to the official attention of this particular New York Society, and that the news was considered of sufficient importance to send from New York to Boston, and print in the Boston News-Letter of December 12, 1765, would suggest that Rugar was one of the first, if not the first, to make paper hangings in America. Obviously conditions were less favorable under British rule for the development of manufactures in America, than they became after the Revolution, when patriotism as well as profit urged Americans to import little and export much.

WELSH OF BOSTON

ONE of the early stainers of wall paper in Boston was John Welsh, who in 1783 had a shop where he sold table linen, gloves, fans, needles, knives, spectacles, looking glasses, and paper hangings. Three years later he decided to manufacture as well as to sell, and established a factory in Scot's Court, on the south side of Union Street, between Elm and Hanover. But business conditions during the reconstruction period that followed the American Revolution were unfavorable, and in 1789 he died a bankrupt and the plant was sold at public auction. From the sale inventory I take the following interesting items:

"A set of prints of Quaker figures; a set of Diana, 60 shillings; Green figure, 55 shillings; Slacks, 40 shillings; pin oval, sprig, fantail borders, 50 shillings; canopy borders, 45 shillings; scroll, 21 shillings. Two printing tables, valued at 30 shillings; cutting screw, plough and knives, 14 shillings; 3 painting tables at 10 shillings; paint stone, 6 shillings; 8 bags of colored flocks, 40 shillings; 100 refuse and odd rolls painted paper, £10."

The terms Quaker, Diana, and Green figure, evidently designate the patterns of different sets of hangings. *Slacks* is a term I hope somebody in the trade can explain. The common use at this period of borders like that in the Lafayette room at the Wayside Inn, is indicated by the several varieties: pin oval, sprig, fantail, canopy, scroll. The bags of colored flocks prove the manufacture of flock papers, in imitation of velvet, for wall hangings. The paint stone is seen in Mr. Clough's

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Plate I. Scene from the "Telemachus and Calypso" Series of Wall Paper Panels, hung in the Knapp-Perry House, Newburyport, Mass.

letterhead described above, with paint being prepared on it. The painting tables were used for grounding the paper in solid color; the printing tables, for the block work.

Welsh's plant was bought by Moses Grant who on April 2, 1789, advertised in the *Independent Chronicle*: "A great variety of Papers with genteel borders as cheap as any place on the Continent; each Piece warranted to contain twelve yards. An assortment of French and English Papers."

HOVEY OF BOSTON

ANOTHER early Boston wall paper manufacturer was "Joseph Hovey, Paper-Stainer and Linen Printer" who on August 12, 1786, "informs the Publick that he carries on the above Branches of Business, at

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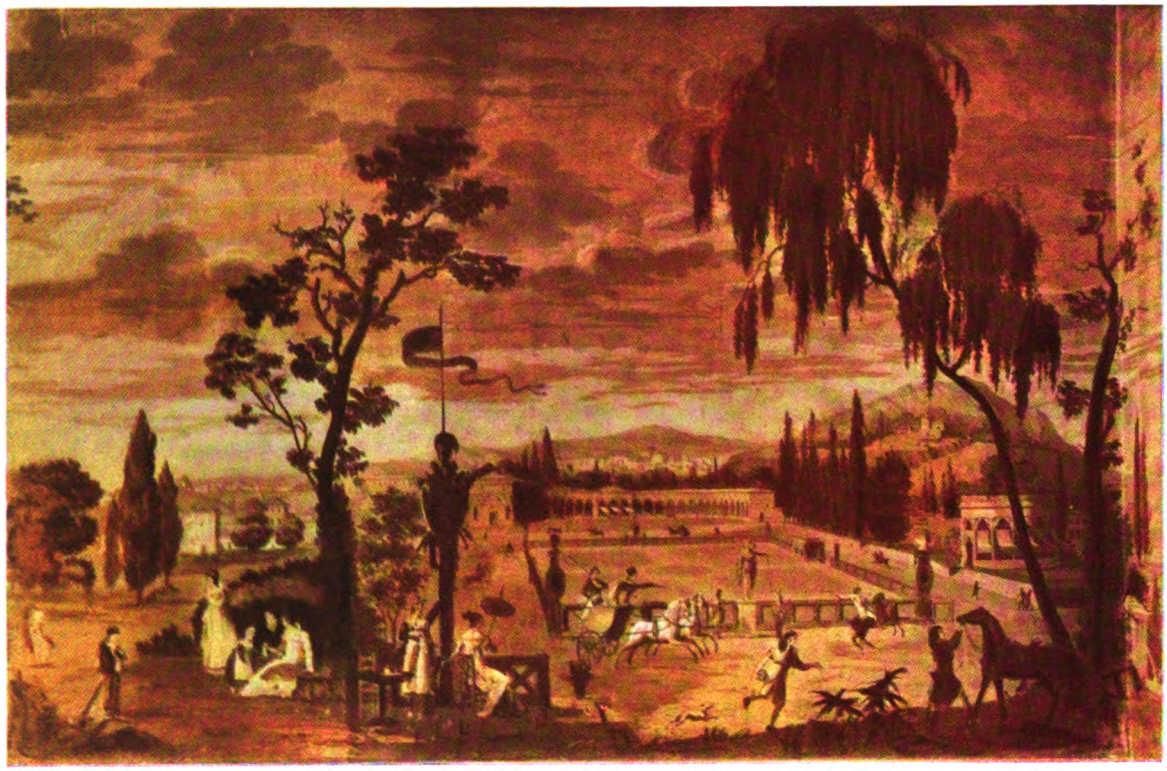


Plate II. Early American Wall Paper, depicting Scenes of the Day



Plate III. An Early American Picture Paper adorning the Wheelright House, Newburyport

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his manufactory in Essex Street next door below the Liberty Pole, where they are invited to call and supply themselves with all kinds of the most fashionable Paper Hangings, with neat Bordering suitable thereto, at the low price of 2 *s.* to 5 *s.* per Roll. He will make great allowance to those Merchants or Traders who purchase by the quantity."

On October 11, 1787, he advertised: "A large assortment of beautiful Paper Hangings to be sold at Joseph Hovey's Manufactory in Winter Street, for Cash, Country Produce and many kind of Merchandise, much cheaper than can be bought in any place in America."

Mr. Hovey's first advertisement emphasizes the common use of borders at this period, and his second advertisement suggests bad business and the immediate necessity for converting his products into cash or kind. Unlike Welsh, Hovey survived the strenuous reconstruction period that followed the American Revolution and on July 15, 1790, he advertises:

"American Manufacture, Joseph Hovey, at his Paper-Staining and Calico Manufactory, No. 39 Cornhill, near the Market, Boston. Has for sale—A large and beautiful assortment of Elegant Paper Hangings superior to any ever before offered for sale in America, among which are—Plain Blues and Greens, Brocade, Velvet and Chintz Figures, with handsome Festoon, Patch and Carved work borders—elegant Pannel Papers, suitable for wainscoting and staircases—beautiful Flower Pots for chimney boards, etc. They will be sold 10 per cent cheaper than at any other place, owing to the great advantage of having all the prints executed in the Manufactory."

PRENTIS & MAY

UNDISMAYED by Hovey's claims, Prentis & May, of 43 Marlboro Street, only a week later advertised: "The largest and most general assortment of Paper Hangings to be found on the Continent—equal to any made on the Continent and far superior to any made in this State." In addition to a variety of plain papers and borders, they announce: "Large figured Papers from 2 to 17 colors for Entries—fifty different patterns, most of which are quite new figures for lower rooms, chambers and ceilings—frosted, spangled and velvet Papers, etc."

The partnership being discontinued, the second partner William May, on August 4, 1791, advertised from his paper Manufactory at Green's Wharf: "A rich variety of papers ornamented with every different order of architecture and with festoon borders from 20 inches to 1 inch in width, besides an infinite number of variegated Papers on the subjects of War, Peace, Musick, Love, Rural Scenes, etc. Chintz Patterns, common do. Tutanick, Tuscan, Dutch, Gothick and Composite orders."

The first partner, Appleton Prentis on April 20, 1791, had advertised from his "American Manufactory" in Milk Street, below the Old South Meeting House: "Papers from 1/8 to 18/ per roll," quite an increase in range from the 2 *s.* to 5 *s.* per Roll of Joseph Hovey in 1786.

The detailed information contained in these advertisements is extraordinary, and will be of the greatest assistance in identifying fragments of hitherto unsuspected, or unconfirmed age, and source of manufacture. Always the variety of borders is emphasized; and in Prentis & May's advertisement also the variety of colors, up to seventeen in some papers, as well as the variety of patterns, fifty in all, including some in velvet (flock), and some frosted. Noticeable in May's advertisement after he set up separately is the 20-inch width of some of the borders, the emphasis laid on the architectural papers of the type against which the English architect Isaac Ware had especially inveighed fifty years before, and the picture papers on the subjects of War, Peace, Musick, Love, Rural Scenes, etc., some of them probably not much more elaborate than the imported Venus and Cupid paper of the Dorothy Quincy house which I shall illustrate in a later article, but others with repeats much larger than any of those original or reproduced in America today. (See the reproductions illustrated on Plates X, XI, XVIII, XIX, XX.)

WALL PAPER IN SHEETS

DURING the first half of the eighteenth century, most if not all of the wall papers used in America, were imported from England or France, *at first commonly in sheets.* These sheets called "painted" like the French *papier peints,* whether colored with the brush or with the block, were part of the regular stock of booksellers and stationers, and were used for many other purposes besides the covering of walls.

One of the earliest Boston importers of these goods was Daniel Henchman who in 1712 sold John Dupee, two quires of painted paper, four shillings; Nicholas Boone, six quires of painted paper, eleven shillings; in 1713, Joseph Belnap, two quires of painted paper, four shillings; two quires of "Blew" paper, three shillings; in 1714, Isaac Thomas, six "Rowls" of painted paper, and two quires, two pounds; in 1734, John Maerick, shopkeeper, four quires and five sheets of painted paper, £1-3-9; in 1736 Col. Estes Hatch, ten rolls of painted paper, £16-5-0, which Mr. Watkins thinks was probably used in Col. Hatch's mansion in Dorchester, bought after the Revolution by Col. James Swan.

Henchman's successor in business was his son-in-law Thomas Hancock, part of whose letter ordering a hand-painted paper from London for a room in his own house on Beacon Hill, I reproduced on page 373 of my "Decorative Textiles." The paper was to be in the Chinese style, with great variety of different sorts of birds, peacocks, macoys, squirrels, monkeys, fruit and flowers, design to be based on that of a previously imported paper of which he sent a fragment as sample for identification, and to be done by the same hand if possible. That painted hangings were sometimes done in oil, is evident from the fact that Mr. Hancock says he thinks those done like the sample (in water color) are "handsomer and better" than those "done in Oyle."

Early advertisements of wall paper for sale are those of John Phillips, bookseller, in 1730, "Stamp Paper in Rolls for to Paper Rooms;" at Exchange Tavern in King Street, in 1738, "Sundry sorts of Painted Paper for Rooms," at auction; in 1742, "Flowered Paper, or Paper Hangings for Rooms;" in 1748, Thomas Hancock at his warehouse, 4 Merchants Row, "Handsome Paper-Hangings for a Room;" in 1762, "40 or 50 rolls of Paper Hangings" at auction; in 1764, just imported from London by Thomas Lee, "a fine Assortment of

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Gothic and other Paper Hangings, very cheap;" in 1767, Samuel Fletcher, "beautiful copper plate furniture paper for Rooms;" in 1784, James Condy, "a large and neat assortment of Paper hangings, just received by the Brig Hope," together with "a large fine collection of Best Books."

Items of especial interest in the list above are the "Gothic hangings" which were then so popular in England, and the "copper plate paper for rooms" which we seldom find mentioned, and which was much rarer than hand painted or block printed papers.

EARLY PAPER HANGERS

ONE of the early paper hangers in Massachusetts was Samuel Robinson, who in 1741 billed the Province of Massachusetts Bay £4-10-0 for "New Tacking the paper-hanging above in the chamber, and new papring one roome below stairs" of the Province House, and £5-8-0, for "4 Role of Painted Paper Bot of Danl Henchman." Another early paper hanger was Daniel Starr deceased in 1762, "who has been for many years employed in Papering Rooms." Still another was George Killicup, Jr., who in 1768, "Informs the Gentlemen and Ladies in Town and Country That he Paints Carpets and other Articles, and Papers Rooms in the neatest manner. He will take English or West India Goods as Pay. Said Killicup is ready to pay those he is indebted to, in Painting or Papering Rooms."

TELEMACHUS AND CALYPSO

ONE of the most interesting of the early imported French papers is "Telemachus and Calypso" that without repeat covers the walls of the front and back parlors of the Knapp-Perry house in Newburyport, Mass. I am deeply indebted to Mrs. Perry for permission to illustrate in color (Plates I, IV, V, IX), and for the unusual courtesies extended to my artist, Marcelle Boesch, whose enthusiastic cooperation made possible the best pictures of polychrome wall papers ever published. The Telemachus paper, wrote my lamented friend Kate Sanborn in her "Old Time Wall Papers," which is the pioneer and only book on the subject—dates from about 1820, being mentioned as a Parisian novelty by one of the characters in Balzac's "Celibates." The date is confirmed not only by the style but also by the fact that the same paper is found on the walls of the lower hall of Andrew Jackson's "Hermitage" near Nashville, Tenn., imported by him from Paris (See *Country Life in America* for April, 1905). This ancient Telemachus paper is also on the walls of the John Lovett Morse house, in Taunton, Mass.; of the Henry DeWitt Freeland house, in Sutton, Mass.; and in the upper part of the hall of the Ward Thoran house, in Danvers, Mass. The house last named is the "Lindens" famous as General Gage's headquarters during his troubled sojourn in Massachusetts, lent to him by the reputed Tory, Robert Hooper, the fish magnate of Marblehead, familiarly known as "King" Hooper, because of his wealth and magnificent style of living.

The illustrations are based on the "Telemaque" of Fénelon, Louis XIV's famous but unfortunate archbishop of Cambrai. The book was written as a sort of moral guide for Fénelon's pupil, the heir and grandson of Louis XIV, but seemed to reflect upon the allwisdom of the Sun King, and consequently when published brought about the disgrace of the author.

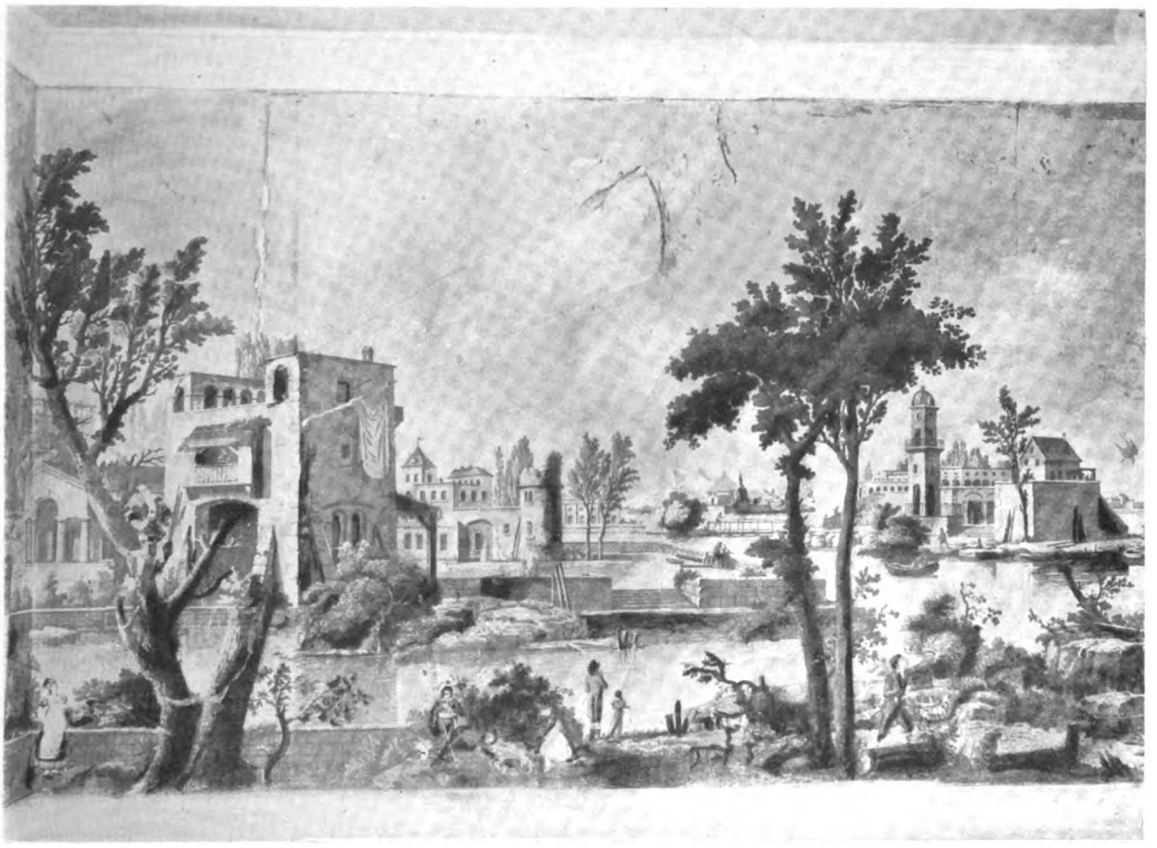


Plate VI. Another Scenic Wall Paper Panel appearing in the Wheelright House, Newburyport

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The story is that of Telemachus in search of his wandering father Ulysses, whose return home after the Trojan war was so long delayed. The part of the story selected for illustration is the first six books, describing the shipwreck and entertainment of Telemachus upon the island of the goddess Calypso, whose blandishments had previously solaced Ulysses, and who at the departure of Ulysses enforced by Jupiter had been left inconsolable.

Calypso at once recognized Telemachus by his resemblance to his father, but was unable to penetrate the disguise of Minerva, the goddess of Wisdom, who in the character of the aged sage Mentor accompanied Telemachus (Mentor of course suggesting Fénelon himself and Telemachus his princely pupil). Calypso symbolizes Pleasure that endeavors to lead astray Telemachus who is saved by Wisdom.

RICH COLORS

PLATE I with massive and magnificent architecture and brilliant mountains in the background shows Telemachus before a splendid fountain and luxurious

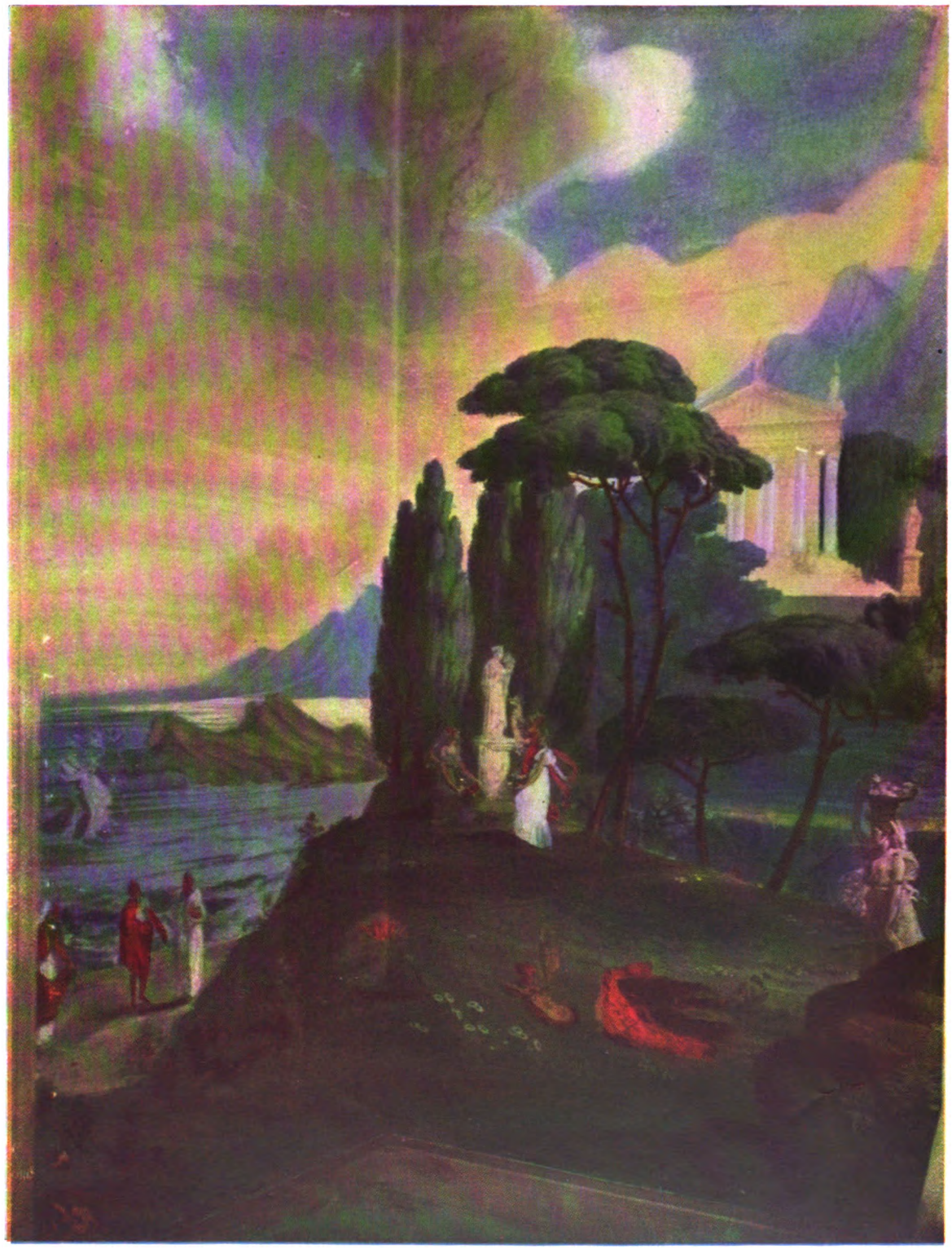


Plate IV. Scene from "Telemachus and Calypso" Series of Wall Paper Panels, of French Make

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park, relating to Calypso his various adventures encountered in the effort to find his father. The colors are rich but not too strong, and make an effective background for Mrs. Perry's fine old Colonial furniture. The paper has been applied with due regard for the breaks caused by doors and windows and other architecture, and starts not at the floor but at the top of the low wainscoting, as is right. The woodwork is in cream, which illuminates the colors and helps to give them their proper values.

Meanwhile Venus, burning with resentment at the neglect with which Mentor and Telemachus had treated her altars in Cyprus, summoned Cupid and descended in her chariot as pictured in the wall paper. Returning to Olympus she left Cupid behind, who quickly inflamed Calypso and her nymph, Eucharis, with love for Telemachus, and Telemachus with love for Eucharis. Calypso became jealous. Eucharis assumed the costume of Diana in order to fascinate Telemachus, and together they loved and hunted. Calypso in her anger bade Mentor take Telemachus away and build a boat for the purpose. But when the boat was built and Mentor with the unwilling Telemachus was about to embark, Cupid incited the nymphs to set fire to the boat.

The last scene of the series, and the most dramatic of all, illustrated by Miss Sanborn from the John Lovett



Plate V. The "Telemachus and Calypso" Series of Paper Panels cover without Repeat the Walls of Front and Back Parlors of the Knapp-Perry House, Newburyport

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Plate VII. A Colonial "Stained" Paper, as Early American Wall Papers were called

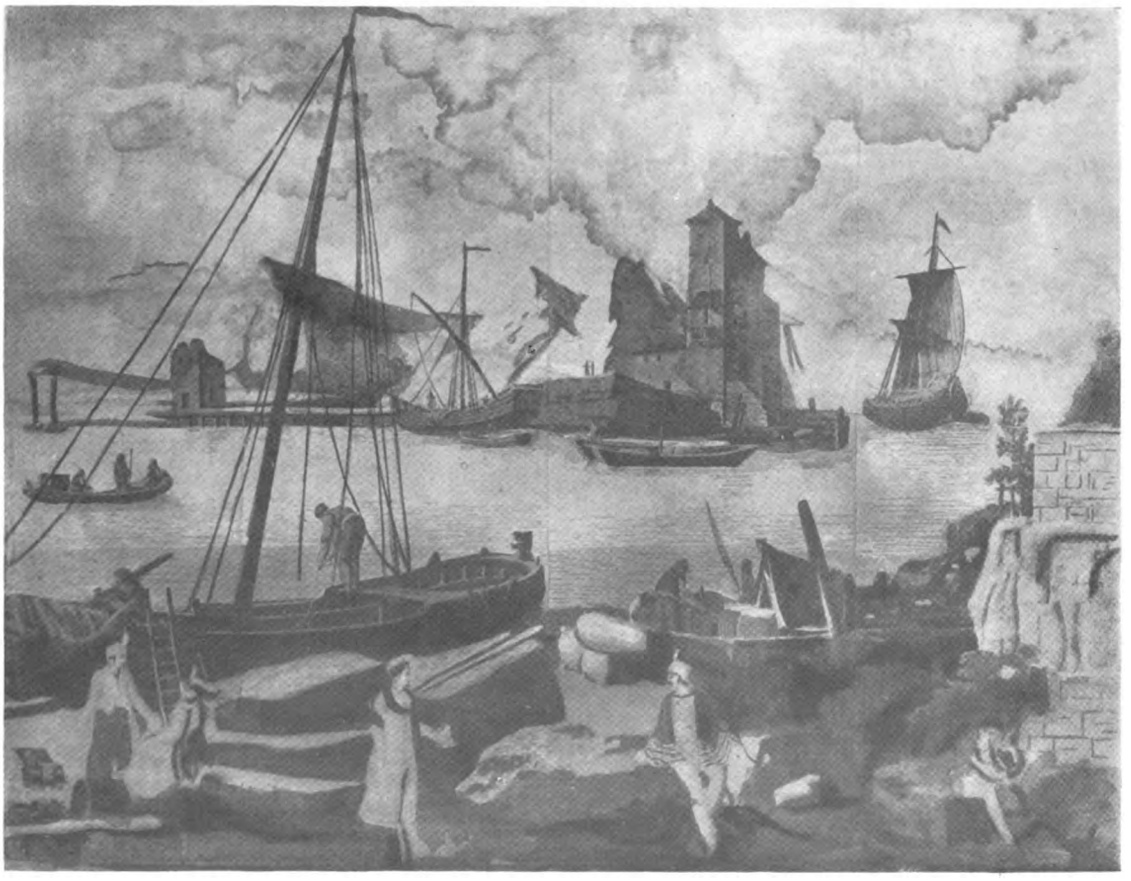


Plate VIII. A Shipping Scene, produced in a Colonial Wall Paper Panel

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Morse set, shows the burning boat, and the nymphs with torches, while from a lofty cliff Mentor pushes Telemachus and swimming they reach a ship that by chance happened to be at anchor in the distance.

So ends the contest between Love and Wisdom, with Wisdom triumphant, and Telemachus reconciled to duty after his unwilling flight from Vice. Plates I, IV, V and IX are of this series, and give a clear idea of the beauty of these colorful papers.

"CUPID AND PSYCHE"

ANOTHER French set of about the same period as "Telemachus" is "Cupid and Psyche," designed by Lafitte, in gray instead of polychrome, and printed by Dufour in 1814. Recently a fragment of this ancient paper was discovered behind a large mirror in the Andrew Safford house, in Salem, the rest of the room having at some time in the past been repapered when the exposed Cupid and Psyche panels became defaced.



Plate XII. Chinese Picture Paper, now in the Collection of Colonial Papers of the Marblehead Historical Society

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Plate IX. From the "Telemachus and Calypso" Series of Wall Paper Panels

CHINESE PICTURE PAPERS

MOST of the Chinese picture papers hung on early American walls, were painted by hand in England or China, or block printed in England, with some of the small repeats produced in America after the middle of the eighteenth century. The ancient fragment illustrated on Plate XII from the collection of the Marblehead Historical Society, may possibly have been made in America about 1780. The red has faded so that it is difficult to tell whether it was originally applied with the brush or with the block. The outline was certainly printed. I am sure the red was originally much brighter than the red of the modern American roller reproduction on Plate X. The modern American reproduction on Plate XI shows what can be done in the way of modifying an ancient coloring to suit modern environment.



Plate XI. Modern American Reproduction of Old Chinese Painted Paper



Plate X. American Roller Reproduction of Ancient Chinese Picture Paper

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FRENCH ARCHITECTS AS INTERIOR DECORATORS

By Our Paris Correspondent

SUE AND MARE

AS MENTIONED in my last article, the modern French interior decorator has to contend with many interiors so designed that modern interior decoration is out of place. Old buildings and even new ones are often erected here in France in such a way that only stylistic furniture can be made to harmonize with them.

In order to remedy this situation, the architect is appealed to, and for this reason, I have chosen for review the work of two interior decorators, Sue and Mare, who are architects, to see what remedies they have to offer.

Sue and Mare possess one of the best exhibition rooms of modern interior decoration in Paris, located in one of the most fashionable quarters on the Faubourg St. Honoré. Besides this, they have a well equipped atelier with several designers at work upon interior decorations, as well as interior and exterior architecture, for architecture is their profession.



Upholstered Chair, designed and executed by the House of Dominique

In the decorative work of Sue and Mare, the collaboration of architect and painter is immediately felt. Not a corner of their rooms nor an edge on the smallest ornament, but what seems to have had close study.

Their conception of style appears to be cosmic. This would naturally be the case with two men who are thoroughly versed in all styles and periods of art from their study of architecture. Sue and Mare have their own ideas of composition and know exactly how and where to make use of curves and lines as well as of materials, without producing strictly "style" furniture.

SUCCESSFUL COLLABORATION

WITH a thorough knowledge of structure, M. Mare remarked to me that above all, the general outline must be first determined, and then the details and mode of ornament would take care of themselves.

Sue and Mare do not wish anyone to lose sight of the fact they are not one or two individualists, but a complete organization. The combined attitude of both Sue and Mare is that of retaining for each artist his personal liberty and yet the same time seeing to it that liberty of personal effort is also maintained by their collaborators.

To this end Sue and Mare have kept in their association other well known artists such as Marinot, the glass expert; Poisson, the sculptor; painters such as Baignières and Jaulmes, as well as designers such as Martin and Marty. Besides this, the firm does not hesitate to call upon other specialists. What an example for decorators to note who attempt everything themselves with the result that they produce a personal style rather than a twentieth century one!

For this reason Sue and Mare decided that their organization should be called "La Compagnie des Arts Français."

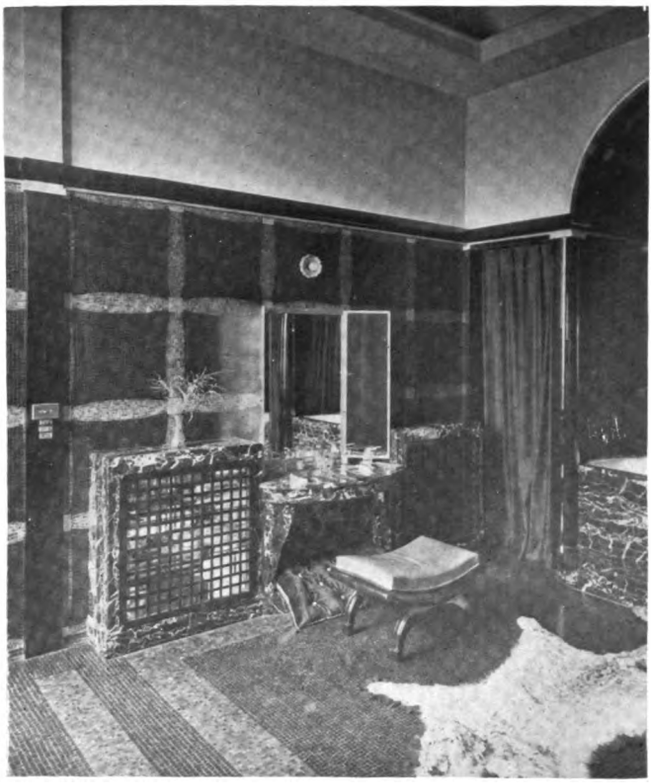
Sue and Mare work their ideas into every conceivable material—into mosaics for bath rooms, into faience or bronze for lighting fixtures and into wood for the furniture itself and wainscoting.

Modern French furniture has often been criticised for its anarchy and individuality. Such artists as Dufrêne consider this individuality essential for the building up of a school composed of brilliant stars all playing their parts. The German decorators, it may be said in objection, have lost their individuality by a too rigid discipline. This super-discipline was productive of powerful effects of ensemble but without richness in invention and detail. However, Sue and Mare took upon themselves the task of coordinating the various efforts of artists by seeking a play of individuality; at the same time coordinating them with the solid constructive principles of a general plan. To them it appeared that with many independent decorators, the decorative idea was limited to one mind, in each case the same ornament being found everywhere, even on the furniture. This one-track principle was intolerable. A coordination must be established and to this end each collaborator was assigned his separate task with a general purpose in view. This collaboration and coordination is, however, not a new thing as



A Table built on the Restful Lines that characterize all Furniture coming from the House of Dominique

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Bath Room executed by Sue and Mare

they explain, for in the past the most beautiful historic monuments were the product of many minds working together with a common purpose.

FAVOR WHOLESALE MANUFACTURE

THERE is no objection in the minds of this firm to the manufacture of furniture in series, once good models are constructed. They hold, however, that it is not in luxurious furniture of costly materials that the new designs are needed, but rather in simpler, less expensive pieces of good proportions.

Sue and Mare believe that too much attention has been given to the theory that everything should be made practical, everything should be rational, adaptable to the profession of the buyer or to follow tradition. They admit this is true, but there are certain problems to be solved on their own merits.

Eclectic in their ideas, Sue and Mare are just as versatile in their business as in their decorative conceptions, for their interiors are found not only in such different places as a perfume shop and a cutlery store here in Paris, but in the palace of the Duke de Medinaceli of Madrid as well.

So it is possible for this firm, working in the way they do, to execute interiors in good sane proportions, including not only individual objects of furniture, but also the general decoration of the rooms themselves. Without a congenial setting, furniture has no place with windows which give a Directoire atmosphere or with a staircase which reminds one of Louis XIV. The panelling of the ceilings, the wainscoting of the walls, and the character of the doors are all of as much importance to Sue and Mare as the furniture.

A "MOVIE" DECORATOR

ANOTHER architect who has devoted considerable time to interior decoration is Robert Mallet-Stevens. His treatment of the problem is that of one who seeks as much simplicity as possible with rigid application to modern life. The straight line predominates with as little ornamentation as possible.

As was explained to me by one of his collaborators, Mallet-Stevens does not believe as the German decorators do in making everything up and down. "Man does not live in a vertical world, though he may be built that way, for he sees with his eyes horizontally. The world we live in today is probably more horizontal than it is vertical."

In the business world this house is best known for the interior decorations it has designed for the "movies" as well as stage settings. Besides this, it has won renown for its dance hall, salon and shop interiors; such as, the decorations for the firm of Paquin in New York.

VIEWS OF ROBERT MALLET-STEVENS

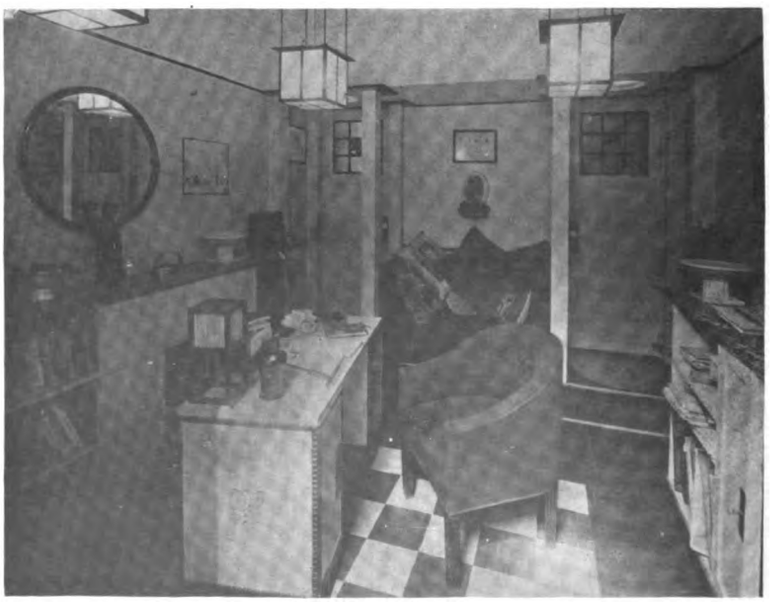
HERE is what Mallet-Stevens himself has to say about his work, which he has written down exclusively for Good Furniture Magazine:

"France has an architectural past which is glorious and fruitful in 'chefs-d'oeuvres.' The names of Philibert Delorme, Mansart, Blondel, Gabriel and Percier evoke the treasures of art.

"In our days, alas, many architects try their best to plagiarize, with sad success, the marvels of past centuries. They seem to forget and to ignore that from the Renaissance to Napoleon III building art made little progress while science has made a prodigious stride.

"Our manner of living has been decidedly modified by the railway, the automobile, the aeroplane, the telephone, the wireless, the steamship and other inventions; while in construction, reenforced concrete, central heating plants, electric lighting and elevators have singularly changed our habitations.

"Can we compare the house of today with that of one, two or three centuries ago? Certainly not. Our



Private Office, decorated by Robert Mallet-Stevens

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ancestors created masterpieces, but let us not copy them; that would be vain, stupid and sterile. Let us create, so that after many attempts and perhaps some errors (a large number of ancient monuments are full of mistakes) future generations may see some edifices appropriate to our life.

"You ask my opinion. I admire and respect the masterpieces of our sires too much to destroy their great efforts in constructing office buildings in Renaissance style, railway stations in Louis XVI or garages in Empire style. And this looked at from the exterior point of view applies equally to the interior. Modern interior decoration should be simple; the lines sharp, with geometric curves, plain surfaces, sober sculpture, decorative pictures, acknowledged construction.

"As one of my colleagues has said, the simple lines of aeroplanes, steamships and factories are a precious lesson for the decorator of today. Mechanical apparatus tends towards perfection and becomes simpler. The same should be true for houses.

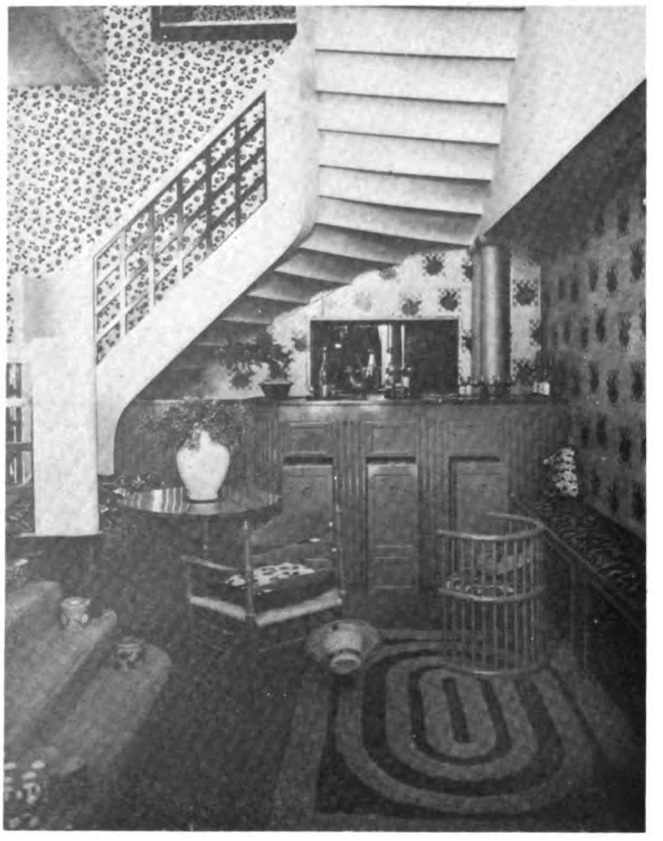
"Color should be only an accessory, architecture and structure alone should count. Many decorators have thought that modern decoration consisted in daubing up an interior with screaming colors. They have realized only the *mode* and not *art*."

The simplicity and sharpness of outline in the forms created by Mallet-Stevens conform to modern paintings, furniture or textiles. The firmness and strength of the straight line which speaks simply, easily stands modern fittings. In some ways the types produced by Mallet-Stevens resemble our Mission furniture in their frankness and simplicity.

DOMINIQUE AND POIRET

AS A CONTRAST to these two architects, I have chosen two other modern decorators who are well known in France today. The first of these is the house of Dominique on the Faubourg St. Honoré.

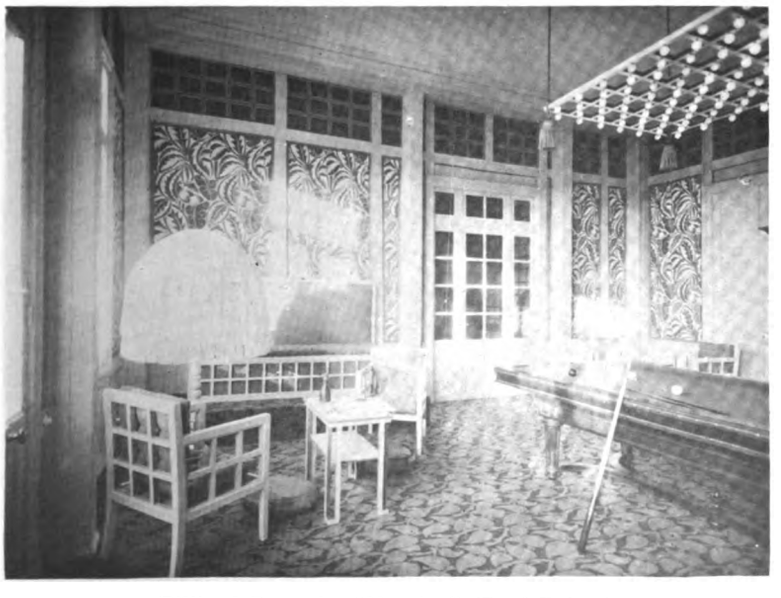
This house works on the principle of seeking comfort for its clients, at the same time being strictly modern. To make goods practical and comfortable, composed of good material and durable so as to suit the demands of modern life is the key-note of this house. With Dominique it is not a question of imposing liveliness inspired by the exigencies of the modes but rather of creating an atmosphere of calmness in which one can rest from the day's toil.



Bar designed and executed by "Martine" (Paul Poiret)

Dominique like other successful modernists believes in simplicity of form, equilibrium of masses, adaptation to purpose. He believes that it would not be possible to displace any piece of furniture in a room without breaking the general harmony of the ensemble.

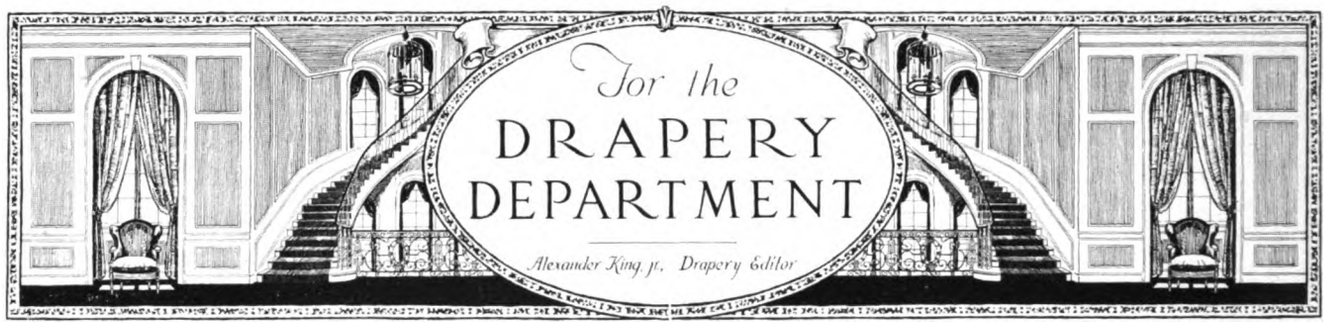
Dominique has created office furniture of great practicability and comfort, boudoirs of grace and beauty as well as utility. One feels at home in his salons, whereas with some modernists one feels decidedly out of place.



Billiard Room by "Martine" (Paul Poiret)

Another decorator on the Faubourg St. Honoré is the well known dressmaker, Paul Poiret. He seems to have a good deal of the spirit of Mallet-Stevens or of Jourdam. He is characterized by the straight line and limits himself to correct use of decorative material rather than creation of new forms. His work on details is remarkable for its richness. There is a warmth in all his work where one often finds coldness and severity in others. In fact, many of the leading decorators of Paris have admitted to me that they buy their decorations from Poiret. This, of course, is possible only where the setting admits it and is not already overburdened with hostile ornamentation. Poiret recently made a new form of grand piano of straight line effect. It is an absolute square, the empty space in the instrument being used for music drawers.

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PUTTING THROUGH A CURTAIN ORDER

CATECHIZING THE CUSTOMER

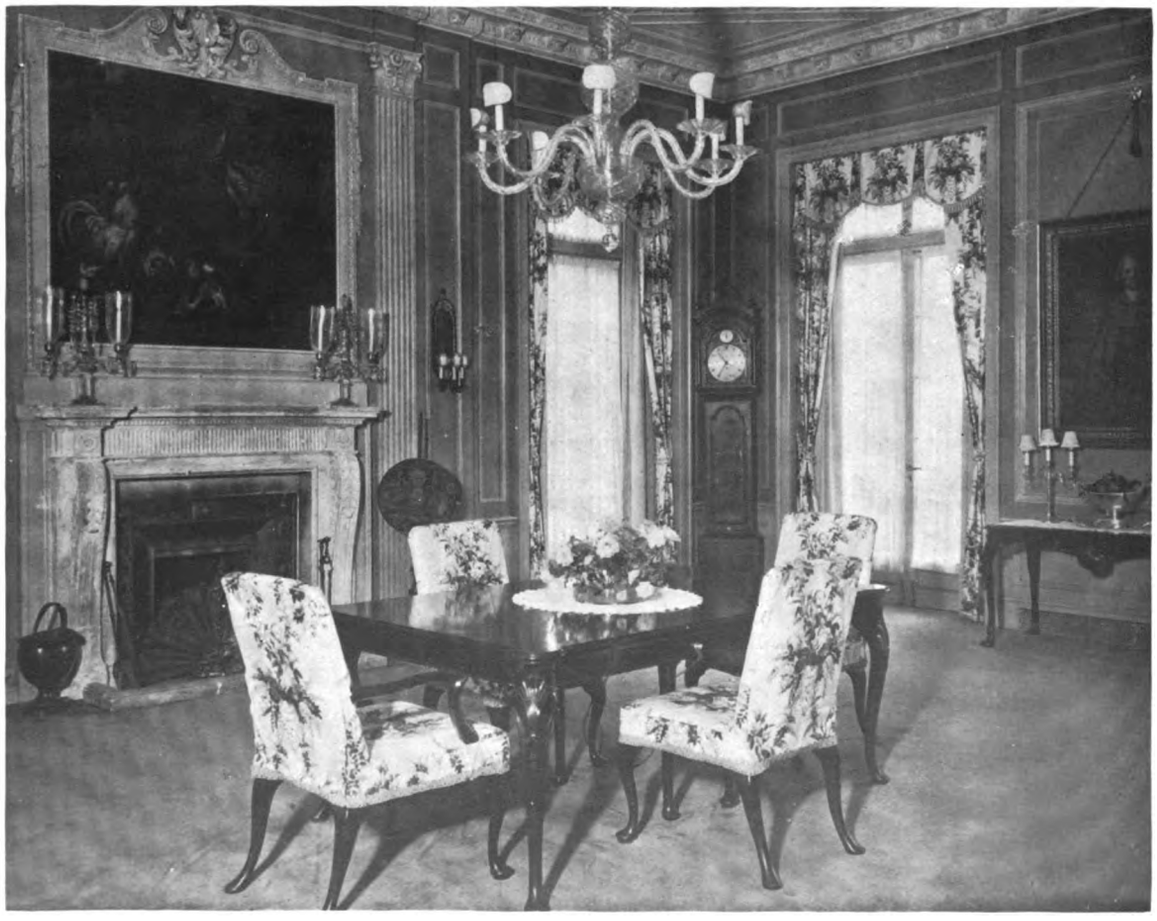
THERE are a number of vitally important details which go to make up a successful curtain order and each in turn must receive careful attention to insure the desired result.

We must assume that the salesman handling this order is thoroughly familiar with his stock, and has sufficient knowledge of the psychology of salesmanship to supply his customer's wants from what that stock represents, making necessary adjustments in the process. In other words, it is a part of his business to find the fabrics, trimmings and linings which are generally suited to this particular customer's needs and, moreover, to convince her (for nine-tenths of the customers who buy draperies are "her") that she is getting the right thing. To do this well is at least half the battle.

SELECTING THE MATERIAL

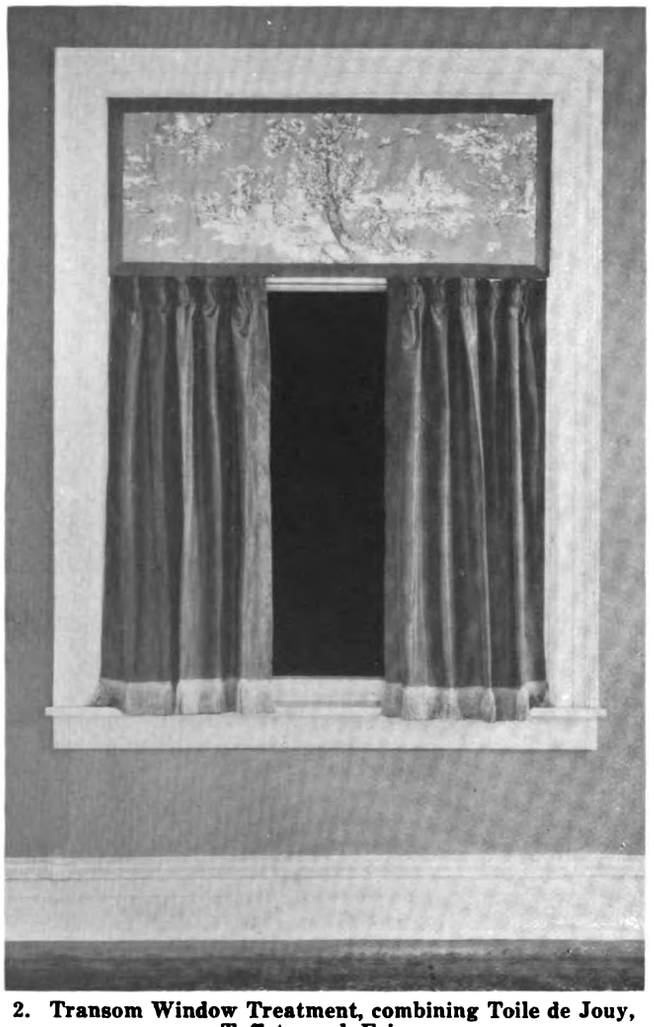
FEW, if any, drapery customers are entirely decided on any particular material or design for their curtains when they set out to purchase them. In taking up this matter with them, make a point of showing five or six distinctly different types of materials to get a general idea of the customer's likes and dislikes and also to get her interest aroused, and then begin to ask questions.

What color are the walls of the room to be curtained? What floor covering is used or planned? How many windows are there? Which way does the room face, north, south, east or west? And what are its uses, bed room, living room, dining room, etc.? Then come questions regarding the furniture. What wood? How upholstered? And in a general way what "period" is predominant in its design.



1. Country House Dining Room with Light Ground Chintz used for Curtains and Furniture Covers

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2. Transom Window Treatment, combining Toile de Jouy, Taffeta and Fringe

It goes without saying that no salesman worthy of the name will stand with folded arms and hurl these questions at his customer, but will tactfully work them in as fabrics are offered for her consideration until a thorough understanding of her problem is clear in his mind. Then, and not until then, is our salesman in a position to advise her in making a selection. If her room is in need of design and interesting combinations of color to relieve a too monotonous condition, there are any number of attractive and appropriate chintzes and cretonnes to meet this condition—flowered, or striped, or formal, as the room may need; and in some instances rich brocade hangings are just the note of elaboration to complete the picture. These instances are rare, however, and in the general trend of present taste towards simplicity, are likely to become even rarer.

When there is already a considerable mixture of patterns in floor, wall and furniture coverings, it is almost certain from the start that curtains here should be in plain solid coloring, or in stripings of plain colors. There are so many really beautiful plain fabrics on the market today that almost every requirement seems to have been met, yet each season brings forth many newer and more beautiful plain stuffs in a range of prices to meet every purse. An excellent example of plain curtains used well in a room with figured walls, rugs and furniture upholstery is shown in Figure 8.

CHOOSING DESIGN AND ACCESSORIES

GENUINE interest on the salesman's part is certain to inspire a corresponding attitude of mind in the customer, and in no other way can the selection of the right fabric be accomplished. When this detail has been settled—and sometimes it is necessary to send samples to try in the room before a decision is reached—the next point is to plan how the curtains shall be made. Whether full or half widths will give the required fullness; if the curtains are to be looped back or to hang straight, and what type of valance will produce the best effect, if a valance is to be used. In almost every case it is better to have curtains hang to the floor rather than made to line of window sill or bottom of window trim, but of course structural conditions sometimes have to be met, a very usual arrangement of radiators below windows often making it necessary to use short curtains.

Then there is the matter of trimmings and linings to be settled. Photographs or sketches are a great help in suggesting suitable ways to make up the material, and often present the finished work better than any verbal description.

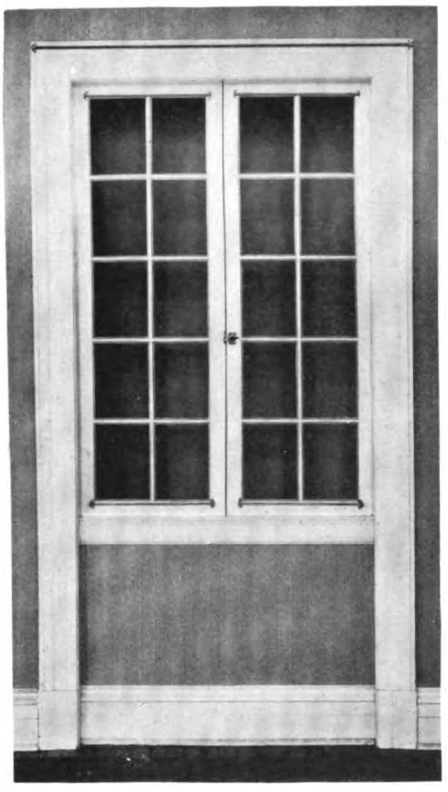
A very important item which must never be lost sight of during the whole transaction is practicability. Will the curtains need to draw at night? If so, then traverse fixtures should be used. What glass curtains are to be used? By all means urge that these be simple and uniform for all windows throughout the house, and where roller shades are required these must be planned to be as unobtrusive as possible, or else made a distinctly decorative feature developed in glazed chintz, or following the quite popular revival of painted shades familiar to all who recall the early Victorian houses of the last century.

Fixtures, including rods and traverse attachments when needed, should be brought to the customer's attention, and in all cases urge that these be of the best quality, for cheap curtain fixtures are really an extrava-

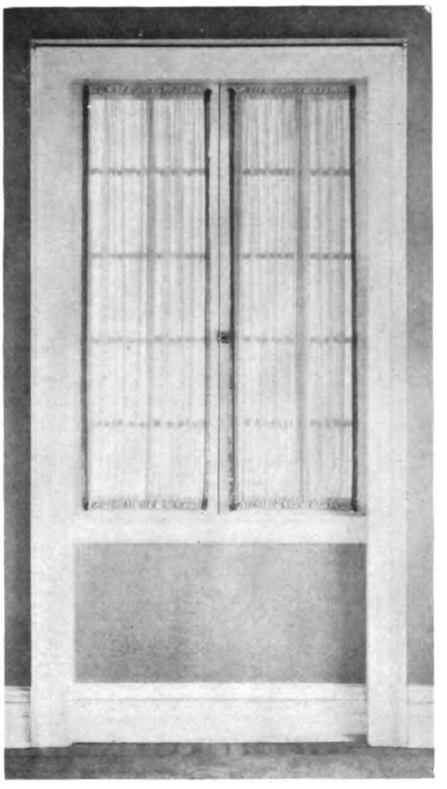


3. A Close-Up of Panel fitted tightly into Transom

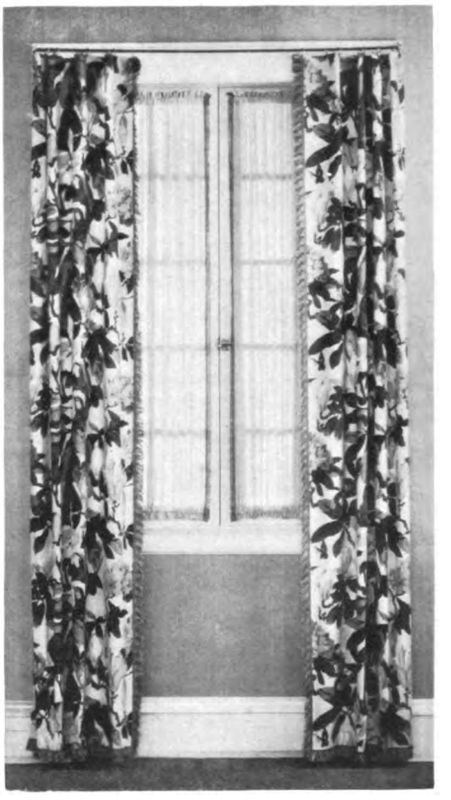
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4. Curtain Rods placed properly for Tall Casement Windows, to be hung with Glass and Over Curtains



5. Glass Curtains in Place. The Bottom Rods are secured after the Curtains are run on Top and made fast to Window



6. Cretonne Over Curtains hung on Rod of Proper Size; Glass Curtains of Sunfast trimmed with Stock Edgings

gance in the end, always out of order and sooner or later to be replaced with good practical ones.

Very often it is best to send an estimate for the draperies before the order is placed in work, thus making certain that the customer knows just what her curtains will cost. In any case, measurements must be accurately taken and sufficient material reserved to insure against shortage.

MAKING AND HANGING—STEPS INVOLVED

SO FAR we have only considered the planning and selling of these curtains. The actual making and hanging are equally important, although this phase of the order does not come to the customer's attention when properly handled. The salesman knows exactly what he has promised his customer, and it is up to him to see that he gets what is ordered. First he should write out in full just what the material is, attaching a cutting to his workroom sheet for identification. All the information possible should go on this workroom order, and even then his supervision of the work is essential if the curtains are to be rightly made and hung.



7. Valance in Place and Curtains properly installed

Figures 4, 5, 6, 7 show the various steps of installing the curtains when made. The first shows rods of the proper size in place. This particular window has the glass hung in casements and illustrates the best method of hanging glass curtains in such a circumstance, namely, with rods, top and bottom. The top rods can be fastened in place before the curtains are hung, but the bottom rods should not be attached until the curtains already hang from the top ones, to insure proper stretching and smooth even folds.

The next step after hanging the glass curtains is to run the over curtains on the rod, adjust them at the required distance they will hang across the glass and secure the back edges with tiny brads to the outside trims. This is also illustrated. Next, the valance is put in place. It is best to

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tack the valance to a thin slat of the proper length before it leaves the workroom, then it needs only a hook and ring or small nail at each end to secure it to the top of the window trim. Finally, the tie-back loops are adjusted at the required height to give the proper effect, and the curtain folds smoothed into place by a series of pats and pulls, until they look crisp and smooth.

IMPORTANCE OF DETAILS

WHERE workrooms are well organized and familiar with good curtain usage, much of this part of the order can be safely left to the foreman and his assistants, but detailed information must be given them of just what has been promised the customer. When mistakes have to be corrected there is not only a serious loss in profits, but an equally serious loss of the customer's confidence which may have far-reaching detrimental results.

Should any feature of the order go wrong, and such things will occur at times, it may be the fault of half a dozen different people but the customer looks to her salesman to rectify the error, and if he is a wise salesman he will move heaven and earth to see that the order is made satisfactory. Such service is sure to bring about a renewal of confidence on the customer's part and will amply repay the effort involved.

So far we have only considered a curtain order as applied to one set of curtains. When more than one room is involved in the transaction, and very many times the order is for a number of rooms, the greatest possible care must be taken that the right materials and details of making are not confused. Too much stress cannot be laid on the point of writing down all the details of the order, for then there is always a record to refer to.

TOILE DE JOUY AND TAFFETA

TWO curtain suggestions are offered in detail, both showing combinations of materials offered by the present market and made popular by their intrinsic worth.

Figure 2, planned for a transom window, is a very easy method of overcoming this sometimes awkward arrangement, with a panel and single pair of curtains. In the transom above, filled with leaded "art glass," a flat panel of toile de jouy is set inside the trim and fitted snugly at the edges, thus producing a panel picture instead of the more conventional panel and entirely blotting out the unpleasant outlines of the glass behind it. The particular material selected is printed in mauve and sepia tones with white on a clear yellow background. The panel is set in a one-and-one-half inch frame, covered with green taffeta, the same material as that used in the curtains proper.

Directly below the transom bar are hung straight casement curtains on a rod placed inside the trim, made to contrast with the panel above. These are of green taffeta in a particularly even weave and hang straight from a heading made of shirring the taffeta on two cords spaced an inch and a half apart horizontally. At the sill these curtains are finished with a three-inch silk fringe matching the color of the transom panel. This fringe is from stock with the manufacturer and used as shown, is a pleasing variation in the treatment of casement curtains. While this treatment is offered as a solution for transom windows, it can easily be adapted to other types, and is especially suited to windows often found on stair landings which call for an attractive set of curtains which will not take up valuable passage space, and yet add interest to the landings.



8. Morning Room in the French Manner, illustrating a Perfect Relation between Plain Color Curtains and the Design in Wall, Floor and Furniture Covers—the cut of the Curtains harmonizing with Wall Paper Pattern and Chairs

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CRETONNE AND SUNFAST

THE second set of curtains shown complete in Figure 7, combine two beautiful new cotton fabrics, representing the exceptional decorative possibilities of these popular priced and serviceable materials. Cretonne curtains and flat, slightly shaped valance, are made from a boldly patterned cretonne, shown here on a twine colored ground, printed in blue, green and white with accents in apricot and magenta. This same design is also obtainable in a wide range of colorings including black, blue and orange grounds. So decorative a pattern looks its best when allowed to hang straight to the floor without tying back and the curtains are left unlined, the valance being mounted on buckram to insure a smooth, snug finish. Both curtains and valance are outlined in a stock fringe of the type already described as suitable for retailers to buy in quantity. The colors here are blue, green and apricot, and this fringe combines beautifully with many popular printed fabrics in similar colorings in addition to this particular cretonne.

The glass curtains for casement windows are hung on rods top and bottom, the curtains finished with casings to slip easily over the rods. Made of apricot-colored, plain casement stuff of guaranteed sunfast quality, the light effect produced is charming. The edges of these curtains are finished with five-eighths inch-wide, cut edge trimming in stock, in the color combinations used—apricot and mauve.

A particularly noteworthy fact regarding trimmings is brought out in both of these sets of curtains. The materials and trimmings are directly from stock on hand, involving neither the expense nor delay of special making or dyeing, and it is safe to say that many more color combinations equally good can be assembled by the same simple process.

STUDY THESE ROOM SETTINGS

IN ADDITION to the curtain settings shown, three beautifully curtained rooms are illustrated, each representing the best possible handling of a particular curtain problem.

The principal feature to be noted in each case is the complete harmony existing between the architectural setting and the curtains themselves. When the mouldings are ornamental and worth featuring, curtains are kept inside the window framing and the full beauty of the wood detail allowed to show. On the other hand, when the trim is unimportant the curtains hang over the window framing and have valances, cornices, or both, to supply the necessary ornament.

There is no royal road to success in making charming and at the same time practical curtains. Each individual room must be considered as though no other room existed, and its curtains worked out in careful detail to suit the exact requirements of this particular room.

TO AVOID REPETITION IN VARIOUS ROOMS

OFTEN in developing a large curtain order there is a serious danger of monotony in effect. All the rooms cannot have fringed curtains, and valances must show individuality of treatment, some of the curtains must be cleverly tied back, while others hang straight. In a word, each room should offer a different rendering of curtain effect, while none should in the least degree suggest freakishness merely for the sake of variety.

There is a wealth of suggestions right around the corner for just such a circumstance, when all the suitable trimmings have been trotted out and used in one way or another and the available fabrics planned for rooms already settled. Go on a shopping expedition to the various departments devoted to dress goods and trimmings. These fabrics and ribbons are in truly marvelous colors and weaves and if used with discretion and care will produce excellent results. Of course, the trimmings primarily intended for curtains are far more practical and lasting, but when only a small quantity is required, there is inspiration in these different things.



9. Bed Room with Unusually Interesting Window Cornices and Taffeta Draperies

Note: For materials shown in Curtain Settings illustrated in this article, acknowledgment is hereby made of the courtesy of Morton Sundour, Marshall Field & Co., Consolidated Trimming Co., and Edward Maag.

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Skyline, Richmond, Va.

GATEWAYS TO DIXIE

SOUTHERN RETAIL METHODS DIFFER FROM THOSE OF THE NORTH

Eighth Article in the Survey of the Home Furnishings Industry

By WILLIAM G. WATROUS

COMPARING SOUTH WITH NORTH

SOUTHERN hospitality and courtesy have been bywords for generations, and I was somewhat curious to learn whether evidence of such traits would be apparent in stores that cater to the home.

After an extended survey of the Northern states and their chief centers, affording an unusually good basis for comparison, it may be fairly said that there is far greater courtesy and cordiality in the Southern retail store than in that of the North.

I refer, not to surface politeness commonly found in all well-conducted stores; but rather to a sincere and instinctive politeness that is below the surface, and indicates actual interest in the customer that does not vanish when a hoped-for sale does not materialize.

Although price is stressed in some localities, there is very much less of this appeal to love of bargains, and much more emphasis laid on the importance of quality, design, and home spirit.

This is one of the outstanding differences that make themselves felt, and one that might well be given consideration by stores that really desire greater efficiency. There are stores in Northern states that would have short shrift in the South because of indifferent attitude toward the public.

To explain this a bit further—it might be said that the customer known to have a large bank account would get all the attention possible in the average good store of the North. It is only too common to find courtesy applied in proportion to the customer's financial standing. In the South there is respectful deference and interest in customer's needs, regardless of his social or financial standing in that particular community.

Another difference worthy of special note is the prevalence of credit selling of furniture, either in open accounts or by deferred payments. Practically every store in the South sells furniture and furnishings on the installment plan; a necessity due to the situation brought about by the periodical selling of cotton, tobacco and sugar.

CERTAIN OF REAL COURTESY

WHEN you cross the Ohio River from Cincinnati into Newport and Covington; when you enter the hospitable gates of Louisville, Frankfort or Lexington, you are in an atmosphere that is noticeably different. You note a more musical and pleasant quality in ordinary street greetings and conversation. There is less hurry and bustle, more time for everything.

Going into the stores, you are conscious of a welcome, as you are certain of real courtesy. You feel that your trade is wanted and appreciated. There is more of a desire to serve helpfully. Probably you have met that type of the *genus homo* in our Northern stores who condescends to wait on you with supercilious attitude, and air of an important person who is temporarily serving in an humble capacity through mere force of unfortunate circumstances?

One rarely meets with this type of salesperson in these stores of the South. There is desire to please and serve, whether or not a sale is made. Goodwill is given a definite value, and the art of earning it is highly developed and well understood.

These border cities mentioned, with others such as Baltimore, Washington and Rich-



Municipal Swimming Pool, Richmond, Va.

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Residence of Fred W. Scott on Monument Avenue, Richmond, one of the most beautiful Residential Streets of the South.

mond, may be aptly termed gateways to Dixie, literally so to travellers to and from the North. When you have entered these cities you sense this difference in their people and ways; in their homes and their stores; even though they are difficult to analyze and define.

It is quite generally claimed and believed that retailers of the North are progressive and alive. Probably this is partly true; but one may question whether *aggressive* is not a fitter term. For retailers of this "border-belt" are certainly progressive and highly intelligent in their business methods and policies.

CONSTRUCTIVE ADVERTISING

A CLOSE inspection of advertising that is consistently done in these cities by representative stores, would suggest that it is less urgent in forcing attention to price, and is more constructive and intelligent because it stresses the home *entire*, and the value of design, color, and quality.

It is educative and idealistic in the case of the better stores. There is reason for this—and necessity, too—because the South is primarily a land of homes, and the people sensitive to the finer appeals, as they are deaf to the clarion notes of the price-hawker.

If a few of the large manufacturing cities are omitted, the entire South is agricultural and this fact determines the character and customs of its people and its stores.

WINDOW DISPLAY

IN THE matter of window display there is not much choice between the talent of the aggressive North and the more complacent South. Louisville, a modern city with a background of years and traditions, claims to have the best-dressed windows in America. I would be inclined to agree with the claim, and modify its breadth by the explanation that its store fronts are superior in architectural planning, while the displays show good composition and sense of color values augmented by effective lighting.

More than this, Louisville is an excellent example of civic cooperation—a spirit profitably carried out by the retailers. It should be recalled that these cities such as Washington, Baltimore, Richmond, Louisville and Cincinnati are much visited by tourists en route to or from the South, and enjoy a large retail business by reason of this heavy traffic—a business measurably affected by fluctuations in this stream of transient buyers.

THE CITY OF WASHINGTON

WASHINGTON is peculiarly sensitive to such conditions, and offers an example in its retail life that probably has no parallel in America. Consider, if you will, its residential composition. A large portion of this city is made up of people who come from every state in the Union to fill federal positions, most of which are limited in time to the life of one administration.

To house this army of people, who do not find it practical to move their own possessions for a short term of years, there are apartments ready furnished for the purpose. It is claimed that these are furnished by way of auction houses and second-hand stores. Much furniture is said to be brought to Washington from foreign countries by various embassies, eventually finding its way to local antique shopkeepers or dealers of less note, and finally going to all points of the compass through the purchases of visiting buyers.

There are also the wealthy residents who are attracted by the official life and gaiety of the Capital. The palatial homes, with the city's permanent and shifting populace, are familiar to most readers, as they are characteristic of the city.

Washington dealers, normally enjoying patronage from all over the world, but mainly from the States, occasionally find themselves handicapped when some great event, such as the recent International Peace Congress, so monopolizes its hotels that ordinary tourist traffic is excluded and diverted to other points. While some lines are benefitted, the furniture business languishes under such conditions.

RETAILERS' PARADISE

HERE are located a number of interior decorators, who serve local people to some extent; but whose main business comes from homes farther South. As



St. Paul's Episcopal Church, Richmond, Va., opposite Hotel Richmond, and rich in Historical Associations

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might be expected in a city of this kind, the stores are of uniform excellence in all essentials and compare most favorably with those of New York, Philadelphia, and Chicago. Woodward & Lathrop, a department store having a large business in furniture, draperies and rugs, have but recently announced adoption of the deferred-payment plan. This is mentioned because of the great interest evidenced among better stores in this method of selling.



A Community Group of Houses in Richmond, facing Byrd Park

One of the exclusive stores dealing in home furnishings is that of W. B. Moses & Sons, an old store of most progressive type, dealing in fine merchandise, and serving the best class of trade. Stores of this kind naturally command much cash trade; but they also find it necessary to extend accommodation by the installment method. In Washington, there is a large class of federal employes receiving small compensation, and this easy payment plan is necessary to serve such buyers.

The Moses establishment is on a par with many exclusive stores in other cities that would be horror-stricken at the mere thought of disturbing "atmosphere" and tradition to get business that involved monthly payments and collections. These facts are cited by way of comparison of varying ideals concerning a subject that is now of unusual interest.

Unlike some of the other cities specially referred to in this article, Washington has no jobbing interests of moment, and no manufacturing. It is normally a "Retailers' Paradise" with certain qualifications, and various associations of business men serve to regulate and stabilize conditions in this field, eliminating in this way many objectional features that formerly obtained.

Washington has a number of large stores devoted to the sale of home furnishings. Their advertising is uniformly good, and practically all of them have good selections, fine buildings, and excellent window displays of a quiet kind. It may be seen readily enough that this city is unique in its population and their homes. While the city has attracted people of great wealth, who have built palatial homes, it also contains a great many of most humble kind.

THE WHITE HOUSE AS A HOME

IN THE early days of the Republic, it is probable that home ideals, both in the matter of architecture and fitments, were actuated and broadly influenced by the styles set in official residences such as the White House, and in lesser degree, in the State mansions, such as that of the Governor at Richmond, Va. While simplicity was then a national idea, conforming to new ideas of democracy, there were also strong evidences of aristocracy and culture which quite naturally expressed themselves in tasteful and elegant homes.

One is somewhat disappointed to find that the White House, beautiful and dignified architecturally, and entirely satisfying in its well-kept grounds, is in no sense typical of the finest American craftsmanship of the present day, nor does it compare favorably with many fine old mansions of the early days that have been preserved, in point of furniture and decoration.

Any first class furniture store offers more pleasing design and fine workmanship than is to be seen in the White House, so far as furniture is concerned, and it may be said without prejudice or exaggeration that any first class interior decorator of modern ability, could readily bring about changes for the better. There is not wanting a pronounced richness in hangings and upholstery, and an impressiveness of a kind; but the mixture of period styles gives an impression of heavy dullness that does not seem consonant with the importance of a national home shrine, nor with the ideals of a nation's premier home.



Aerial View of Washington's Home and Grounds at Mt. Vernon

On the ground floor, where the general public is admitted at certain times, there are displays of old silver and dinnerware once used by various occupants. Perhaps the most interesting features are the portraits of former presidents, and members of their families. In quite a general sense there is little in the visible furnishings of this famous home that might inspire anyone seeking a modern expression of fineness and good taste — notwithstanding the fact that the present furnishings were supplied and the decorations planned less than twenty years ago.

Much more homelike is the Governor's Mansion at Richmond, Virginia—a comfortable house in its setting

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The Capitol Building, Washington, D. C.

of elms, and within the shadow of the state capitol. Here is evidence of sentiment and reverence for its stately old Colonial furniture, that seems an integral part of the house itself, and has staunchly served generations of Virginian Governors. Not far away is the former home of Jefferson Davis, once known as the White House of the Confederacy. This old residence is even more reminiscent of the Old Dominion, and these two houses may be considered good examples of the old Southern homes that are fortunately still found in great numbers.

BETTER GOODS WOULD HOLD EXCLUSIVE TRADE

WHEN cotton was at its peak, and tobacco had soared skyward in price, along with other commodities, Southern planters found themselves with surplus wealth such as they had not enjoyed for many decades. Much of this found use in the building of beautiful residences—not only in the cities, but also on the plantations and country estates. But along came the reactions to peak prices, and as a result, old furniture had to be used in these new places. Now that the conditions have improved to a point of stability, at least, there is a marked stimulation in the business of interior decorators and furniture houses, since these houses are now being furnished according to the original plans.

One is reminded of the old saying that "a prophet is not without honor save in his own country"—for the wealthy people of the South pass by their own professionals to seek those of New York, Philadelphia, Washington, or some other metropolitan center, thus carrying out the universal custom of going abroad for fine things to be put into the home.

One is somewhat surprised to find that upholstered suites for the living room are in such great demand. In view of the many months of warm weather it might be presumed that people would prefer the lighter, cooler types. The paradox is probably explained by the fact that comfort and good appearance are twin requisites in the better homes, and the styles thus set are naturally enough followed in those of lesser fineness.

It may be said that the Southern stores do not carry as large or fine stocks as do retailers of corresponding status in the North. This is easily explained by the general custom of wealthy people to purchase in the large centers, a habit made easy because of their frequent trips to summer resorts. As a result, the stores cater to popular price trade that demands credit accommodation of the installment kind, and quality requirements less exacting.

Colonial architecture and furnishings prevail throughout this land of Dixie, and consequently there is much of the modern Colonial shown in the stores—furniture of substantial type and reasonable price, such as the family of modest means and good taste might be expected to select.

Lifetime habits in buying, such as have been referred to, are not readily or quickly changed. Stores long ago got into the habit of merchandising for those who were forced to buy at home—those of small income—and of establishing a policy to meet these requirements. Stocks bought with such limitations in mind would naturally have little attraction for those with money, and a desire for fine things.

The writer ventures to predict that if stores of this kind would "trade up" to a quality standard, and make proper use of advertising, especially of a "direct" kind, that a considerable part of this "go-away" trade would be held by local stores that worked along these lines.

LOUISVILLE TRADE COOPERATION

AS AN example of trade cooperation, Louisville offers some inspiration to cities not so fortunate in the get-together spirit. For instance, one of the aims expressed by the Retail Merchant's association is to "enhance commercial prosperity, and raise the standard of commercial integrity throughout the community." The Better Business Bureaus maintain offices, and function to protect the public against misrepresentation and deception through advertising and selling.



Greystone, Rock Creek Park, Washington, D. C., the former Residence of Secretary of State and Mrs. Charles Evans Hughes

Such guidance is of the greatest value to the retailer

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who aims to deserve confidence, and is a bar sinister to those who might tend to questionable methods. Concerted action resulting from such aims is unquestionably of direct benefit to merchants and public alike, and induces finer ethics in business relations between buyers and sellers.

An instance of results from these standards was related to the writer by one of the leading furniture dealers: "It used to be the case that men would always come into the stores with women, in order to drive bargains. Under the present conditions in the retail trade, this custom has entirely disappeared, and our losses from bad debts is entirely negligible."

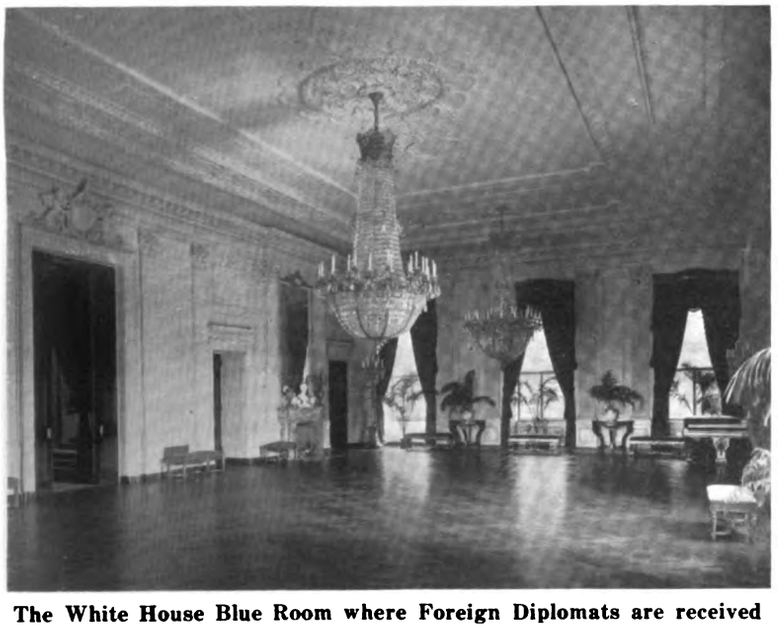
DEFERRED PAYMENT PLAN IN FAVOR

MENTION has been made of the general custom of selling on deferred payments, and an excellent example of a fair and effective plan is found in operation at the Louisville store of Fred W. Keisker & Son. In the heart of the business district; with the prestige of forty-five years in business, this store enjoys the confidence and patronage of the better trade, as well as that of average buyers.

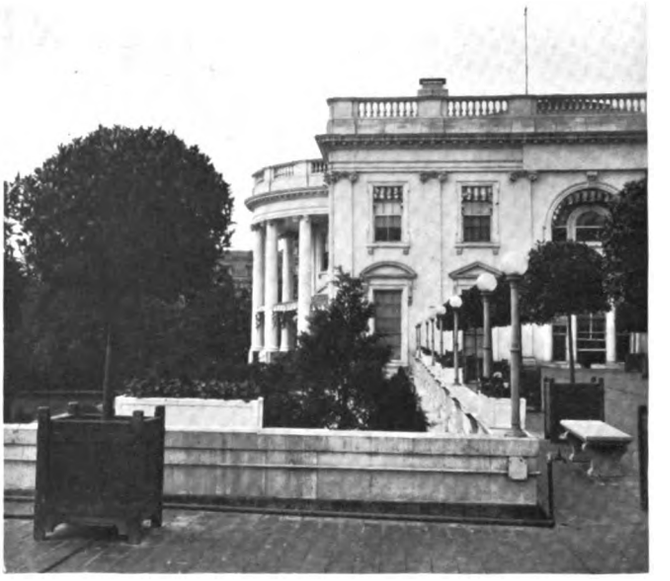
This store operates extended payments on a Club Plan, so called.

There is one basic price on each article—a cash price, of course—and to this is added a "club fee of 3 per cent charged for dividing the account into monthly payments. In this and other fine stores of this section, there is no loss of dignity in selling or buying on deferred payment plan. It is an economic necessity, and because society is less complex than in the northern states, there seems to be less risk involved in carrying accounts in this manner.

Lease forms are used in preference to the chattel mortgage. Most of the small proportion of losses are ascribed to early marriages, where the contracting parties separate before the contract is completed; thus forcing repossession. Much latitude is given by stores in the event that buyers are delayed in making payments, and fair results reported by this method.



The White House Blue Room where Foreign Diplomats are received



The White House—Roof Garden and Promenade

SOUTHLAND A HOMELAND

TAKEN as a whole, these Southern stores are operated on more easy-going lines, and by more considerate methods. There is more friendliness, personal interest and what may be termed brotherly feeling in business transactions, with less—far less—of the hard-fisted strictness that is manifested in some sections by installment stores.

On the other hand, there are potent reasons for this in the different character of buyers. The South has retained its racial integrity. Its people are today largely descended from the original Virginians and adventurous Colonials of the Southern coast. There is more social background and family pride; and far less of the European admixture that immigration has brought to the Northern states.

When you consider that American traditions and customs were largely influenced by early New England and its Puritans, and that this influence still remains a consistent factor in living ideals, it is of interest to remember that there was a Legislative session in Virginia one year before the Pilgrims landed at Plymouth.

New England has had better historians and press agents than the sections that were actually settled at an earlier period. One of the interest points in Richmond is a stone memorial indicating the spot where Capt. John Smith landed in 1607, during his excursion up the James River. The South of early days was quiet and not greatly disturbed by political activity. It was agricultural; while its people came more largely from the higher social classes. It was disturbed very little by Revolutionary warfare, or by Indian fighting. Its development was slow and steady.

BETTER HOMES MOVEMENT DOWN SOUTH

HERE in the northern border of the Southland, one does not find ostentatious wealth, as one finds it so frequently in the North. Fortunes are not so readily

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made; and even when there has been great individual accumulation of wealth, the owner does not make a grand display in home or grounds. In Richmond, one's attention is called to the expensive home of a banker who went to Europe to find what he considered suitable



Residence of James R. Duffin, Louisville, Ky.

furnishings for his house—a local store being considered capable only of furnishing the kitchen. This example was considered an exceptional case of wealth-expression.

In the cities, people of small income, but of good social standing, are satisfied to maintain their homes in the old brick houses built fifty to a hundred years ago; houses that stand in long blocks, with blinds at the windows; with little iron balconies and small porches, and seldom with even a grass plot—houses that seem to belong to ages past; but appear to serve present generations satisfactorily.

In a broad sense, the Better Homes movement has not gained the momentum that is evidenced in other parts—possibly because such a movement is first felt among the higher social strata, and in the South the finer classes have always attached the greatest importance to their homes. There is a degree of sentiment and attachment for old things and a loyalty to Colonial types. Styles of furnishings that have passed out of fashion are still made for Southern trade.

COUNTRY AND MOUNTAIN TOWNS

AMONG the small farmers and, especially those who have been socially isolated in the mountain districts, where railroads are unknown and seldom seen, innate good breeding and tradition have sustained an unusual type of Americanism. Throughout Kentucky and West Virginia are still to be found the crude log cabins of early days, still tenanted by these simple folk who lack the luxuries that are common even to the poor of large cities.

Slowly the children of such families have come to take advantage of educational opportunities offered at small cost in these states, and are beginning to emerge from the influence of satisfied ignorance and indifference that have prevailed for generations.

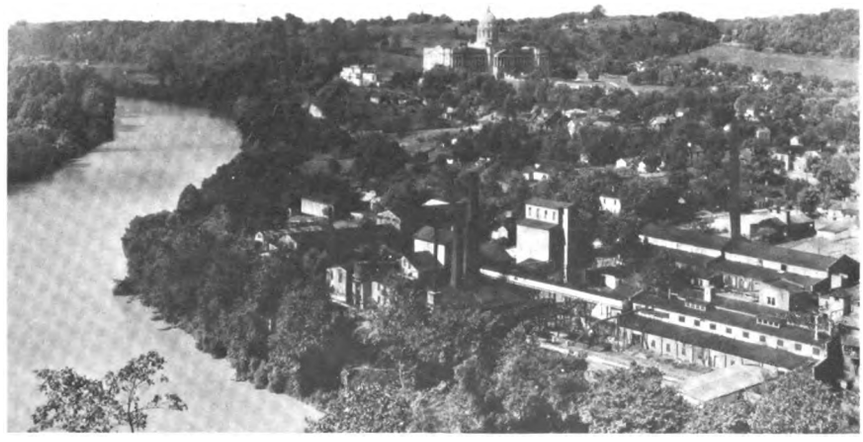
In the country districts, the serviceable old mule is still the chief means of travel; since this motive power can proceed where even the flivver would stall, and fail to find a passable road.

Country towns of the South are provincial and rather sleepy. They are merely larders and stations for small staple supplies for the country roundabout. General interest and trade centers in the cities. Among these there has always been a species of trade rivalry when they are adjacent, as with Louisville and Cincinnati.

At the same time, their trading areas with surrounding country is emphatically limited because of the absence of good highways, and lack of interurban service as it is known in the North. This situation works a double disadvantage, since it limits possibilities of retail business, and restricts buying of the country consumer to mere necessities made at infrequent intervals.

CINCINNATI A THRIFTY TRADE CENTER

THERE was a time not so many years ago, when Cincinnati promised to be a strong factor in the field of furniture manufacture; but there was jealousy in other markets, and strong effort to keep out any and all competition. At the same time, there existed lack of coordination and cooperation among these manufacturers, with consequent distrust of each other, with the result that this industry did not prosper, and has now practically disappeared. The Ficks Reed Company is now the only concern of note making furniture for the home. The Globe-Wernicke Company is another instance of survival, and in the art field the Rookwood Pottery stands in a class by itself.



View of Frankfort, Ky., with Capitol Building in the distance

At one time Cincinnati enjoyed the major part of the trade that came from the sections farther south. Gradually this trade area has been contracting, and diverted to other centers that have made efforts to secure a portion of this transient trade. Nevertheless, Cincinnati continues to draw consistently from southern Ohio, Illinois, Kentucky, and West Virginia; and is of great importance in a retail sense.

There are nearly two hundred retail furniture stores listed, and a number of specializing decorators in addition to the large stores that feature such departments.

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Cincinnati is picturesque, in a quaint, old-world fashion, with its irregular streets and many high hills, some of them rising abruptly three hundred feet above the "terrace" of the old town, which is now the business center. The city was largely created by staid descendants of thrifty Scotch, English and Germans who learned to look twice at a dollar before investing it.



River Front at Louisville—one of the Ports along the Ohio which the Government is developing to encourage River Traffic

In a retail sense, the city is conservative in buying, taste in furniture running to heavy, substantial types. One might say that these are the class of people to whom the furnishing of a room is an event of the greatest importance, since it is expected to be done for at least a lifetime, and is therefore a matter for sober consideration and careful investment.

Detached homes—houses—are the rule. Apartments are few. People live within a reasonable distance of the business section; the choice home sections upon the high hills overlooking the Ohio River. Residentially, Cincinnati has not gone in for showy homes or estates. Country living has not been a vogue as it has become in many other typical cities. There are many good houses in the modern style, as there are of the old; and some of the old wealth is now finding use in building of fine new homes. There is also a new interest in landscape gardening—all of which is having a gratifying effect on stores that cater to the home.

Cincinnati's principal stores of the downtown district might well be described in the same terms we have used to classify the people of this city. Stores largely reflect what the public demands or tolerates. Here they suggest substantial conservatism. Stocks are not of the showy variety. The stores are well-kept in point of appearance; but occupy rather old buildings, sufficiently modernized to meet all present demands. There are few of the most modern type housed in buildings erected for the purpose.

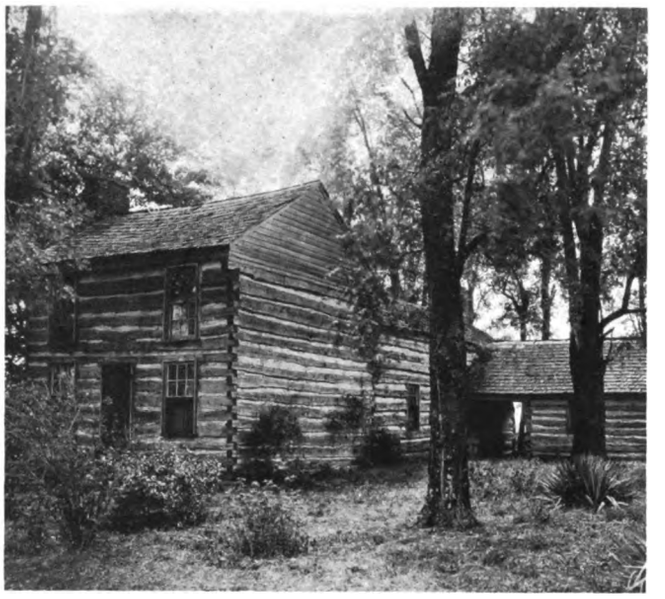
Apparently, people of the city are satisfied to find moderate prices and dependable merchandise, without external frills. Some scores of years ago, the busy highway of commerce was along the banks of the canal that carried goods back and forth from Lake Erie. For many years this has been abandoned, and in late years has been filled up in the city.

GOOD STORES IN OUT-OF-THE-WAY PLACES

BACK in the early 50's the Henshaw Company began making furniture. The factory building then faced the canal, many squares distant from what is now the main business artery. In the same old building of factory construction — plain and unpretentious —the descendants of the original manufacturer of the same name carry on a large retail business. Display windows have been added as the only outward concession to retail custom. One street car line passes the doors, and those who trade here must find their way from the more crowded districts. Yet here one sees a stock representing the best products of the furniture markets, and the store does an exclusive cash business.

In studying such situations, one naturally conjectures what would be the result if a store of this kind would follow changing localities in place of "standing pat," and depending upon a background and prestige for continuation of public favor, combined with consistent service in point of quality and price.

One reaches the conclusion that such a store, no matter how well regarded it may be, must gradually lose ground if it remains while the main part of a business community goes on to a new location. Old trade is likely to remain loyal to a house where it has customarily traded for years; but the younger generation



Lincoln Memorial Farm, one of the oldest Buildings in Kentucky

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is prone to follow the newer highways of business, and ignore the old. Hence it is usually only a matter of time when it must see business slipping away and following the crowd.

These comments are not in any sense intended as personal criticism of such a good store as Henshaw's. It would be well if we had a great many more as good; but the avowed purpose of this series is to take retail situations as we find them, and from these to take such lessons or hints as we may; and for such benefits as other retailers may derive from these observations.

It is interesting to know how stores handle such unusual situations. Henshaw advertises consistently, and so keeps before the public. It is a safe assumption to say that without this publicity, the store would rapidly pass out of the public mind because of location.

Alm & Doepke is one of the large department stores with an interesting career, and similar location. For many years, this great store has met the handicap of distance from the main arteries of business by running motor busses to and from the downtown center. Here the same observation would apply in a conjecture as to results if the store would follow the lines of least resistance. This is exactly what the great majority of people do. They go where it is the least effort to go. Therefore it follows clearly that a store must offer most unusual inducements to make the public exert itself or take time for an excursion of buying away from the more conveniently located stores.



Display of Lamps, China and Decorative Accessories in the Store of C. F. Brower & Co., Lexington, Ky.

Another instance of a successful store located some distance from the natural downtown center is that of the Kreimer establishment, whose keynote is low prices for good merchandise, the location itself being featured as a reason for lower operating costs with consequent lower selling prices. Here again we find an unattractive brick building externally; but modern in method and merchandise. This house adds prestige and atmosphere by issuing a monthly magazine to a selected list.



Furniture Floor Display—C. F. Brower & Co., Lexington, Ky.

DOWNTOWN STORES

THE Robert Mitchell Co. is representative of the high class exclusive furniture and decorating establishments located within the downtown district. H. S. Pogue & Co. is representative of the modern type of department store carrying the finer grades of furniture, and catering to discriminating cash purchasers. Here the furniture and drapery sections work in close alignment with great success, and in display and advertising, Pogue's ranks with the foremost American stores of other cities.

There is a large group of department stores with home furnishing sections that cater to popular trade, and do a very large aggregate of business in these departments. Cincinnati is a home city; but with practically no country life. Its homes are self contained, in a sense. It is known as a cheap market— probably a mis-nomer in a strict sense, because its cheapness is more a matter of careful conservative buying. At the same time, there is handled a great deal of inferior merchandise through these popular stores.

More properly it is a northern city in its methods and in the character of its buying public. It differs essentially from other cities discussed in this chapter and the next.

Note: For illustrations used with this article, acknowledgment is hereby made of the courtesy of the Chamber of Commerce, Richmond; Underwood and Underwood; and Caufield and Shook, Louisville.

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CAPITAL NEEDED. Am interested in meeting partner with approximately $35,000 for establishment of business in New York City for the importation of antiques and manufacture of fine reproductions. Have small capital and following in the trade. Address, Desk 76, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

I DESIRE to represent a reliable concern in Michigan, including Detroit, on commission basis. I have called on the furniture dealers in this locality for ten years and am familiar with their needs. I am a practical upholsterer, having served at the bench, cutting, foreman, superintendent and manager. Will cheerfully furnish references. Address, Desk 61, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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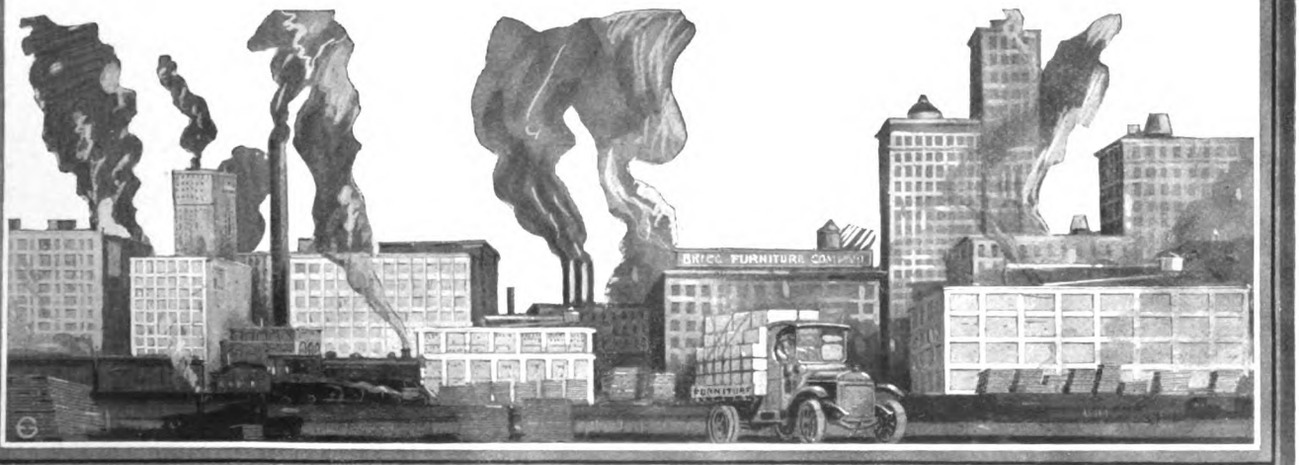
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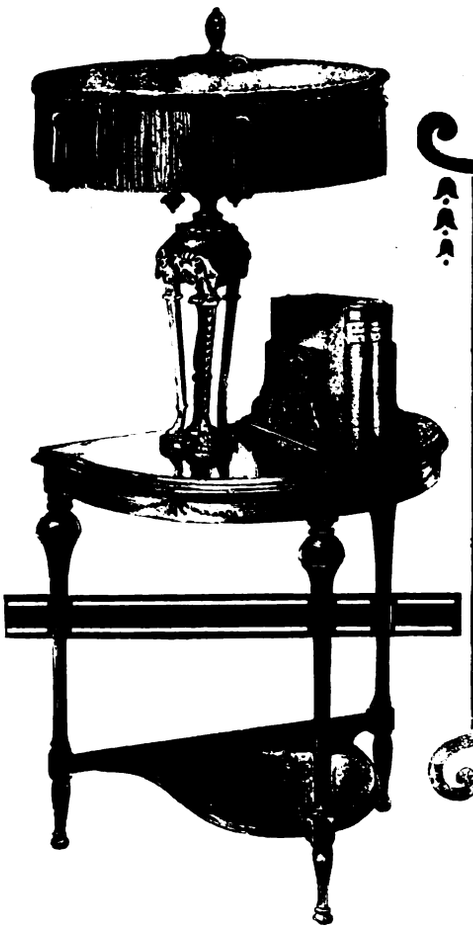
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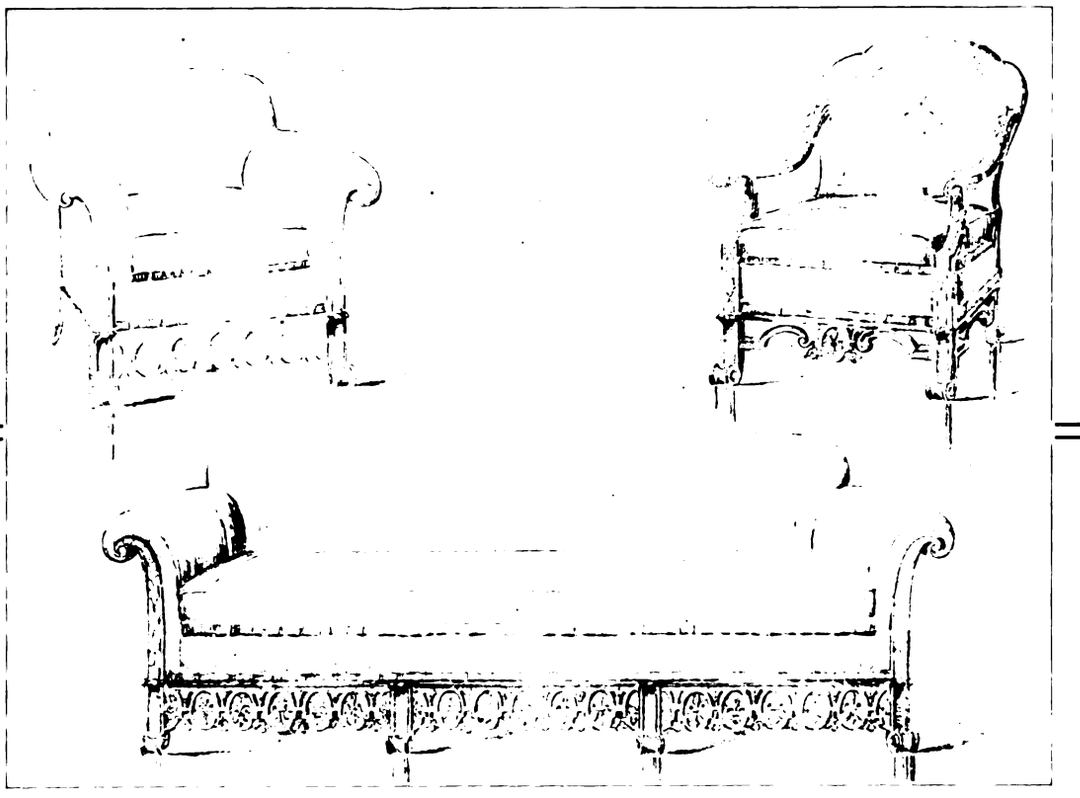
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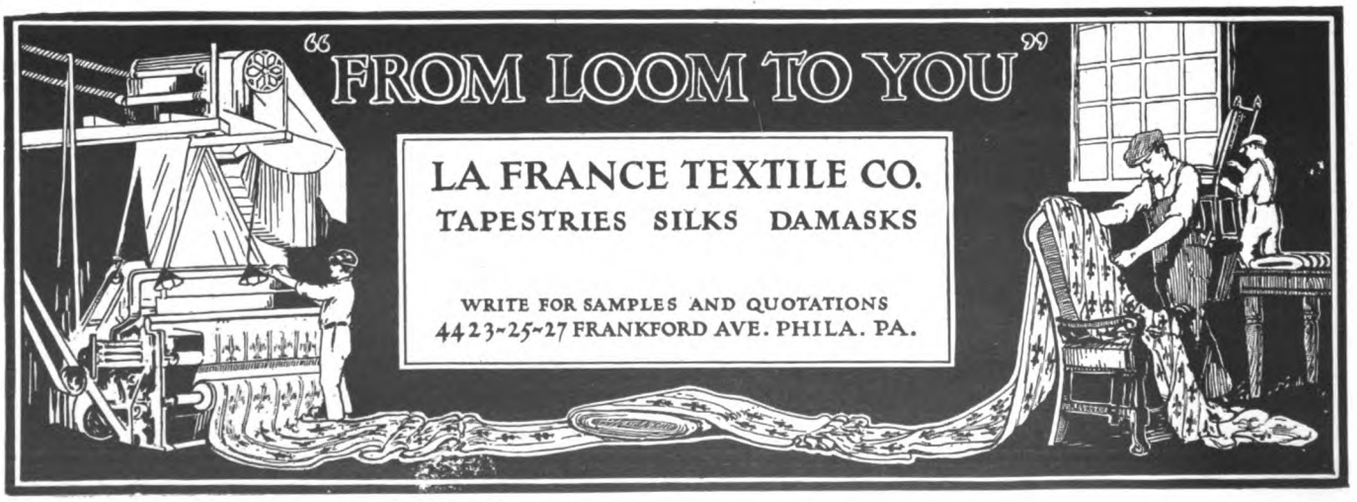
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Charles H. Hall, President, has returned from his European buying trip, having visited the principal British Gift Industries, the Leipzig Fair, Austria, France and Italy.

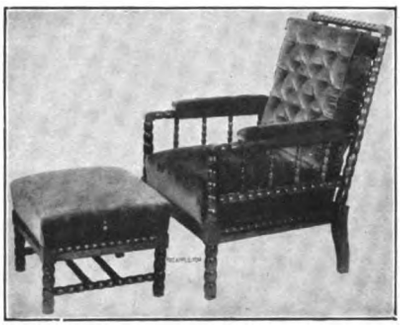
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ADVERTISING

By DR. FRANK CRANE

(Copyright by Frank Crane)

ADVERTISING is the greatest business in the world. That is not because it enables business people to sell more goods, not because it is a way to make great profits. Nothing can be really great for any purely dollars-and-cents reason.

It is because, in advertising, business becomes vocal. When, in the course of evolution, the animal acquired speech and became able to utter himself, he had made the longest stride in development. He had stepped from brute to man.

The human soul dates back to the first word. "In the beginning was the Word."

Advertisement is the utterance of human energy. Craftsmanship is good, and industry, and organization, and business ability; but they are dumb giants until they find speech —dumb and dangerous.

Business, including manufacturing, farming, transportation, and selling, is to the new world what fighting was to the old. The old world organized only to kill, and its genius was displayed by great generals. Its heroes were the mighty killers. To them it set up its statues.

The new world, typified by, led by America, is organized to serve, to make human life richer, deeper, stronger, more complex and heterogeneous.

And business is simply service. Business comes to itself, attains maturity and full self-expression only through advertising.

Advertising is the breath of life breathed into the nostrils of business, by which it becomes a living soul.

Thus advertising not only enlarges business; it radically changes the nature of business.

By it business passes from bureaucracy and autocracy into democracy. It takes the whole people into its growth. It enters the veins of the commonwealth. It becomes a function of communal life.

Without advertising comes decay and death.

Nations need advertising. If they would advertise they would prevent war. War is the self-expression of dumb brute force. **Advertising is the self-expression of intelligent strength that knows how to speak.**

It is the something plus in advertising that is significant. It is this something plus that makes advertising to business what art is to handiwork, what music is to feeling, what language is to the soul.

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Furniture Journal
Furniture Manufacturer and Artisan
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Lumber World Review
Manufacturers' Record
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Marine Engineering & Shipping Age
Marine Review
Millinery Trade Review
Mill Supplies
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Motor Age
Motorcycle and Bicycle Illustrated
Motor Truck
Motor World
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¶ The portfolio, "Decorative Floors," sent free on request, shows the discriminate use of colorful linoleum floors in various rooms in the house. You may find these colorplates valuable reference material.

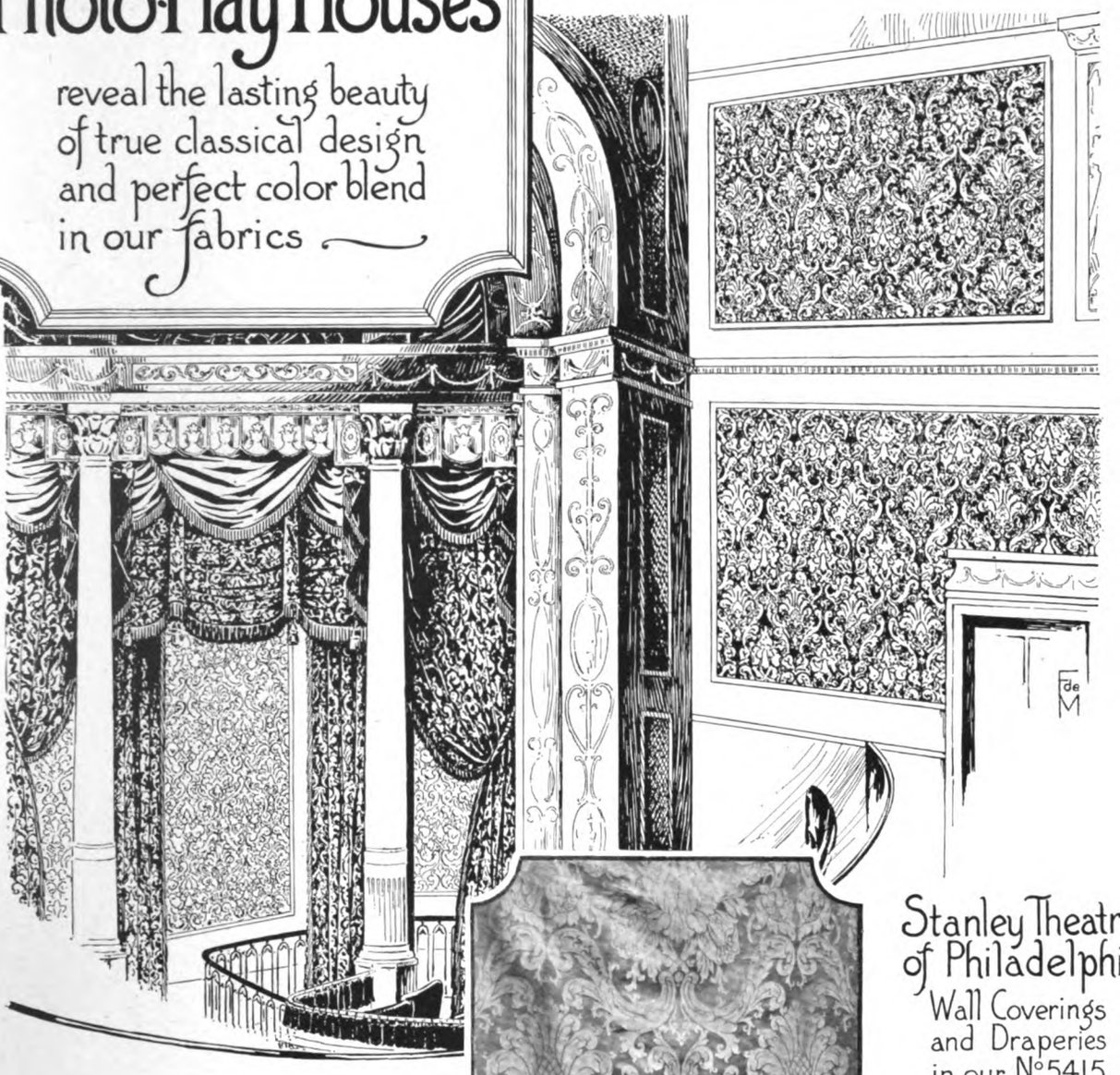
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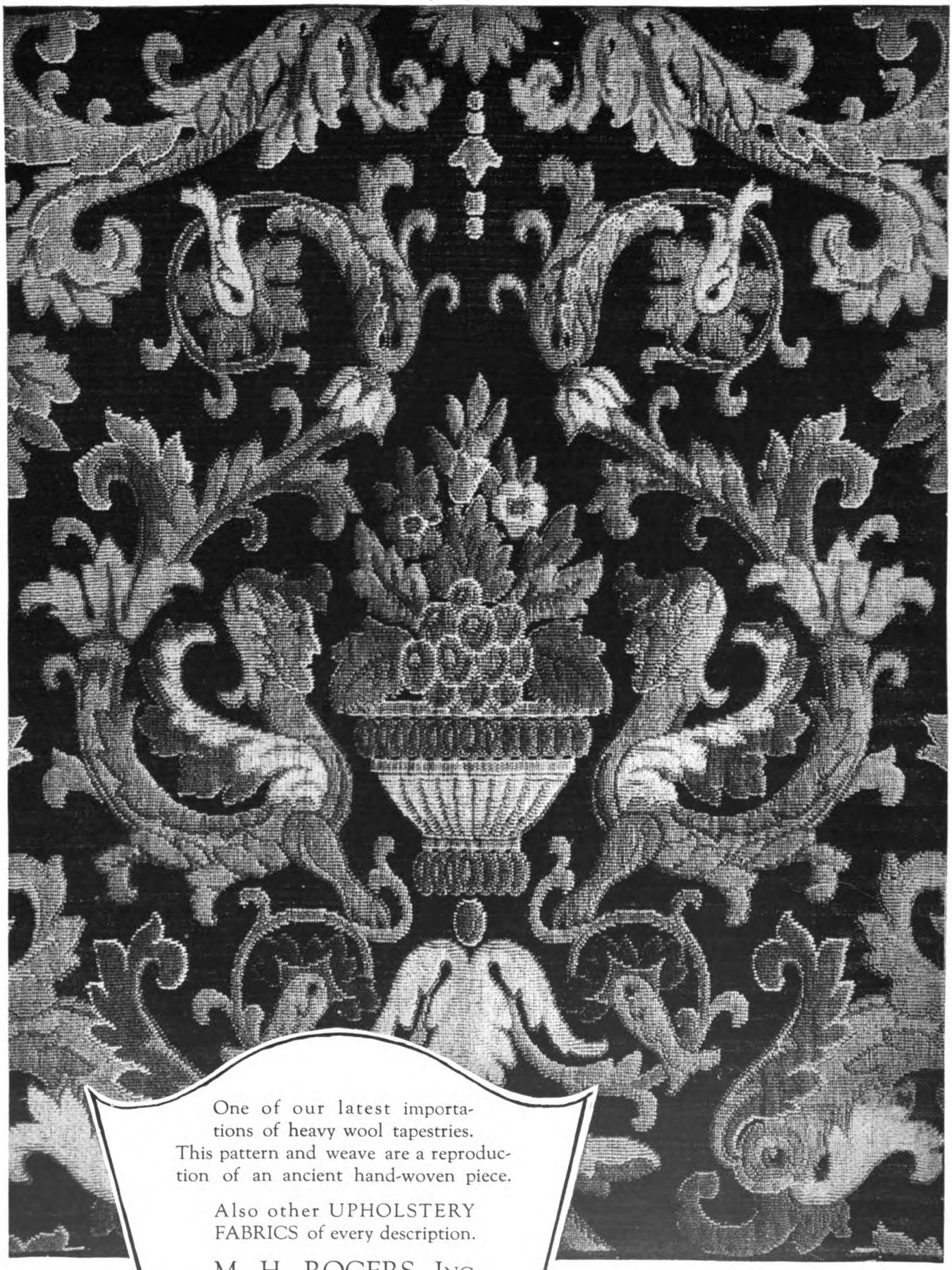
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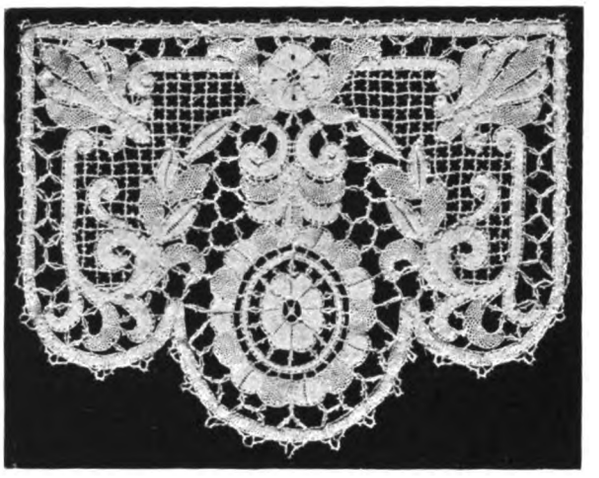
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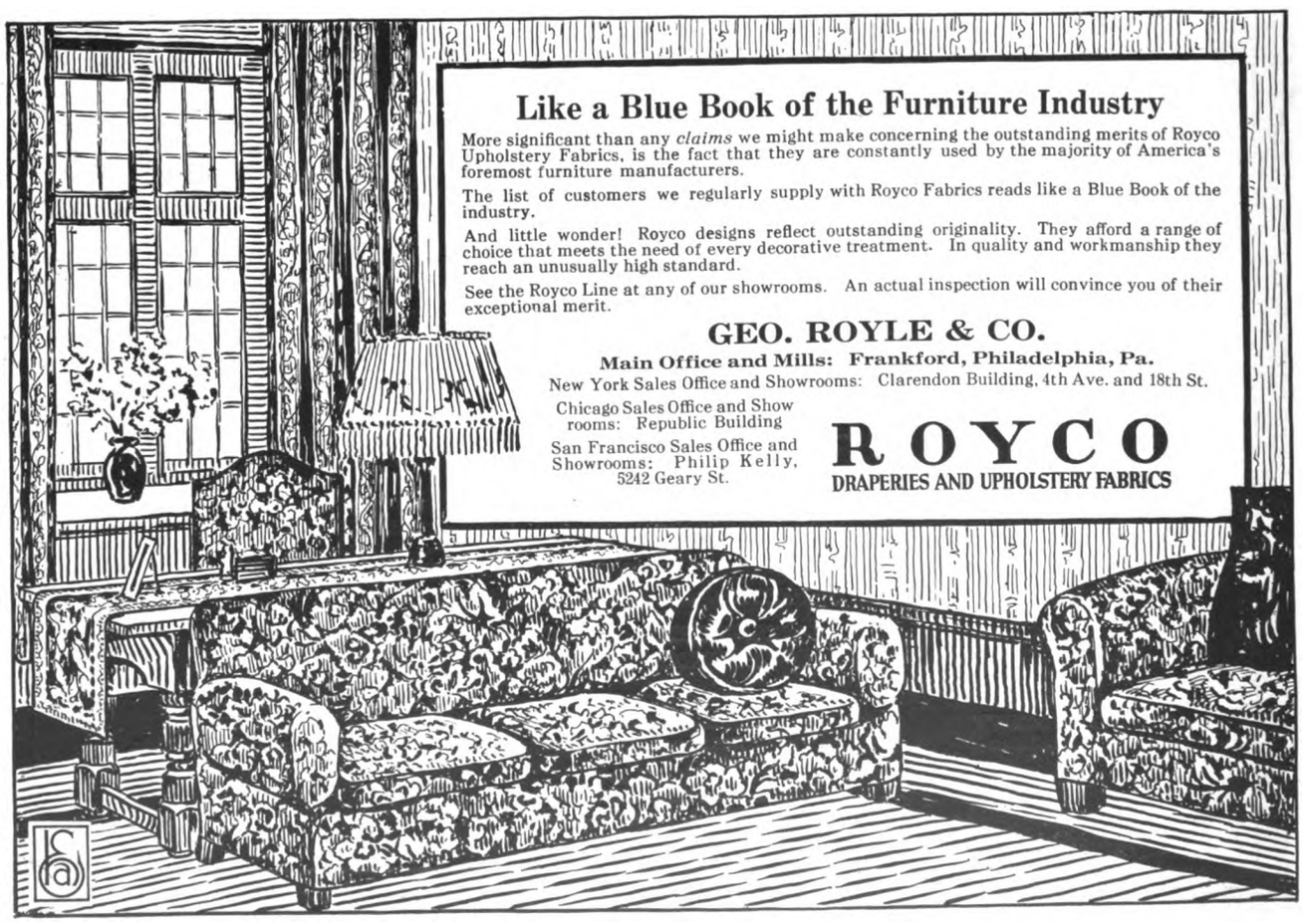
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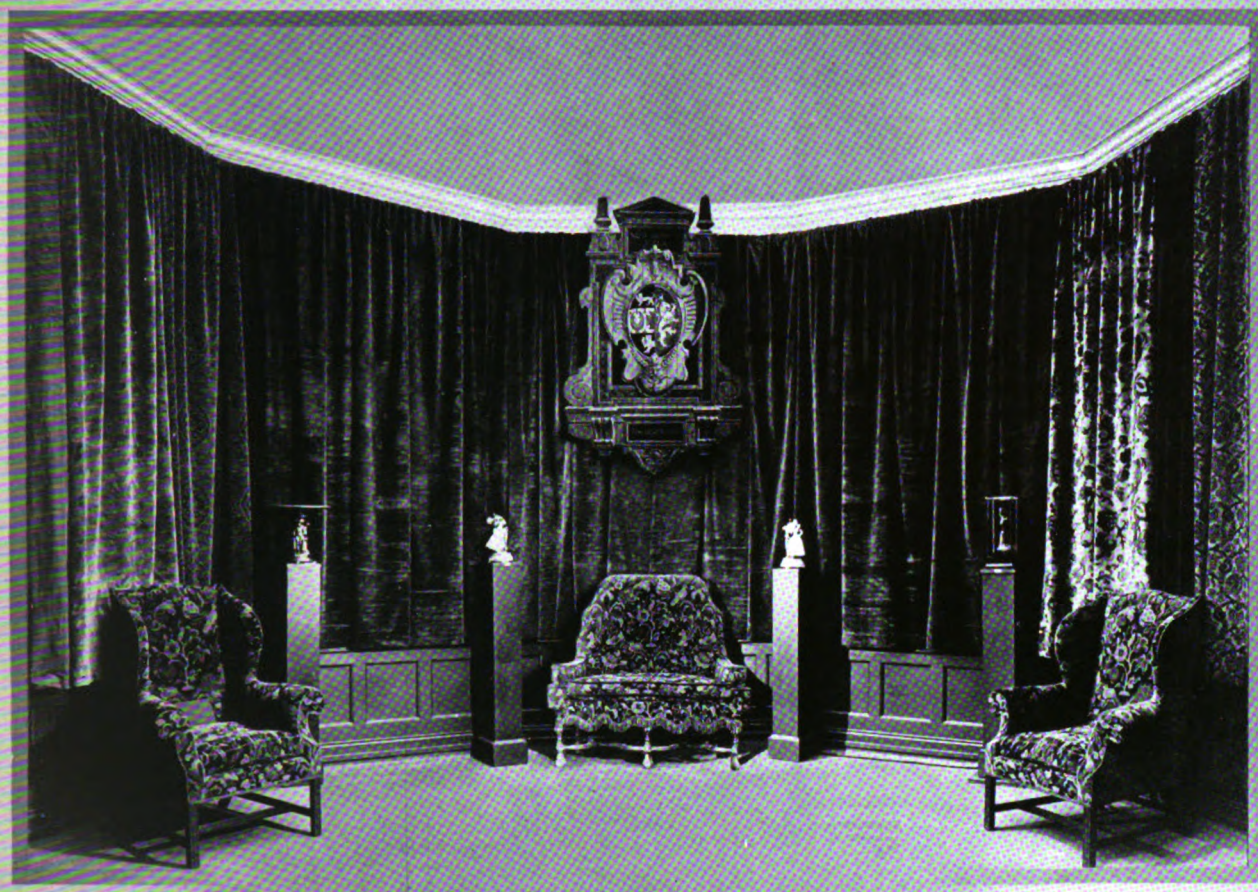
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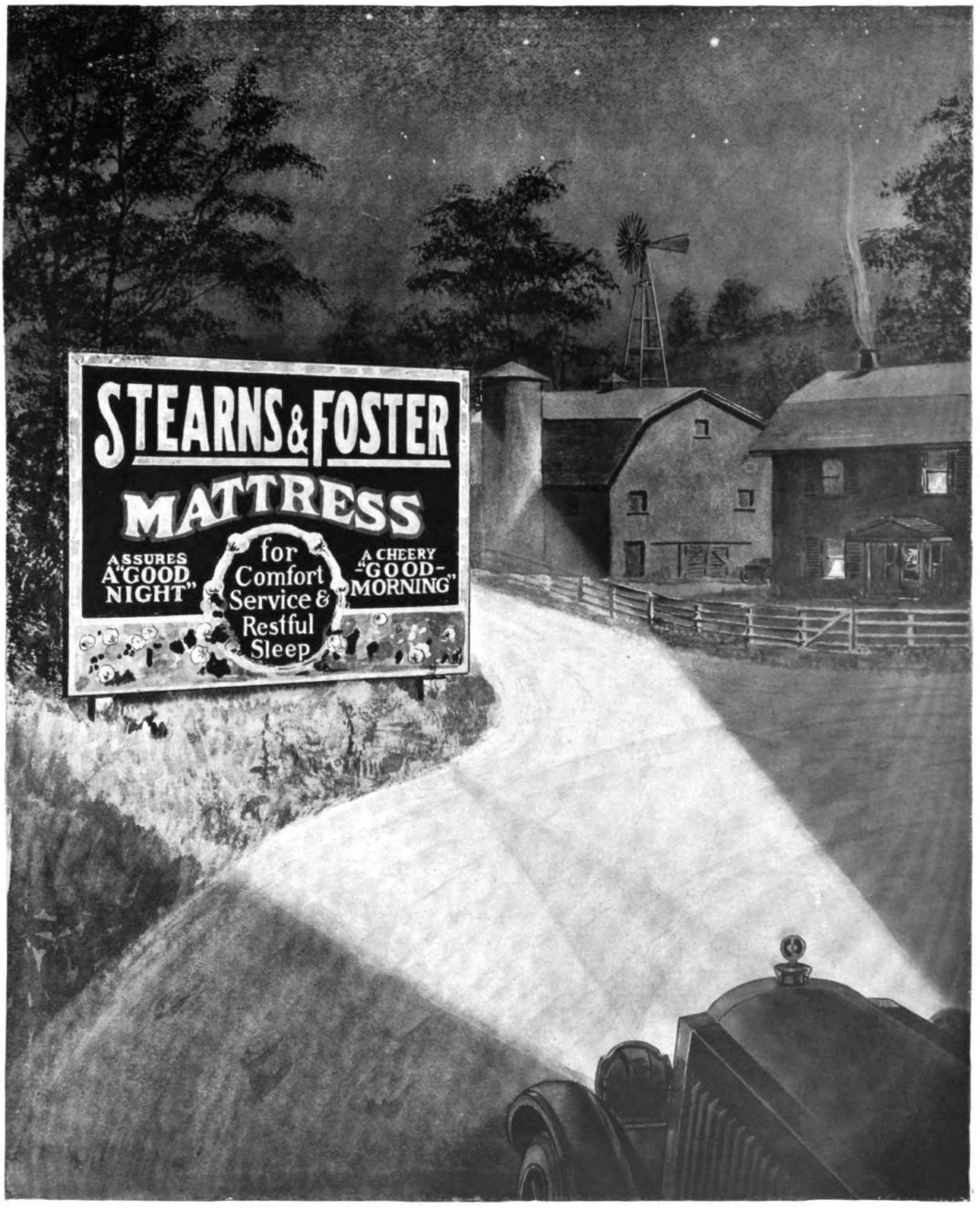
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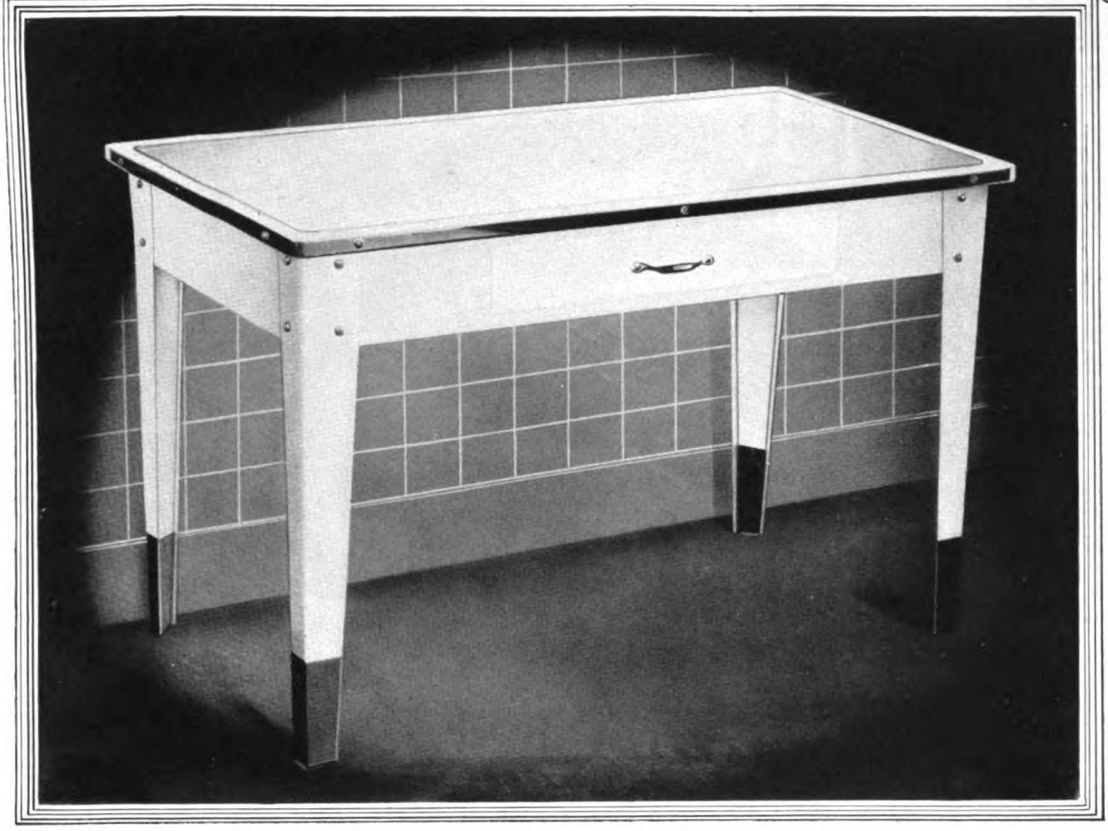
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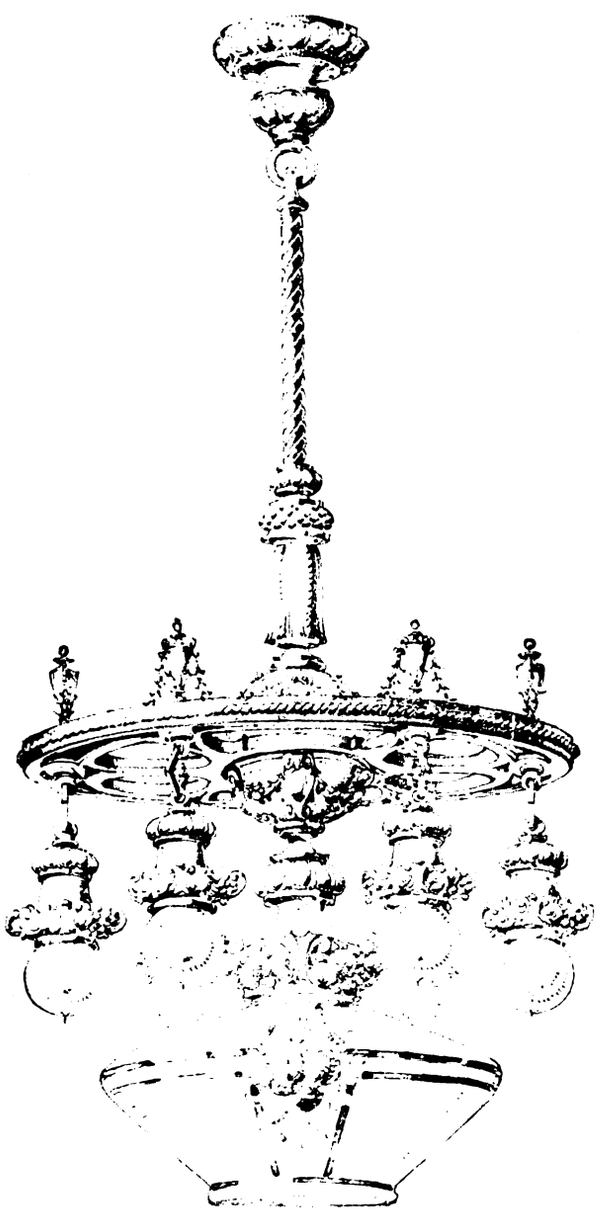
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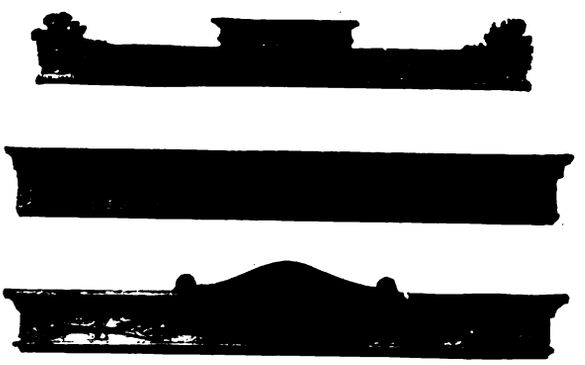


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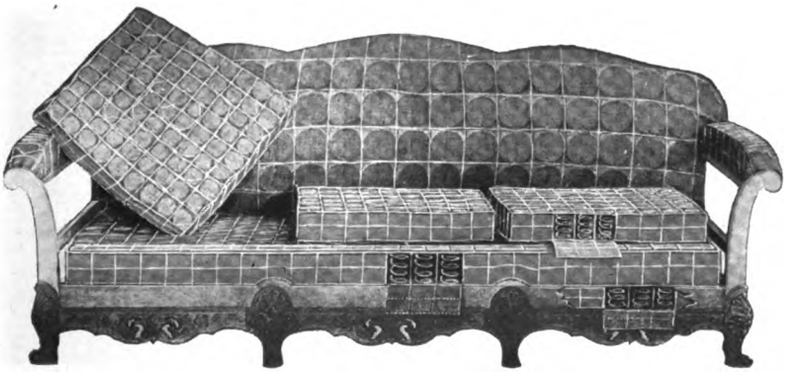
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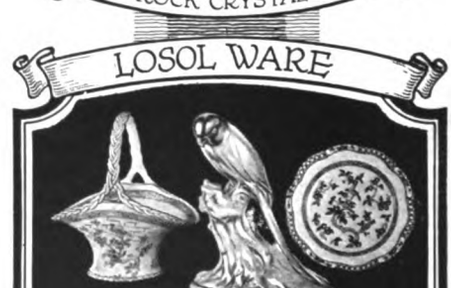
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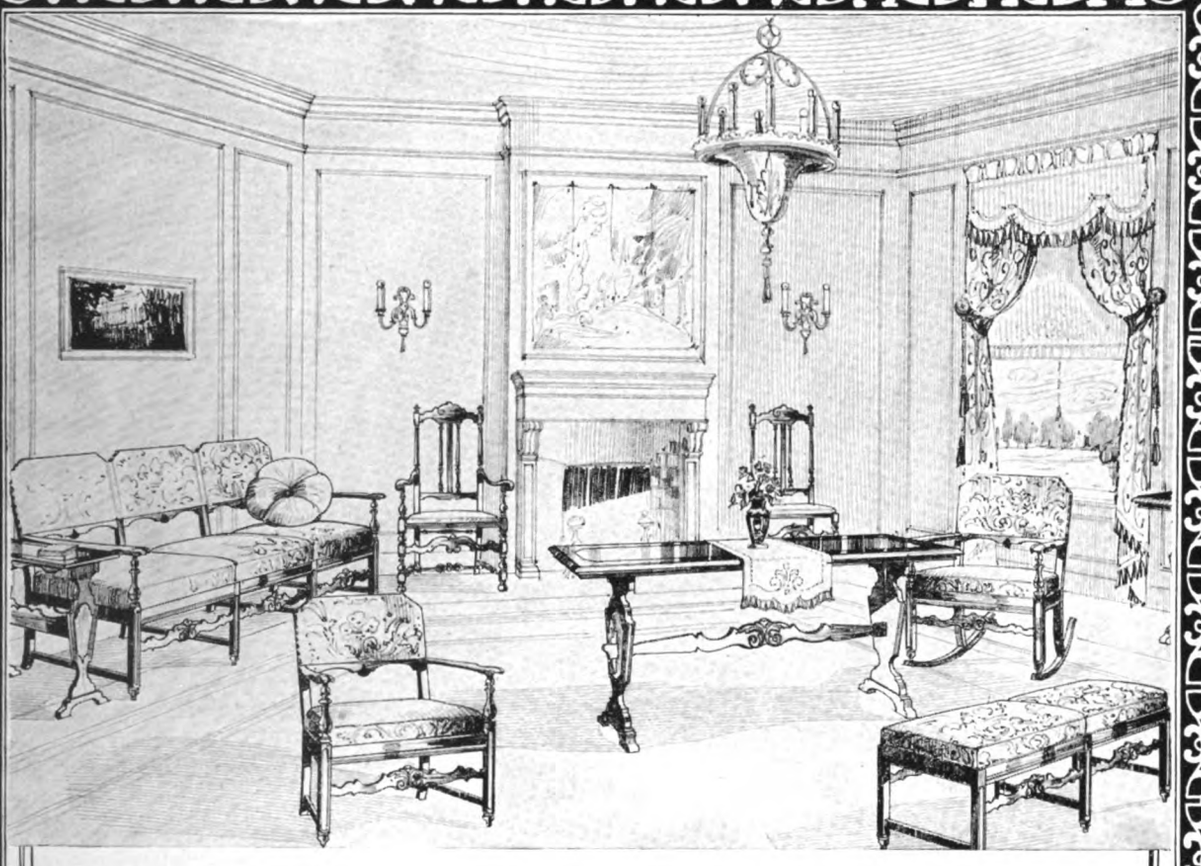
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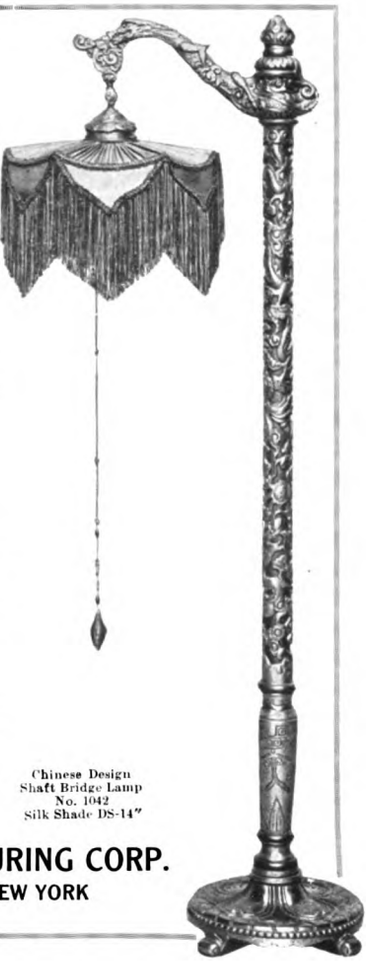
ARMOR BRONZE

A Seamless Armor of Pure Bronze cast over an everlasting core

WE ANNOUNCE
NEW PRICES
ON ENTIRE
ARMOR BRONZE
CATALOGUE
ALSO
DISCONTINUANCE
of many items to make room for new numbers. Special prices quoted on these closeouts while present stock lasts.

An invitation to our showrooms is extended all buyers and decorators.

Write for new Price List now on Press



Chinese Design
Shaft Bridge Lamp
No. 1042
Silk Shade DS-14"

PLANT MANUFACTURING CORP.
236 FIFTH AVE., NEW YORK

"THE BEST MADE LINE IN AMERICA"

There's Complete Confidence In This Line of Upholstered Furniture



The confidence of dealers who must stand back of the products they offer their communities—men who stake their business reputation on the permanent service of the merchandise that leaves their establishment.

Your responsibility to your customers is taken care of in this soundly built line.

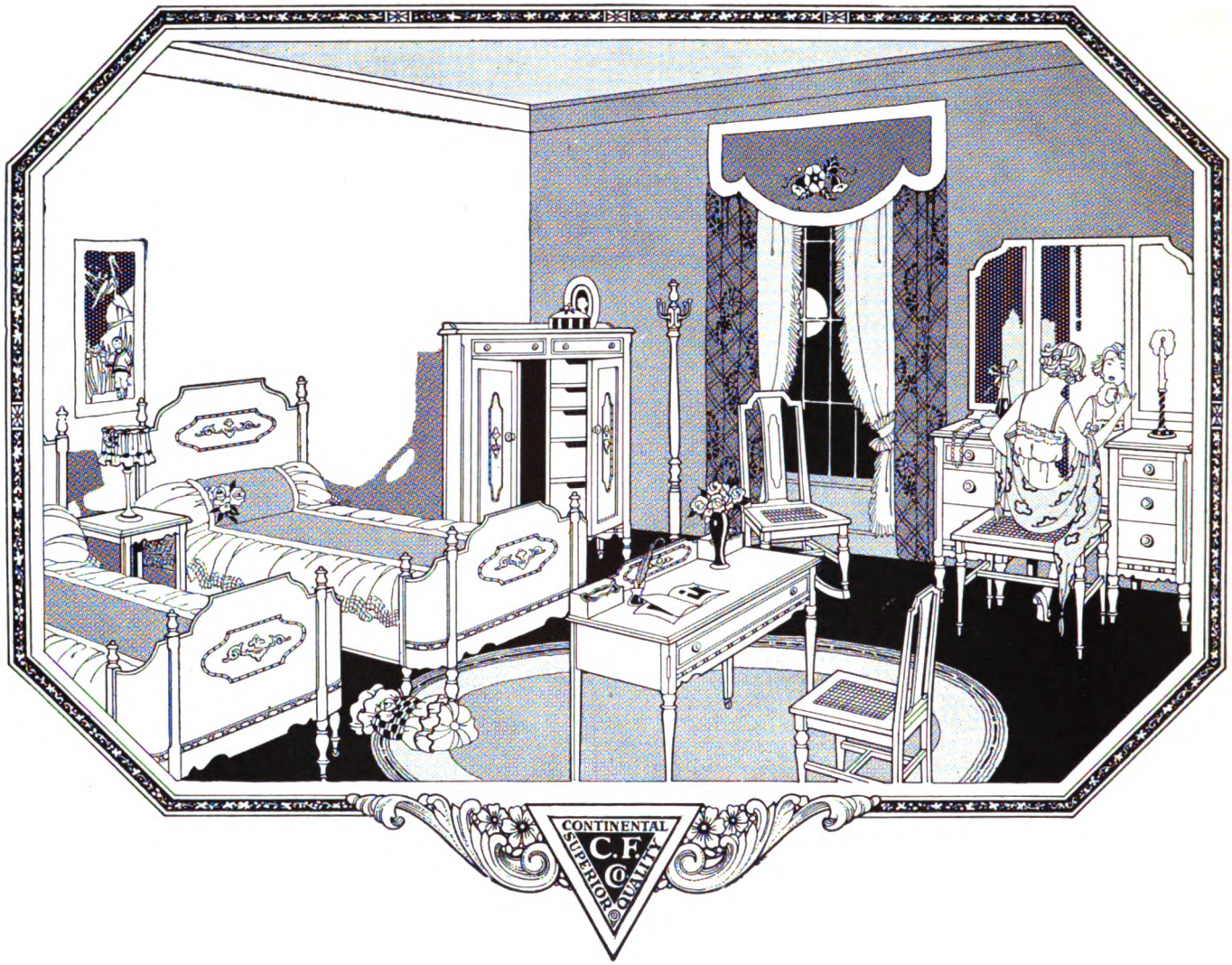
JAMESTOWN UPHOLSTERY COMPANY Inc.

Jamestown *New York*

Exhibited—Seventh Floor, Furniture Manufacturers Bldg., Jamestown, N. Y.

Jamestown Upholstery Company
Jamestown, New York, U S A

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Continental Superior Quality Bedroom Furniture

FOR BETTER AMERICAN HOMES

High Character Bedroom Furniture in Completely Matched Suites—Sold on Our Positive Guarantee

Catalog to Dealers Only

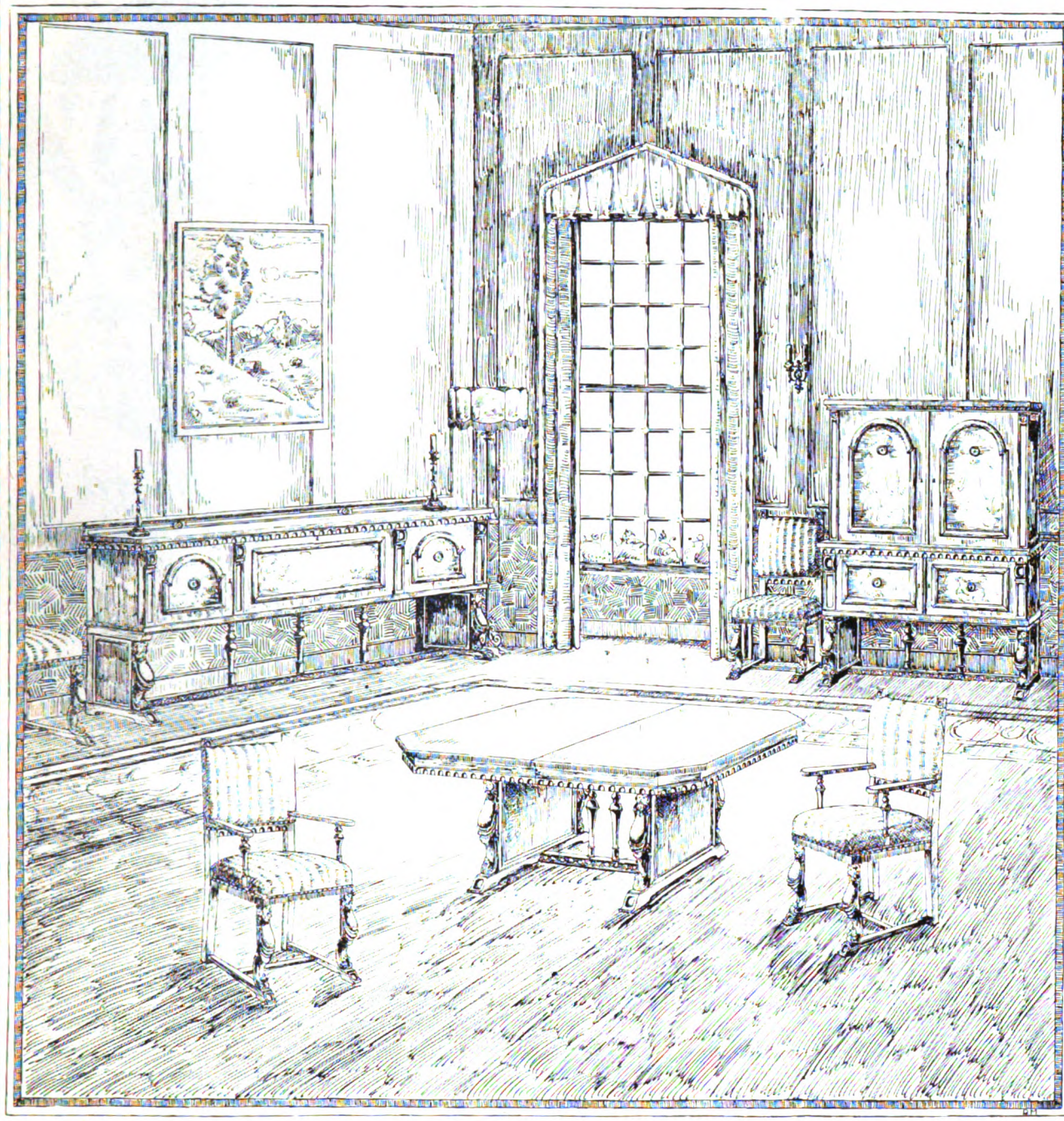
PERMANENT DISPLAY
Third Floor—Southern Furniture Exposition Building

The Continental Furniture Company

HIGH POINT, N. C.

FRED N. TATE, Pres. & Treas.

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Distinctive Dining Room Furniture

BEAUTY AND ORIGINALITY OF DESIGN
combined with
DURABILITY OF CONSTRUCTION

ON DISPLAY ALL THE YEAR 'ROUND

Mohlhenrich Furniture Co.

BALTIMORE
305 President St.

PHILADELPHIA
255 S. Second St.

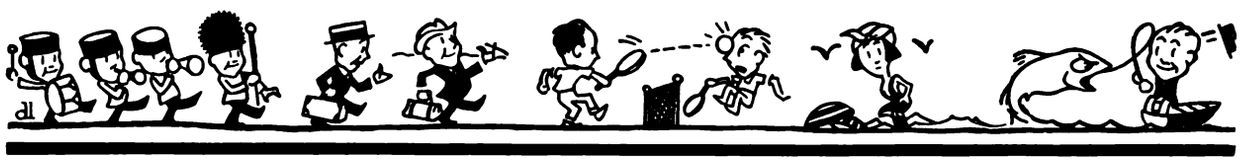
NEW YORK
150 Lafayette St.

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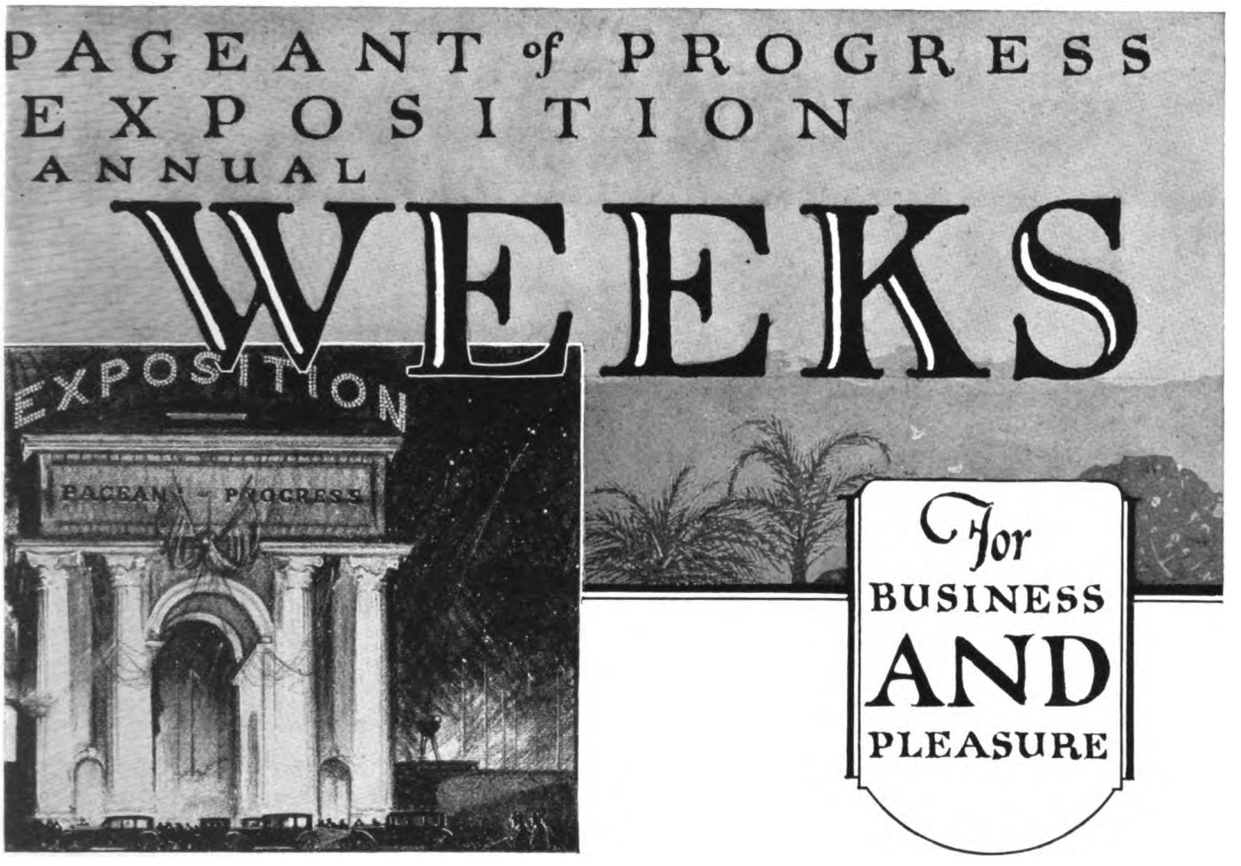


AGAIN! And even bigger and better than before! California's Pageant of Progress and Industrial Exposition—*Second Annual Market Weeks!*

Occupying more than 25 acres of the wide green floor of Los Angeles' beautiful Exposition Park, it will comprise more than 800 trades and industrial exhibits —as fine a selection of unsurpassed merchandise at as low a price as will be found anywhere in America. In addition to this there will be staged one of the most elaborate pageants ever seen in the west, embracing a reproduction of the famous New York Hippodrome Show; the thrilling spectacle of "THE BATTLE OF CHATEAU THIERRY" (in which over 400 actors will appear); Arabian Nights Revue, Russian Ballet, auto polo games; massive water spectacle with disappearing ballet. During the afternoons famous stars—Mary Pickford, Charlie Chaplin and others—will "take" scenes and do special "stunts" under the auspices of the Motion Picture Directors' Association.



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AUG. 26 *to* SEPT. 9

AND, here is news for you Furniture men: there will be fifteen thousand square feet of ground space devoted to the displays of the Furniture Manufacturers. One of the most elaborate Expositions of furniture ever held in the West—everything that people can use in their homes!

Nearly half a million people attended last year's exposition. A million people will pass through the gates this year. It will be the biggest event of its kind ever held in the west.

"*For Business and Pleasure*"—that's the battle cry! You who have been to Los Angeles know there are lots of ways of having fun—beaches, mountains, theatres, cafes. If you *don't* know Los Angeles, here is your one big chance. Make this your vacation—combine business *and* pleasure. Special low railroad fares will be in effect. Ask your local agent.

If there's anything you want to know, write us. Address Los Angeles Chamber of Commerce or C. A. Singer, *Secretary Furniture Manufacturers' Association*, Room 518-20 American Bank Bldg., 2nd and Spring Sts., Los Angeles.



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Merchants, Many New Customers If You Will Give Them the

The psychology of the National Better Homes Movement means:

Giving the public the information it seeks regarding better homes.

Placing before the people educational matter that will show them the way to buy home furnishings intelligently and economically.

Inspiring a greater respect and love for the home that all may get from it the fullest enjoyments.

Inculcating in the minds of all the members of households the value of environment, atmosphere, and teaching greater respect for, and pride in, home furnishings, which enter so largely into our everyday lives.

Making parents realize that the furniture used by their children today, and to which they become attached on account of its daily use, as you did the first bed which you could call all your own, will be mentally carried by them into their later years there to reflect their early day home environment, which molded their home impressions either good or bad.

Helping create a higher home standard, through good furniture and home accessories, that will be lasting in its influences, tending to make the home the center of attraction instead of being overshadowed by outside allurements.

Showing the home furnishings merchant how great a responsibility rests upon his shoulders by being able, through his merchandise, to improve local home and living conditions.

Permitting the newspapers in all cities to prove their true worth and attain their highest aims by carrying a real message of Better Homes to a waiting and eager reading public.

Instilling in the minds of the younger generation today, who will be the home owners of tomorrow, a desire for nice things for the home, which means a higher citizenship.

All these are but a small part of the psychology of the Better Homes Movement.

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Are Ready to Patronize You Key: Better Homes Education

Merchants and buyers who attended the June and July furniture markets had forcibly brought to their attention that the Better Homes Movement is not merely a passing fad that will soon fade or die on account of lack of popular support.

Instead, these merchants and buyers learned that the movement has become of such paramount importance that any home furnishings dealer, having the best interests of his townspeople at heart, cannot longer ignore the public's appeal for help and information in striving to improve the home.

As the home is the foundation of the government, so is the home furnishings merchant's stock the stepping stone to a higher appreciation, through proper furnishings and arrangement, of better enjoyments and living conditions in the home.

People who have heretofore never shown any inclination to "spruce up," it might be said, their homes, today are among the first in their respective localities in purchasing furniture and furnishings which will help them toward a greater self-respect, independence and consequently better social and financial standing.

Merchants have it in their power to help these people. Drawn to their stores by this Better Homes desire, dealers should encourage such customer's spirit and, by good counsel, aid them in making profitable purchases thereby creating a patronage that is lasting and satisfied and may bear fruit even from the next generation, for the Better Homes movement promises to be far reaching.

Two of the cardinal principles of the Better Homes movement are: First, truthful and authentic information regarding home furnishings and, second, accurate picturization and description of home equipment offered for sale.

GOOD FURNITURE MAGAZINE has prepared an advertising and editorial service to assist merchants and newspapers in cooperating in this nationwide Better Homes movement. This service is timely, reliable, and is attractively illustrated, showing the latest things for the modern home.

Why not tap this fount and increase your sales? Write us.

GOOD FURNITURE MAGAZINE

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BROOKLYN CHAIR COMPANY

New York City



CHAIRS of quality
that sell to discriminating buyers

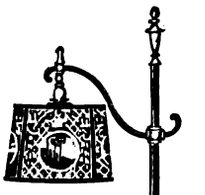
See the line

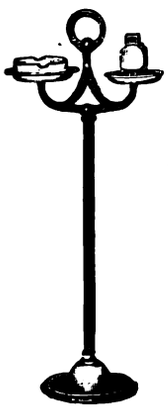
Office and Showrooms:
425-433 West 28th Street
New York City

The BRADLEY & HUBBARD MFG. CO.

MERIDEN, CONN.

Designers and Makers
of
ELECTRIC
LIGHTING FIXTURES





ELECTRIC LAMPS
for Floor, Desk
or Table use

ANDIRONS, FIRE SETS
and FENDERS

SMOKERS' STANDS
BOOK CONSOLES
DESK SETS and
other METAL GOODS



NEW YORK SALESROOMS:
FIFTH AVENUE BUILDING
Fifth Avenue and 23rd Street

UPHOLSTERY LEATHER

for

LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED
SPANISH; lower grades both Spanish
and plain finishes; MACHINE
BUFFED in plain and
Spanish colors;

AMERICAN MOROCCO

JOHNSON
LEATHER
COMPANY

CONTRACT WORK
for
HOTELS, CLUBS, ETC., A SPECIALTY

Screens in Genuine or Imitation Leather

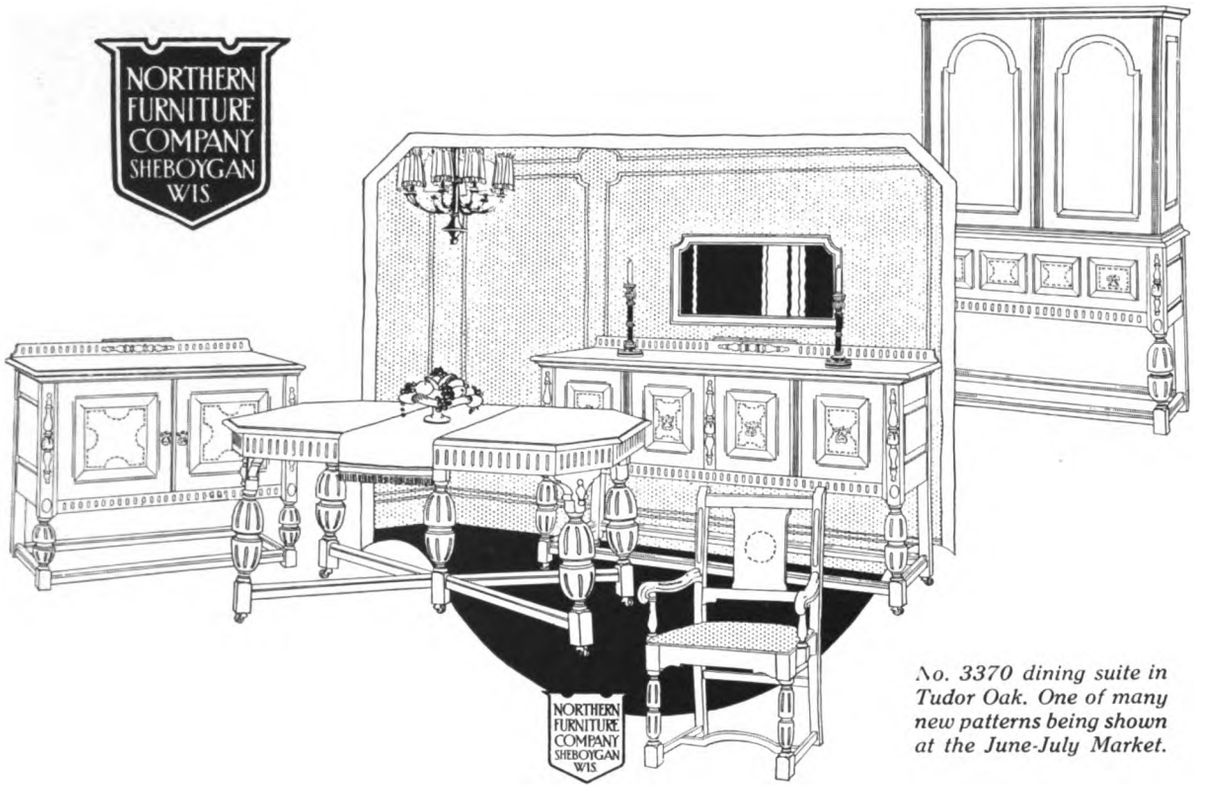
WE ALSO REFINISH WORN LEATHER ON FURNITURE

The JOHNSON LEATHER CO., Inc.

Specialists on Hand Tool Work on Screens and Panels

211-215 West 19th St., New York

Digitized by Google



No. 3370 dining suite in Tudor Oak. One of many new patterns being shown at the June-July Market.

NORTHERN FURNITURE

THE most extensive and interesting showing of NORTHERN Bedroom and Dining Room Furniture ever presented to the Trade is now ready for the inspection of Buyers at the

FURNITURE EXCHANGE BUILDING
Grand Rapids, Michigan

The new NORTHERN designs include many remarkable examples of Hand Painted and Decorated Furniture selling at medium prices; beautiful creations in Walnut, Mahogany and Oak, and an extremely wide range of the latest Colored Enamels, plain and decorated.

The educational value of a visit to the NORTHERN FURNITURE COMPANY'S space has never been questioned. We are leaders in the production of first-class designs suitable alike for the Exclusive and Average Trade.

NORTHERN FURNITURE COMPANY

Furniture Exchange Building Grand Rapids, Mich.
Factory at Sheboygan, Wisconsin

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If dealers had perfect memories selling costs would be less,

But with so many lines to remember, dealers need practical assistance in remembering the details of your product

During the market you invite the dealer to your exhibit because it is the logical method of getting his interest in you and your product. He is interested and sold by those features which he believes guarantees the reselling of your productions, but can he remember and maintain his interest in your sales features after seeing many other lines? Is it not necessary to help the dealer, in his resale of what you manufacture, by constantly reminding him of your own selling features and arguments?

We believe this is a service which the manufacturer needs for himself and owes the dealer.

Bigger business for all concerned depends upon the effective and constant repetition of logical sales arguments and service. A larger distribution of Printed Salesmanship will be a definite step in increasing and stabilizing business.



We can aid you with selling ideas, prepare copy, and attend to every detail in the production and mailing of sales literature.

The DEAN-HICKS Company
Established 1889

PRINTERS · PUBLISHERS · ENGRAVERS · BOOK-BINDERS
COMMERCIAL PHOTOGRAPHERS · MAKERS of FINE CATALOGUES
& SPECIAL PUBLICITY MATTER

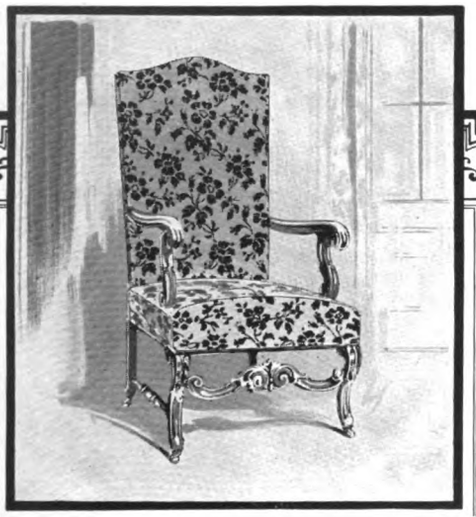
GRAND RAPIDS, MICHIGAN

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Hand Wrought Iron Torchere
All that the name implies—*Strictly Hand Hammered*

JOHNSON-MEIER COMPANY
Designers and Manufacturers
Hand-Hammered Lighting Fixtures, Andirons and Bronzes
155 Wendell Street Chicago, Illinois



THERE is no other upholstering fabric like Feltay on the market. Do not confuse it with old-fashioned mohair—nor with imitations you may be offered. Order Feltay by name. Available in widths from 18 ins. to 32 ins. inclusive, in a wide range of tones color combinations and designs. The new Jacquard designs open up absolutely new decorative possibilities.

The Art Woven Haircloth
Feltay
That Beautifies Furniture

Write for samples today
CHAS. H. FELDSTEIN CO., Inc.
1839 E. Madison St., Philadelphia, Pa.



—the surface
plus what's beneath, sells
Wiener Upholstered Furniture

DESIGN and covering create the desire—you clinch the sale when you unhesitatingly recommend the interior construction.

Exhibiting at Grand Rapids:
4th floor, Furniture Exhibition Building

E. WIENER COMPANY
297-303 Seventh Street
Milwaukee, Wis.

For 39 years building GOOD upholstered furniture that means profits and good will for dealers.

Digitized by Google



When Utmost Quality, Comfort And Dependability Are Desired, Only

Restwel PILLOWS

Will Suffice!

—Made *RIGHT*—from first to last process of manufacture, "RESTWEL" Products literally sell themselves and *stay* sold. Experienced buyers of Bedding insist on the "RESTWEL" name—it's their complete assurance of the utmost in quality.

Recent Analysis Proved This Astonishing Fact About Our Exclusive New Improved Method of Washing New Feathers for Our Pillows:

—On our raw chicken feathers, the bacteria count, per gram, is 96,000,000. Our Improved Process reduced this bacteria count, in the finished product, to only 54,000 per gram.

—On our goose feathers, the bacteria count, per gram, is 7,440,000—the finished product, 60,000.

By way of comparison—the average milk contains 100,000 bacteria count per gram—water about 100,000 bacteria count per gram.

RESTWEL BRANDS TRADE MARK R-R

Pillows, Mattresses, Cushions, Feathers, Downs, Kapok and Ilanasilk

The Robinson-Roders Co., Inc.

Manufacturers of "RESTWEL" Bedding

FACTORIES: Newark, N. J. Little Rock, Ark. Chicago, Ill. Kansas City, Mo.

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Kiel Represents Perfection in Table Making

Graceful lines—durable finish—painstaking construction—practical designs
All these are combined in Kiel Tables



No. 4306. Burl Walnut Top, 20″ x 66″

A most complete line of medium priced

Living Room and Extension Tables

Console Tables—Telephone Stands—Desks—Pedestals

Exhibit floors open the year around at
New York, High Point, Chicago, Milwaukee and San Francisco

THE KIEL FURNITURE COMPANY
MILWAUKEE

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Specimen Pages fro

HOME MAGAZINE



ARTIFICIAL, to be sure; but appetizing to see, and decorative in color and form, with an interesting comport to hold them.



The Message

THERE are surely 1000 homes within reach of your store where more of your goods should be going every year than you now sell them.

These homes are only waiting for the right message to reach their hearts and move them to spend more freely for home improvement.

It will mean about a dollar a year, per home, to send these 1000 homes the right message, every month for a year.

Will it pay? Let's figure it out.

Only a small percentage of these 1000 homes need to buy from your store, during the year, goods to the total amount of $20,000—less than $2,000 a month, to make your investment pay you on a five per cent basis.

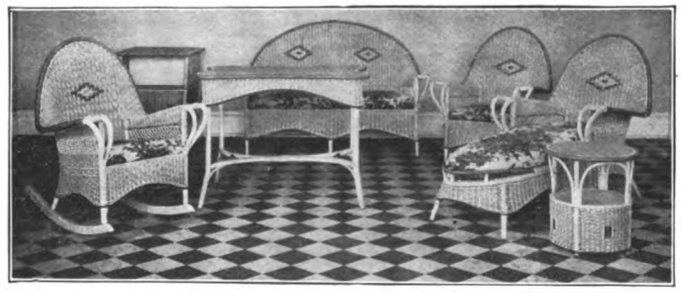




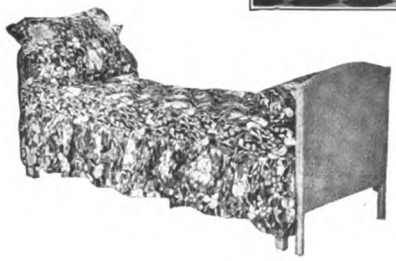


BOTH pictures and lamps have well defined spheres of usefulness. Inexpensive, framed prints in monotone or color, are the vogue.





Color is a great feature of modern reed furniture, and the combinations with bright-colored coverings are almost irresistible.





Here may the Weary rest
In Beds that Each likes Best.













Home Magazine is produce
Good Furnitur



THE DEAN-H
Grand Rapids





Pottery of graceful
China or porcelai
Lamps that she
Mirrors that reflec
All part and parce





The Day-Bed, Chaise-Longue and convertible Davenport are all here to stay—most comfortable as beds, and attractive in daytime use.

Digitized by Google

August Home Magazine

BUILDS BUSINESS



Home Magazine

Remember you have 12,000 chances to realize this extra volume of $20,000 in yearly sales.

Can it be done? The answer is that it IS BEING DONE in many stores, small, medium sized and large. Some are doing much better.

Home Magazine, bearing the store's imprint, is the Direct Advertising Message that is doing this AND MORE for several hundred retail home furnishing stores everywhere.

Ask us what we mean by "AND MORE" and we will gladly show you.





Odds and Ends to each place lends a charm

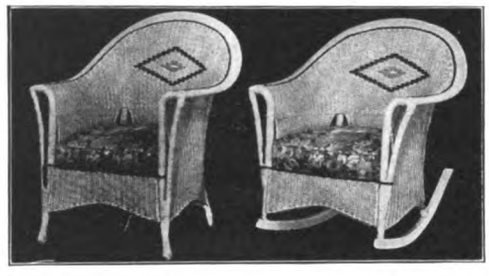


by the Editorial Staff of Magazine

CKS COMPANY
Michigan



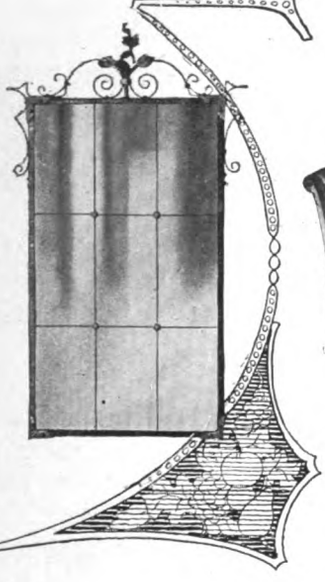






form and color—
of dainty design—
soft, effulgent light—
pleasant pictures—
of the Home Enchanting.







Forsooth — a good chair is man's greatest contribution to thought and comfort.



"Case goods"—
In terms
Of Trade,
Into Things
Of Beauty
Thus are made.







"A PLACE for everything, and everything in its place" is an old saying of tidy folk, that readily comes to mind upon seeing this orderly array of cabinets, vanity dressers, chests of drawers, and chiffoberes—practical and attractive utilities — each and every one.





Digitized by Google



We shall be glad to send you with our compliments, copies of our illustrated "Chippendale and Mahogany" and "Mahogany in Colonial Days," the first two booklets in the Mahogany series.

A Decision that Helps the Furniture Buyer

THE United States Supreme Court has added another volume to the laws which protect the buying public.

In effect, the Court decrees that the Federal Trade Commission has the right to order any manufacturer to cease using any *label, brand* or *term* which might deceive the ultimate consumer, *although members of the trade are not misled thereby.*

Remember this when you buy furniture. When you want an all-mahogany piece or suite, request your dealer to *guarantee* that your purchase is either solid mahogany, meaning all exposed surfaces are of solid mahogany or *mahogany*, indicating that the article is honestly built of solid mahogany and mahogany faced plywood.

Insist that your real mahogany furniture be light enough in color to bring out the beautiful grain and figure of the wood, something like the color of old Sherry wine. If you buy "mahogany combination" furniture, you are getting only part mahogany on the exposed surfaces.

Beware of furniture advertised and sold as "Mahogany finish" or "finished in Mahogany," the use of the word "finish" indicating that the piece is *not* mahogany. It means that paint, stain and varnish have been used to deceive the eye. The effect produced resembles genuine mahogany about as much as brass compares with 18-kt. gold.

MAHOGANY ASSOCIATION, INC.
St. James Building, 1133 Broadway, New York City

Good Furniture Standards

AFTER numerous conferences with Furniture Retailers and Manufacturers, the Associated Advertising Clubs of the World has set up the following standards, by which Furniture Retailers should advertise and sell furniture to the public:

Solid Mahogany

Furniture designated as Solid Mahogany shall have all exposed surfaces of Solid Mahogany.

Mahogany

Furniture designated as Mahogany shall have all exposed surfaces (both solid parts and plywood) of Mahogany.

Combination Mahogany

Furniture designated as Combination Mahogany shall have all exposed surfaces of Mahogany (solid or plywood) in combination with Gum, Birch or other suitable wood.

The kind of wood used in combination with Mahogany shall be named, for example: "Combination Mahogany and Birch" or "Combination Mahogany and Gum."

Imitation Mahogany

Furniture designated as Imitation Mahogany shall be that with exposed surfaces of other woods colored to imitate Mahogany.

The term "exposed surfaces" shall mean those parts of a piece of furniture exposed to view when the piece is placed in the general accepted position for use in the home.

after all—there's nothing like

MAHOGANY

This advertisement appeared in July, in a selected list of National Magazines reaching 1,400,000 possible buyers

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Made of High Grade Hardened Steel Specially Treated to Give Frictionless Surface



Extra Heavy Size—1⅛ in



⅞ in.



¾ in.



⅝ in.

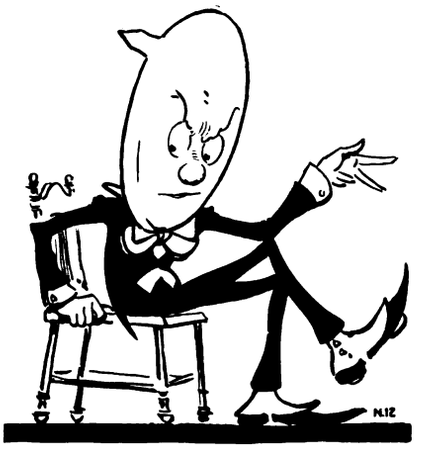


½ in.



⅜ in.

Reg. U. S. Pat. Off. No 995758 which will be strictly enforced



Furniture Footwear Economy

The necessity of economy is before us every day.

What greater economy can you make than to use

DOMES *of* SILENCE

When this is combined with the many other important qualities of these slides you have an ideal furniture footwear device.

To remind you these other qualities, which ordinary devices do not possess, are

Simplicity
Silence
Invisibility
Adaptability—Suitable for covered and uncovered floors alike.
Service— Long wear.

Protection to furniture, floors and rugs.

The perfect footwear for furniture—

DOMES *of* SILENCE

"Better than Casters"

Henry W. Peabody & Co.
DOMES OF SILENCE DIVISION
17 State Street, New York City

In All Your Furniture Orders,

Specify DOMES *of* SILENCE

F-40

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Rockford's good Furniture

TO SEE THE COMPLETE LINE OF HOME FURNISHINGS MANUFACTURED IN ROCKFORD IS TO BECOME ENTHUSED CONCERNING THE POSSIBILITIES OF RETAIL SELLING.

A THOROUGH UNDERSTANDING OF THE ROCKFORD MANUFACTURERS POLICY OF PRODUCING POPULAR PATTERNS IN EVERYTHING FOR THE HOME, AT A PRICE CONDUCIVE OF BIG TURNOVER, WILL RESULT IN MORE ENTHUSIASTIC DEALERS.

IT REFLECTS GREAT CREDIT THAT THE ROCKFORD FURNITURE MANUFACTURERS USE MORE WALNUT LUMBER THAN ANY OTHER FURNITURE MANUFACTURING CENTER IN AMERICA. QUALITY IS PARAMOUNT.

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ROCKFORD'S FAMOUS GOOD FURNITURE

Our new patterns are sure to please. The No. 163 suite, of which we show the china cabinet, is representative of the splendid character of our new productions. Dealers will find a big market for these new suites.



Suite No. 163

MECHANICS FURNITURE COMPANY

ROCKFORD ILLINOIS

Furniture of extreme elegance and fine workmanship.



THE production of furniture that will please everybody is a very difficult matter, but we are proud of our success in producing a line that pleases dealers in good furniture.

ROCKFORD CHAIR & FURNITURE COMPANY

ROCKFORD ILLINOIS

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ROCKFORD'S FAMOUS



No. 114

ILLINOIS CABINET CO.
ROCKFORD, ILLINOIS

Represented by
BRUNNER BROS., NEW YORK CITY
LEO ADLER, CHICAGO

Furniture for
Discriminating Buyers



Write for our price on the above suite complete.
ROCKFORD PALACE FURNITURE CO.
ROCKFORD, ILL.
Metropolitan District Representative, MR. SAUL H. PEARL

The MODERN HOTEL

AN ESPECIALLY fine edition of GOOD FURNITURE MAGAZINE, issued in 1916 as a tribute to the magnitude and splendidness of America's leading hotels. Contains 120 illustrations. A valuable work for manufacturers, interior decorators and home furnishers.

Write for particulars

GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan

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GOOD FURNITURE



Individuality in Furniture

need not be obtained by means of freakish design or oddity of finish.

For forty-five years we have been making furniture of pleasing individuality at a price that assures repeat orders.



UNION FURNITURE COMPANY
ROCKFORD ILLINOIS

NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES



Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y,
Western Representative:
F. J. Murphy

ROCKFORD DESK COMPANY
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

No special understanding of period design is necessary for any dealer to recognize the beauty and character of this new Excel pattern. Its beauty of design and workmanship is far above its moderate price.

Showroom at Rockford always open.



No. 216

EXCEL MANUFACTURING COMPANY
ROCKFORD, ILLINOIS

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

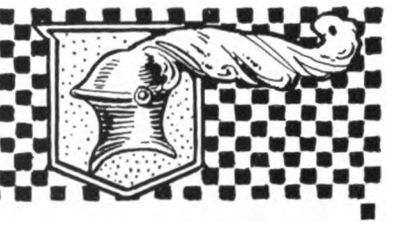
Good Furniture
requires
Good Publicity

We produce Catalogs, Booklets, Folders and Commercial Forms for manufacturers who appreciate ***good publicity.***

The DEAN-HICKS Company
Grand Rapids
Michigan

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GOOD FURNITURE



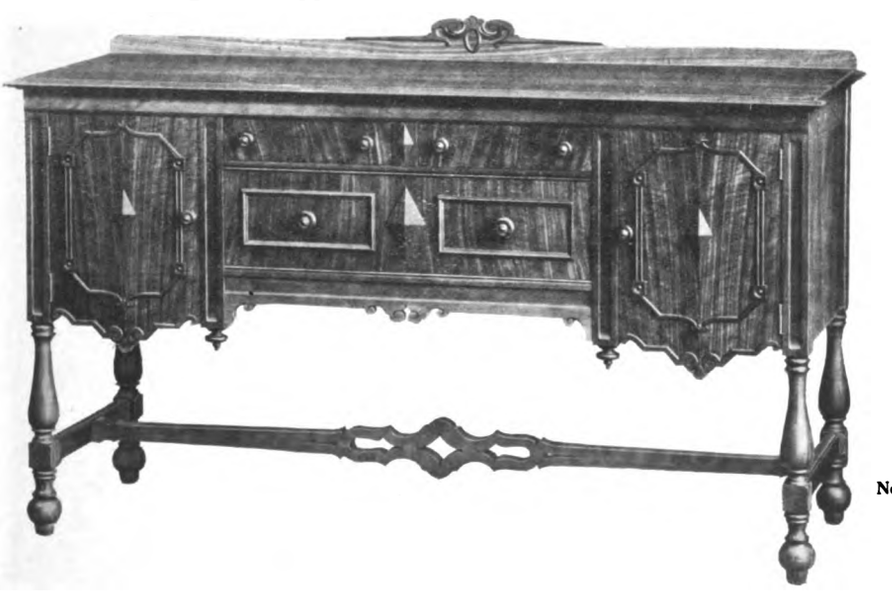


The unlimited variations possible in furniture, through adaptation of design, selection of proportions, color of finish and many other details, often lead to the production of patterns of doubtful value. Skandia patterns have always maintained a standard of excellence in character and utility.

Write for the new "Viking" Sectional Bookcase catalog

SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

Individuality in design is the feature which distinguishes all our patterns. Our new designs are especially attractive and are sure to meet with general approval.



No. 367.

ROYAL MANTEL & FURNITURE CO.
Rockford, Illinois

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Mirrors and pictures relieve the monotony of bare, cold walls.
No home can be properly furnished without them.

Furst Bros. & Company

Baltimore MANUFACTURERS Maryland

Write for Catalog

Before Placing Your Fall Orders for Lamps and Silk Lamp-Shades, it will be to your interest to inspect

THE MORIMURA LINE

which offers Novelties, and Styles, that are Distinctive



Lamp No. 861/421
Shade No. 896/306/20"

We are pleased to announce the arrival of our own importation of Beautiful Highly Polished Hand-Carved and Hand-Decorated GENUINE TAKAOKA LACQUER. TABLE, BRIDGE and FLOOR LAMPS, products of our own designers, distinctive on account of their originality and popular price. Saleable in any section of the country.

MORIMURA BROS., INC.

Manufacturers of Silk Lamp-Shades of Distinction

Importers of Complete Lamps

53-57 West 23rd St., New York City

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American Furniture Co.



No. 580

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

Every piece of furniture we make is built up to a standard. Only the very best methods of construction and finish are used in producing our line, consequently the number of dealers building better business with our goods constantly increases. Have you our catalogs?

Turn to Page 112

and see how handsome the 6260 suite is when placed in an attractive dining room.

The colors of the two-tone effect are unusually rich.



No. 6260

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES

Batesville Cabinet Co.

BATESVILLE, IND.

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THORO-BREDS

HASTINGS TABLE CO.

TABLES—DESKS—CABINETS—TEA WAGONS

NOVELTIES

HASTINGS

MICH.



THE "AMERICAN" LINE IS FEATURING THIS SEASON A WONDERFUL SHOWING OF COMPLETE SUITES FOR THE LIVING ROOM IN LOUIS XVI, ITALIAN RENAISSANCE, CROMWELL, and QUEEN ANNE PERIODS. Pleasing designs at prices that should interest every Dealer.

Exceptional Values will also be offered in our New Line of Breakfast Sets, Windsor Chairs and Rockers, and "*MERIKORD*" the World's Best Fibre Furniture

Entire Sixth Floor

Central Market Furniture Building

1414-20 South Wabash Ave.

CHICAGO

Market Season Opens June 19th; Closes July 15th

AMERICAN CHAIR COMPANY

SHEBOYGAN, WISCONSIN

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GIFTS
ARTWARES
& NOVELTIES
EXHIBIT
PALMER HOUSE
CHICAGO-AUG.7-12

Buyers from everywhere plan to attend this big exhibit of Gifts, Art Wares and Novelties, covering two entire floors of the Palmer House during the week of

August 7th to 13th

You should be there to quickly, conveniently, and economically inspect these lines for Fall buying.

The largest manufacturers in the Gift and Art field are going to exhibit at this show.

For further information address

GIFTS, ART WARES and NOVELTIES ASSOCIATION
60 W. Washington St., Chicago, Ill.

Remember the date—

PALMER HOUSE, AUGUST 7th to 13th



This is
the
HEYDAY
of
Reed Furniture

Our unexcelled line is now better than ever.

New designs—

Unusually clever matching of coverings with beautiful finishes.

Write for our new price list

Ficks Reed Co.

CINCINNATI
NEW YORK

An Attractive Merchandising Proposition

Randall Woven Furniture

Reed — The Best — Fibre



You can increase your profits and speed up your turnover if you adopt the Randall Line. Join forces with the fastest growing furniture organization in America.

"Randall" is best as a merchandising proposition because the furniture sells readily at a good price on the retail floor.

The line consists of reed furniture and fibre furniture, and is produced in three centrally located Randall factories.

The output of *each* plant comprises of the low-priced specials you need, the attractive medium-priced numbers you want, and the more expensive distinctive designs you must have.

Investigate—*An inquiry will bring printed matter or a representative, as you wish.*

A. L. RANDALL COMPANY

Chicago 180 N. Wabash Ave. Illinois

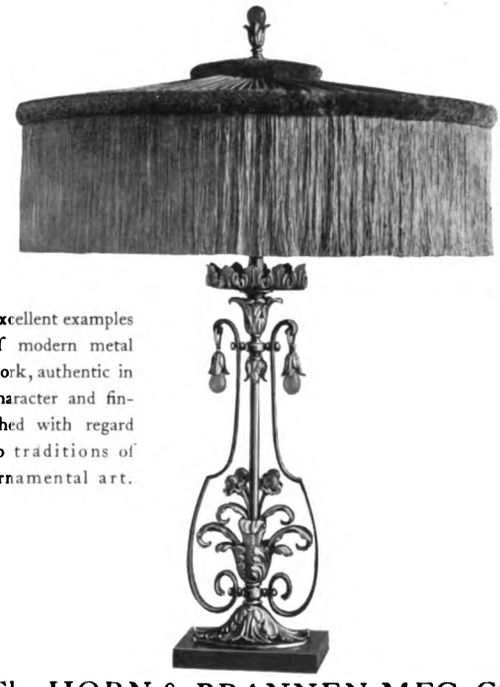
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Webster Furniture Company Inc.
MANUFACTURERS OF
FINE FURNITURE
108 BROWN'S RACE
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

LAMPS



Excellent examples of modern metal work, authentic in character and finished with regard to traditions of ornamental art.

The HORN & BRANNEN MFG. CO.
Makers of Artistic Lamps and Lighting Fixtures
427-433 N. Broad Street
Philadelphia, Pa.
ON DISPLAY AT BEAUX ARTS SHADE CO., NEW YORK



Our display also includes the latest models of the FREEMAN SAVE-A-ROOM SOFA-BED

DISTINCTIVE UPHOLSTERED FURNITURE

Strikingly Artistic
UNVARYING in Quality
SUITABLE FOR THE HIGHEST TRADE REQUIREMENTS

The skill with which all important work is accomplished, and the satisfaction it gives to all concerned, is typical of the manner in which all contracts are executed by us. Our workrooms for the trade are unrivalled for the results obtained.

FREEMAN BROTHERS, Inc.

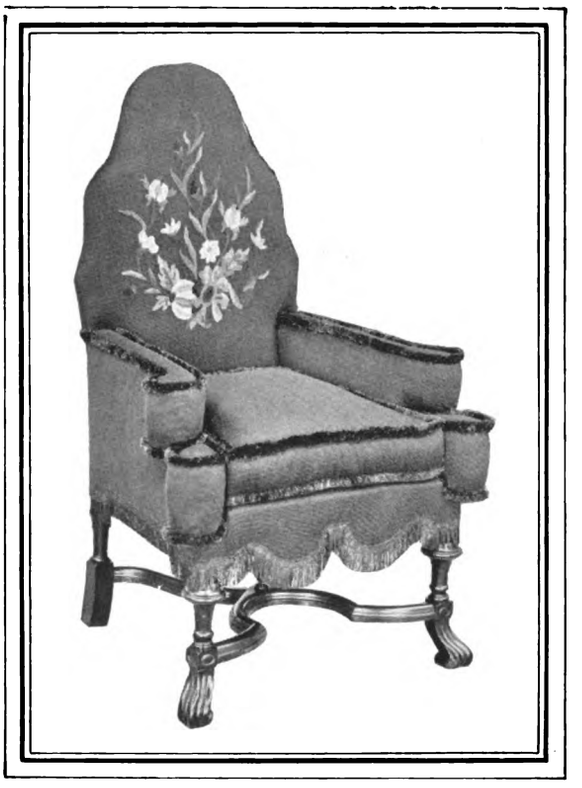
Makers of Distinctive Upholstered Furniture of exclusive design and highest standard of workmanship

SHOWROOMS:
50 West 46th Street
New York

FACTORY:
820 8th Avenue
New York

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KARPEN
FURNITURE
EXHIBITION
June—July
Chicago · 801 S. Wabash Ave.
New York · 37th and Broadway









KARPEN FURNITURE

New things you will want to see in Karpen Furniture

THE many new lines in Karpen furniture to be shown at the June Expositions offer fascinating and artistic developments. They are new in design, in coloring and in fabrics.

There are new pieces in all our lines of overstuffed, upholstered and reed or fiber furniture to give any stock of good furniture that freshness of appeal which is so necessary to attract public interest.

All the late products from our designing tables will be shown. They are worthy of the high name of the House of Karpen. Splendid examples of the finest and best in modern American furniture making. Don't fail to see the Karpen exhibits.

S. KARPEN & BROS.

Exhibition Rooms
801-811 S. Wabash Ave.
CHICAGO

Karpen Guaranteed Upholstered Furniture CHICAGO · NEW YORK
On every piece Make sure it is there

Exhibition Rooms
37th St. and Broadway
NEW YORK

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"Furniture Terms"

Recommended by the Associated Advertising Clubs of the World as a constructive measure by which the Furniture Industry may clean its own house, and bring about increased public confidence.

Solid

Furniture designated as solid mahogany or walnut shall have ALL exposed surfaces of solid wood.

Mahogany or Walnut

Furniture designated as mahogany or walnut shall have all exposed surfaces (both Solid parts and Plywood) of the kind of wood designated.

Combination

Furniture designated as combination mahogany or walnut shall have all exposed surfaces of mahogany or walnut (Solid or Plywood) in combination with other suitable wood. For example: "Combination Walnut and Gum," "Combination Mahogany and Birch."

Imitation

Furniture designated as imitation mahogany or walnut shall be that with exposed surfaces of other woods colored to imitate mahogany or walnut.

The term "exposed surfaces" shall mean those parts of a piece of furniture which are exposed to view when the piece is placed in the generally accepted position for use in the home.

AFTER numerous conferences with the furniture manufacturers as well as retailers, the Advertising Clubs have set up the trade terms which tell the TRUTH in advertising in the furniture industry.

"Do not buy furniture from your manufacturer without a guarantee covering its contents.

"The dealers and the public will welcome honest made furniture.

"The word 'finish' has been discarded as it is too deceiving."

¶ STANDARD DINING ROOM SUITES have been classified under the first trade term—Solid Mahogany and Walnut.

¶ And then we go further. Our Guarantee includes:

Wood Backs or Glass Frames, Tops, Fronts, Ends, Posts, Legs, Drawer Sides, Drawer Backs and Trays, Dining Table Tops, Fillers, Legs and Chairs.

¶ Complete Dining Room Suites Made in Our Factory.

Standard Table Co.

Jamestown, New York

Permanent Display at Jamestown Exposition Building

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MODEL No. 76



No. 944



MODEL No. 763

OF IMPORTANCE TO EVERY BUYER

A SHOWROOM OFFERING MERCHANDISE OF DISTINCTION
WITH COMMERCIAL ADVANTAGES

The New Showroom in New York
recently opened by the

ADLER MANUFACTURING CO.

222 EAST 42nd STREET

displays exclusive products of their own manufacture which are of unusually fine design—attractively priced meriting a careful inspection

CONSOLE TABLES - MIRRORS - LAMPS
NOVELTY FURNITURE
In Modern and Antique Finishes

Showroom Telephone:
Vanderbilt 8460

FACTORY:
341 Scholes St., Brooklyn, N. Y.

Factory Telephone:
Stagg 4857

Adler Manufacturing Co.
New York

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Typical of

The Charak Line



No. 1688
A true copy of a
Duncan Phyfe Table

Charak Furniture Co.

65-69 WAREHAM STREET
BOSTON, MASS.

Makers of True Copies of Colonial and Sheraton Furniture

SEMPER SURSUM

Imported Czecho-Slovakian

Bentwood Furniture

FOR hotel and store interiors, J. & J. Kohn & Mundus chairs are most satisfactory; beautiful in finish, with hand-caned seats and panels; comfortable and rigid in construction, never wobbling.

Famous users, such as the Congress Hotel, Chicago, the Copley Plaza, Boston, the Bellevue-Stratford, Philadelphia, Wanamaker's, B Altman's and Gimbel's, use Kohn Furniture because of its durability and economy. Many concerns report Kohn chairs in service more than 40 years.



The largest Bentwood Furniture concern in the world, established in 1866.

Booklet of new Designs on Request
Write Department B.

JACOB & JOSEF
KOHN
INC.

25 West 32d Street
New York

1410 S. Wabash Avenue
Chicago

SOY KEE & CO.

Chinese Importers

PORCELAIN VASES all colors

JARDINIÈRES

UMBRELLA JARS

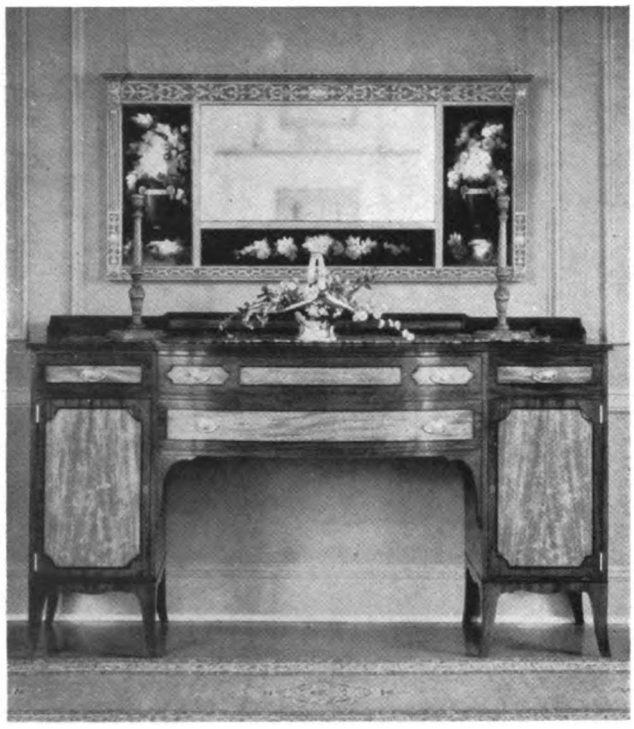


ANTIQUE and MODERN EMBROIDERIES

RATTAN FURNITURE

7 and 9 MOTT STREET
NEW YORK
Chinatown
(Take 3rd Ave. "L" to Chatham Sq., or East Side Subway to Worth St. or Brooklyn Bridge)

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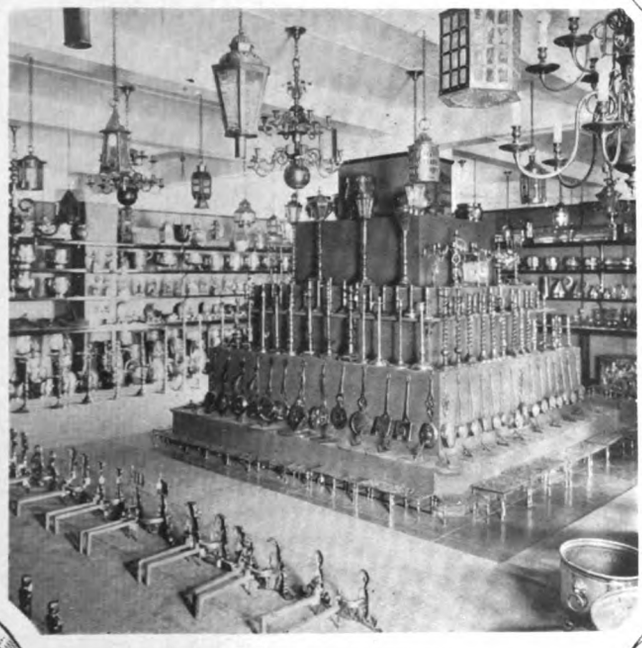


"Art In The Home"

The distinct beauty of design in the mirror frame, with the stylish floral paintings, produces an exceptionally magnificent mirror. The candlesticks also have an important place in this beautiful setting.

Every Gillis accessory manifests the touch of the master artist.

J. W. Gillis Co.
Rochester, New York



Corner of New York Showroom

Pearson-Page Co., Ltd.

Birmingham and London England

Specialists in Cabinet Hardware for All Periods of Furniture

Manufacturers of Reproductions
Antique Brass Goods
including
Lanterns—Door Porters—Andirons—Electrical Fittings—Candlesticks—Jardinieres—Smokers' Stands—Etc.

SOLE REPRESENTATIVE for the UNITED STATES and CANADA

S. P. SKINNER
Office and Showroom:
CANADIAN PACIFIC BUILDING
Madison Avenue, at 44th St.
NEW YORK
N. Y.

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Decorative and Useful Articles



—all from Japan

BRONZES

ART POTTERY

BAMBOO BASKETS

ARTIFICIAL FLOWERS

WOODEN TRAYS and BOXES

LAMPS

LAMP-SHADES

and

HAND-CARVED FURNITURE

MOGI, MOMONOI & CO., Inc.
IMPORTERS
105-107 E. 16th Street, New York, N. Y.



MIRROR BLACK
Lamp No. 149M—Height 29 inches
Shade No. 494—Diameter 20 inches

A perfect mirror black lamp at the price of ordinary pottery.

Send for illustrations

Wholesale Department
CASSIDY COMPANY, Inc.
Designers and Makers of Lamps and Lighting Fixtures
101 Park Avenue New York



Chesterfield

For Elegance–

combined with comfort, quality and economy in

Good Living Room Furniture

Beautiful new designs are now being shown at the Chesterfield Exhibit in the KEELER BUILDING Grand Rapids, Mich.



Chesterfield Furniture Co. Inc.

Office & Factory
295 Vernon Ave., L.I. City

Showrooms
226 East 42nd St., N.Y.C.

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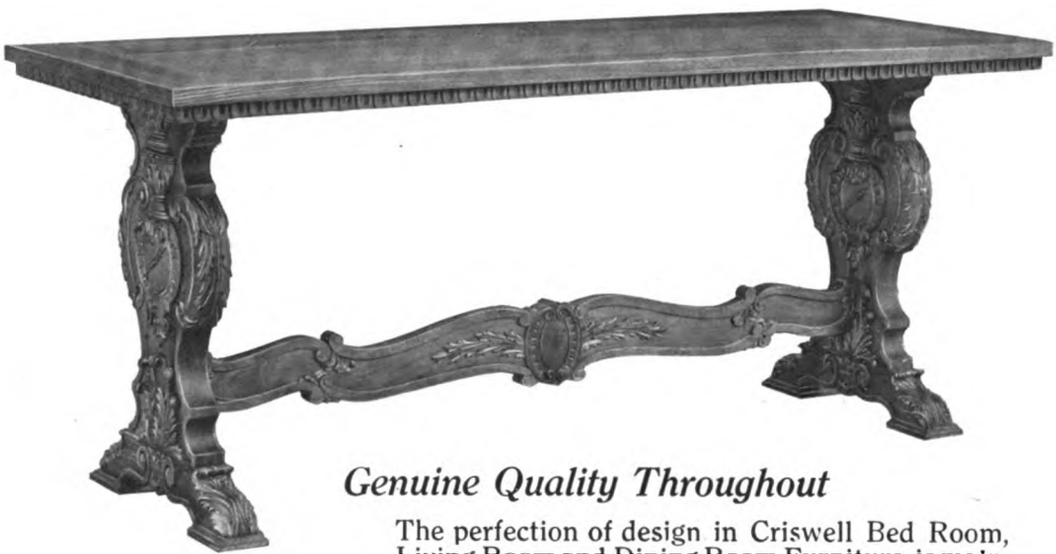
The most interesting and comfortable type of porch is undoubtedly "The Windsor Porch."

NICHOLS & STONE COMPANY, GARDNER, MASS.

"The Home of Windsor Chairs"

Write for "THE WINDSOR BOOK"

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Genuine Quality Throughout

The perfection of design in Criswell Bed Room, Living Room and Dining Room Furniture, is maintained in material and workmanship throughout every piece.

CRISWELL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

CARVED SOLID MAHOGANY AND WALNUT

IN FINE ORNAMENTAL HOME UTILITIES

Announcement

The gratifying success experienced by dealers who have handled our line has developed an insistent demand for a larger list of Kopriwa products. Consequently we announce that arrangements have been made for extensive additions to our present line.

Send for new Price List

E. KOPRIWA COMPANY
2220 Ward St., Chicago



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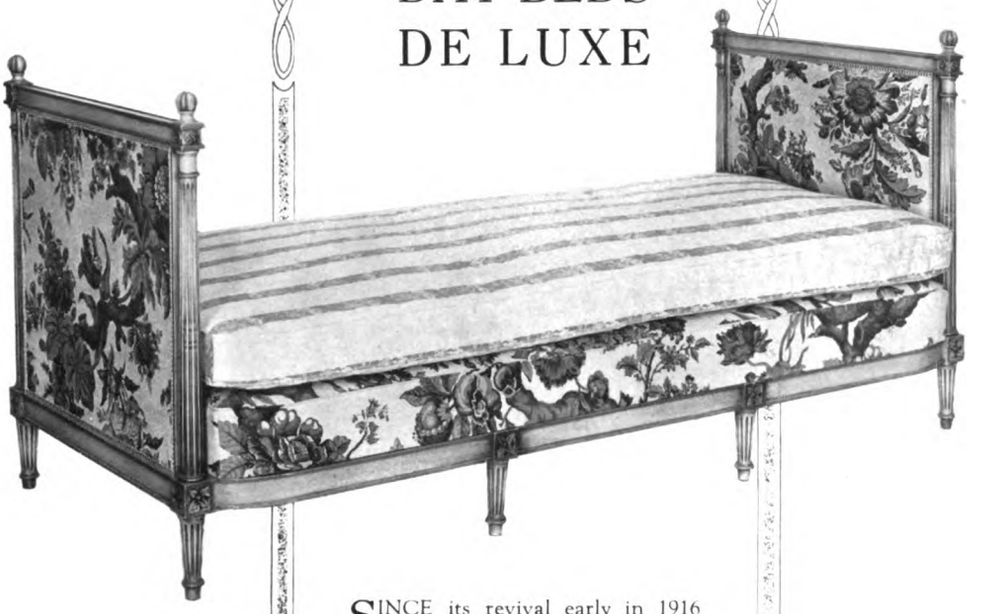
Good taste in furnishing is a matter of obtaining proper balance as to furniture, wall decoration and lighting. Our permanent exhibit on the 2nd floor of the Gilbert Bldg. is a complete collection of living room sofas, chairs, tables, dining room and bed room suites, lamps, silk shades and mirrors. This is an unusual opportunity to see furnishings shown in their harmonious relation to each other.

Take the Stairway in Arcade

MAXWELL-RAY CO., MILWAUKEE, WIS.
ORINOCO FURN. CO., COLUMBUS, IND.
LINCOLN CHAIR CO., COLUMBUS, IND.

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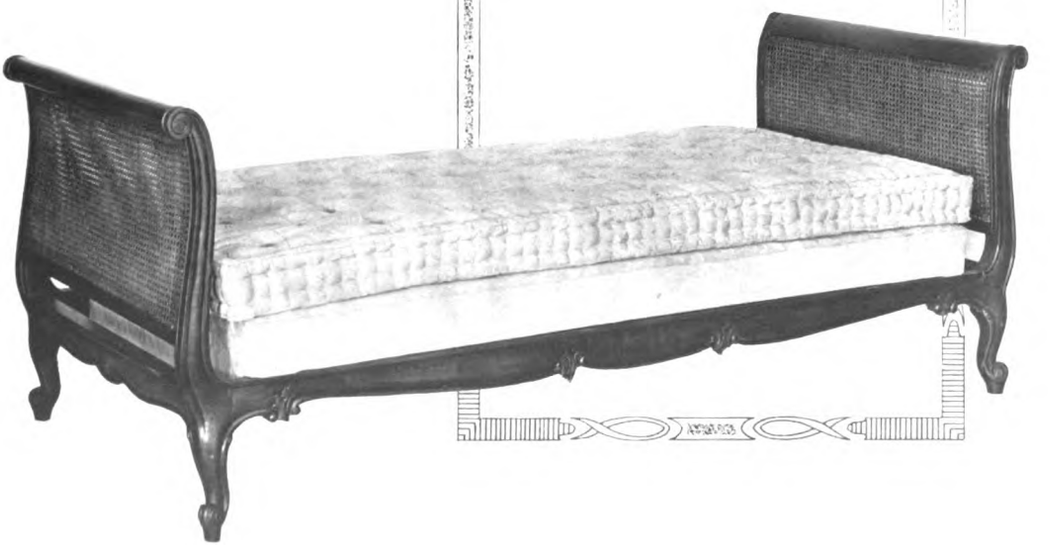
DAY-BEDS DE LUXE



SINCE its revival early in 1916 Smith & Jones have been closely associated with the development of the Day-Bed for modern use. Today we are America's foremost producers of these pieces, as will be seen by our present display of De Luxe Models.

Also an interesting showing of Occasional Pieces and Upholstered Furniture for all purposes.

SMITH & JONES
216 East 37th Street, NEW YORK



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DINING ROOM and BED ROOM

DEALERS
IN SEARCH OF
COLONIAL FURNITURE
IN MAHOGANY OR MAPLE
WILL BE REPAID
BY
INVESTIGATING OUR LINE

Descriptive Booklet mailed
upon request

CABINET-MADE FURNITURE

RICHTER
FURNITURE COMPANY
521 EAST 72nd STREET
NEW YORK CITY



誠信公司約

Importers of Chinese
GRASS and RATTAN FURNITURE
(Ready for immediate delivery)

We are now offering extremely low prices upon importations ordered in advance for this furniture and also other Chinese goods.

PORCELAINS, TEAKWOOD FURNITURE and STANDS
VASES FOR LAMP BASES, UMBRELLA STANDS
JARDINIÈRES, EMBROIDERIES, LANTERNS, ETC.

Sincere Trading Company
CHINESE IMPORTERS
16-18 East 30th St. New York
(Between Fifth and Madison Aves.)



Manufacturers of

TORCHÈRES
LIGHTING FIXTURES
MIRRORS, ETC.

F. J. Newcomb Mfg'g Co.

42 West 13th Street
New York City

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BAKER & CO., ALLEGAN, MICH.



No. 21

In our factory at Allegan, Michigan, we are making a comprehensive line of dining room suites. The prices are moderate—the quality good—with a wide range of selection varying from Italian Walnut and Elizabethan Oak to Mahogany Sheraton.

Showrooms:

Keeler Building
Grand Rapids

469 Seventh Ave.
New York



No. 80

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The Charm of Reed Furniture

as exemplified by

New Sons-Cunningham Designs



There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressive and distinctive which makes for good merchandising.

Designed by Craftsmen who are originators. Color work by artists who know.

Sons-Cunningham Reed & Rattan Company

Established 1885

157 EAST 32ND STREET, NEW YORK CITY



DESIGNERS and WEAVERS

of

HAND-WOVEN TAPESTRIES

and

NEEDLEPOINT

PETIT POINT GROS POINT

Not "Domestic" but "Made in America"

ANTIQUE TAPESTRIES RESTORED

EDGEWATER TAPESTRY LOOMS

15 EAST FORTIETH STREET

NEW YORK

LORENTZ KLEISER, President

Trade-mark

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The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE *at* 36TH STREET *New York*

SILK LAMP SHADES
PORCELAINS
ART NOVELTIES
HORN and BRANNEN
LAMPS

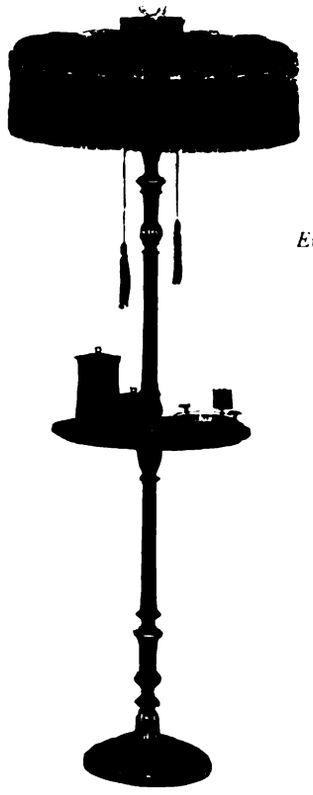
Beaux Arts Shade Co.

We Feature High Class
Special Order Work

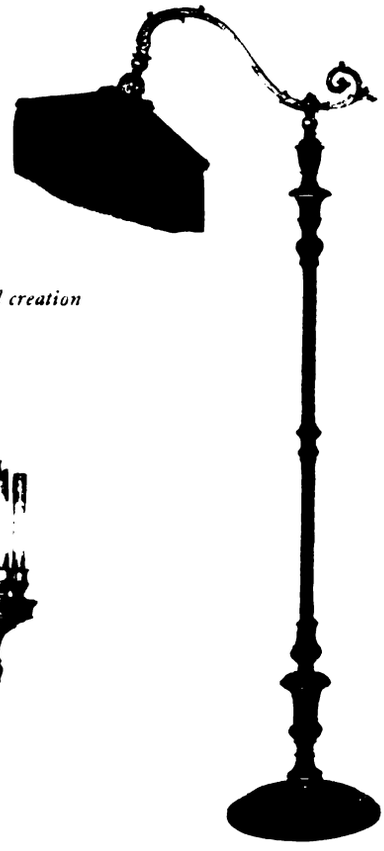
303 Fifth Ave. *New York*

BAS

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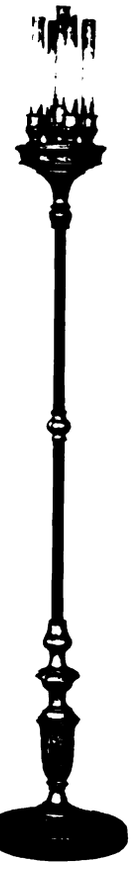
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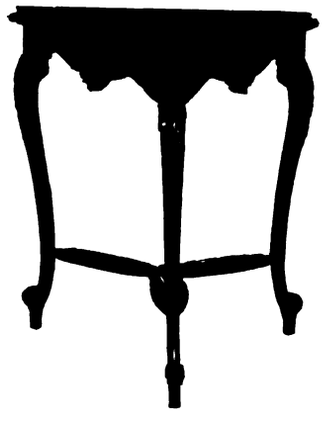
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Every Schlesinger product is **S** *a superbly beautiful creation*

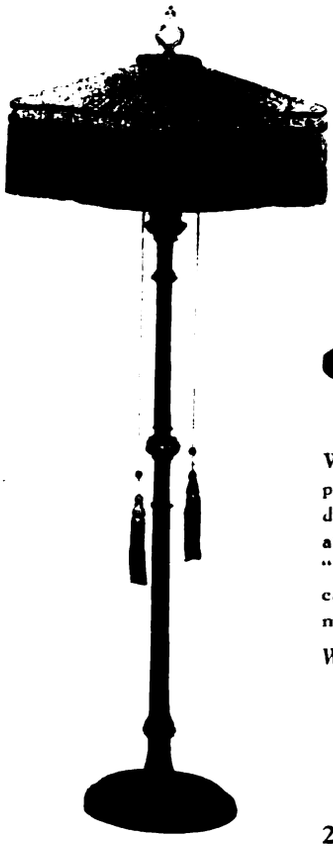




Our new Fall Line will most assuredly appeal to your customers and the attractive prices will bring you many sales.



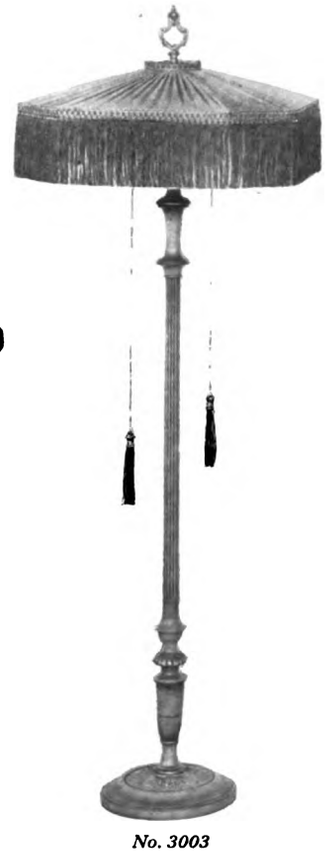
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No. 3029

No. 3201

No. 3203



No. 3003

While we have inaugurated a very much lower scale of prices, you will find in the new creations the same distinctive designs, high-grade materials, expert workmanship and attention to details, which have always characterized "SCHLESINGER PRODUCTS" in the past. We wish to call particular attention to our silk shades, which are now made by our own Shade Dept.

We invite you to inspect the complete Line at the Klingman Bldg. in Grand Rapids or at our permanent New York Showrooms

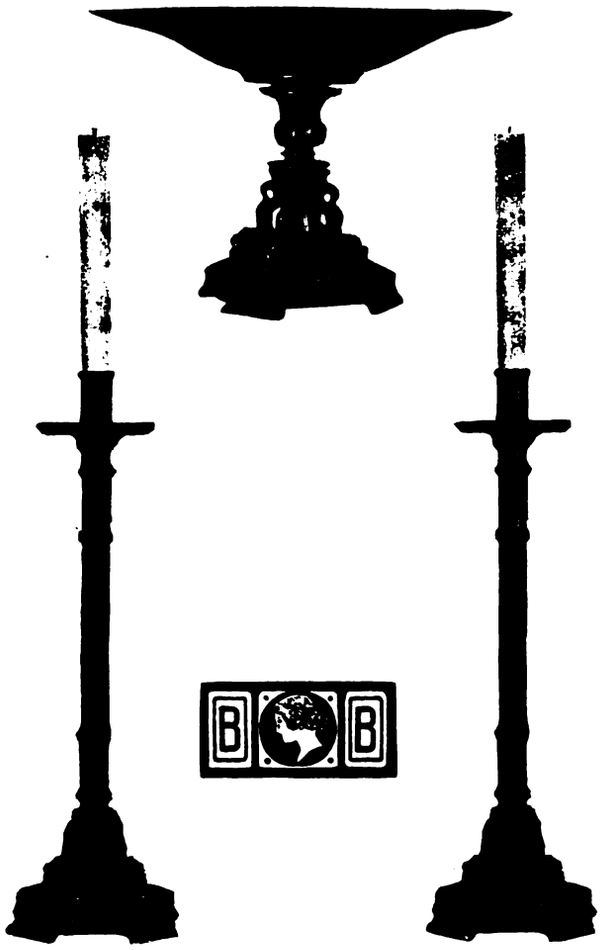
M. SCHLESINGER, Inc.

Manufacturers of Furniture and Lamps

251-253 West 34th St., New York

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OSCAR B. BACH STUDIOS

SCULPTORS IN METAL
SPECIALISTS IN HAND
WROUGHT BRONZE
257 WEST 17TH ST NEW YORK

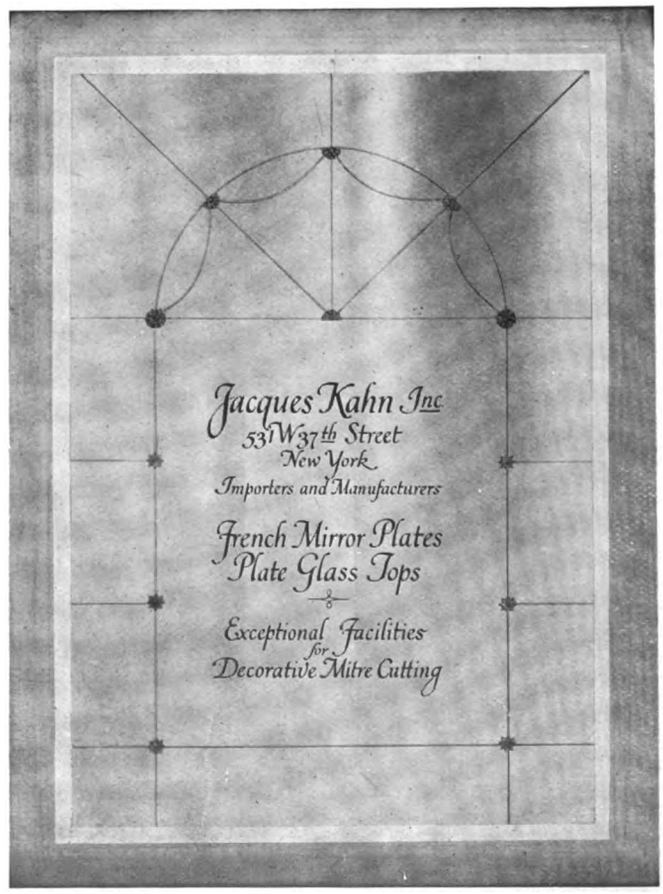
DINING ROOM and BED ROOM

DEALERS
IN SEARCH OF
COLONIAL FURNITURE
IN MAHOGANY OR MAPLE
WILL BE REPAID
BY
INVESTIGATING OUR LINE

Descriptive Booklet mailed
upon request

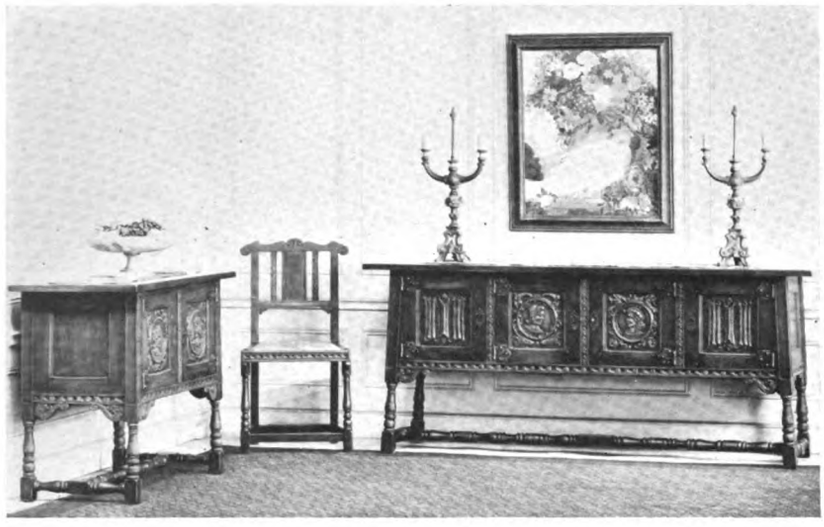
CABINET-MADE FURNITURE

RICHTER
FURNITURE COMPANY
521 EAST 72nd STREET
NEW YORK CITY



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FRENCH
Hand Made Furniture



Expressing the ideals of the English cabinet-maker of the 16th Century, is the adaptation of Renaissance form and motif in this sturdy Wynne Dining Suite. The turned members and carved details, are carried out with authority. The panelled fronts are reproduced from the original carvings and possess that crisp vigor and individuality which can only come from skillful hand work. The chairs with their slatted backs and embowed top rails, are typically Welsh.

FRENCH TRADE MARK MINNEAPOLIS

Branded underneath every piece, this mark is a guaranty of quality.

DEALERS who sell French Hand Made Furniture consider the French franchise one of the most valuable assets in their business. French furniture is found in many of the finest homes in America because French productions are authoritative, distinctive and individual. Their quality is instantly apparent and appeals to people of good taste and means.

French furniture builds substantial good will for the Merchant, because it enables him to serve satisfactorily the best trade in his community.

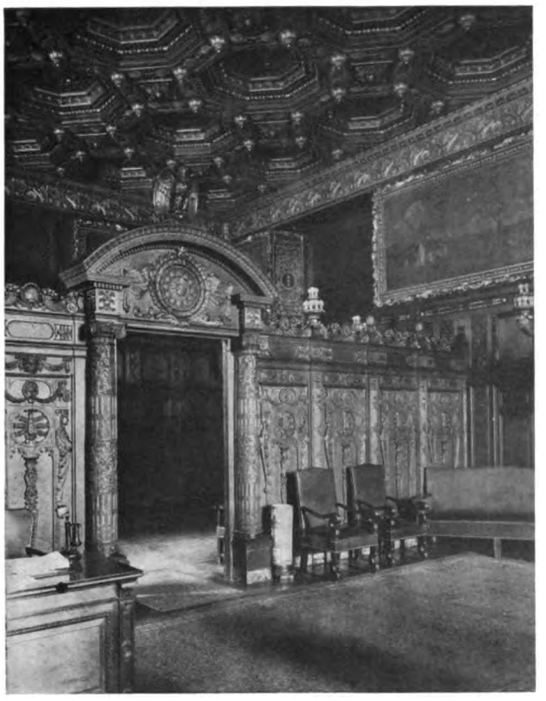
If the buyers of better than average furniture are going away from home to buy—you will be interested in our proposition. Write for details.

WM. A. FRENCH FURNITURE COMPANY

219 FIFTH STREET, N. E. MINNEAPOLIS, MINN.

New York Salesrooms in Cameron Building, Madison Avenue and 34th Street

Digitized by Google



Interior U. S. Customs
New York City
Woodwork by Matthews Bros. Co.

EVERY far-sighted retailer makes it a point—as does the architect and decorator—to know where fine interior woodwork is made; and by whom.

Matthews Bros. of Milwaukee, have been executing such work for more than a half-century.

MATTHEWS BROS. MFG. CO., Milwaukee, Wis.

DECORATORS FURNITURE CO., Inc.

48-50 East 59th St., New York City

Telephone Plaza 6489



Manufacturers of
High-Grade BED ROOM and
DINING ROOM FURNITURE
with exceptional finishes
of particular interest
to Decorators

FURNITURE THAT BECOMES A PART OF AND ENHANCES THE DECORATIVE SCHEME OF THE ROOM FOR WHICH IT IS FINISHED

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DECORATIVE SUGGESTIONS

for the Interesting Treatment of Interiors

An unlimited number of decorative possibilities are suggested by the exceptional wide range of our current display.

Here will be found in widest variety exquisite reproductions of historic furniture; decorative lamps and a profusion of objets d'art.

A. H. NOTMAN & COMPANY

121-127 West 27th Street, New York

Selling Agents for JOHN MILLER & CO.

WESTERN REPRESENTATIVE:
E. D. CLARABUT, 126 POST STREET, SAN FRANCISCO

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THE BRISTOL COMPANY

Showroom:
154 East 55th Street

NEW YORK

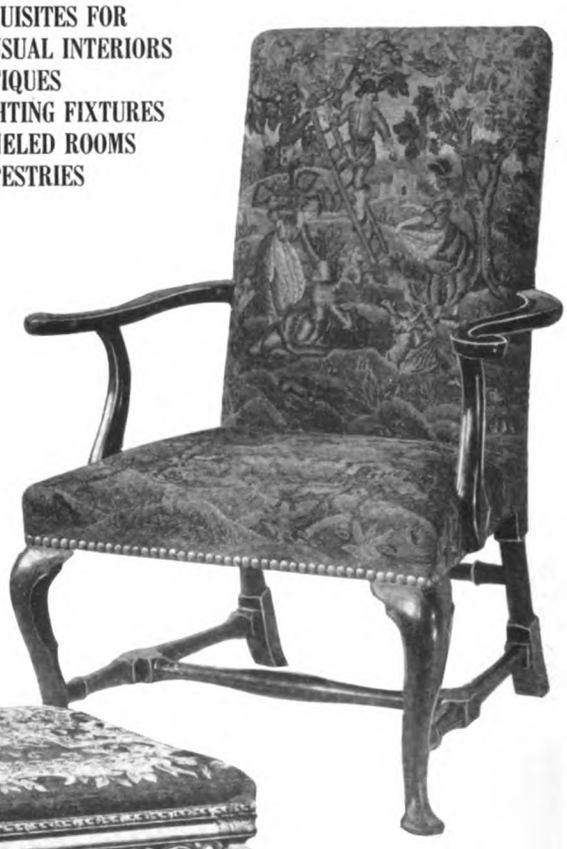
Factory and Warehouse:
340-342 East 38th St.



REPRODUCTIONS

MAKERS of Bristol reproductions are men trained to appreciate the beauty of old furniture—its grace of line, its mellowness of coloring, its solidity of construction. Their reproductions have all these qualities, and yet are priced attractively enough to encourage buying on the part of a discriminating clientele.

REQUISITES FOR
UNUSUAL INTERIORS
ANTIQUES
LIGHTING FIXTURES
PANELED ROOMS
TAPESTRIES





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THE BRISTOL COMPANY

Showroom:
154 East 55th Street

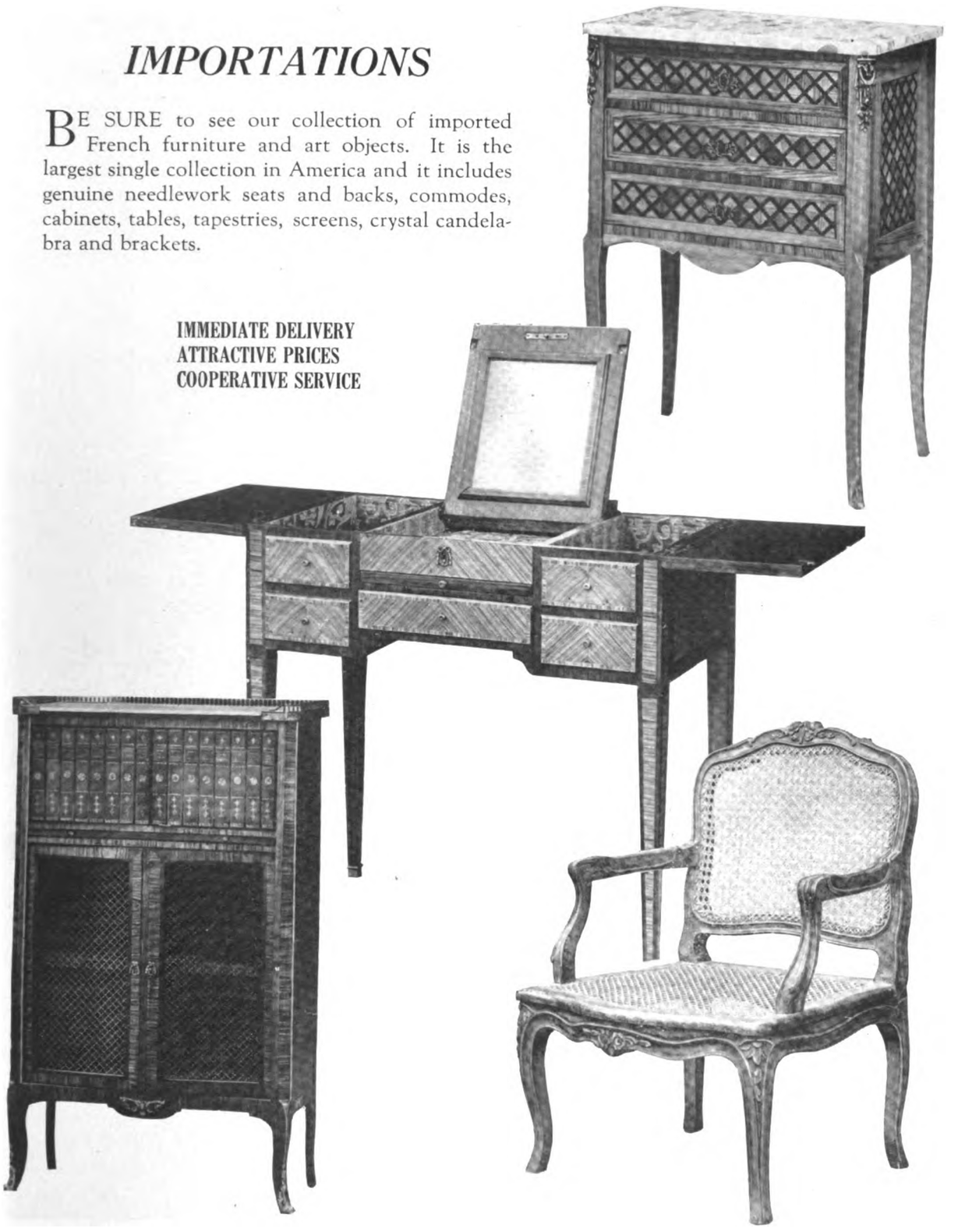
NEW YORK

Factory and Warehouse:
340-342 East 38th St.

IMPORTATIONS

BE SURE to see our collection of imported French furniture and art objects. It is the largest single collection in America and it includes genuine needlework seats and backs, commodes, cabinets, tables, tapestries, screens, crystal candelabra and brackets.

IMMEDIATE DELIVERY
ATTRACTIVE PRICES
COOPERATIVE SERVICE



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Individualism in Good Furniture

Quality That Is Built In

IF you were to watch every step in the manufacture of Elgin A. Simonds Company Furniture you would appreciate more fully its good qualities. It is the rare craftsmanship of skilled workers that gives to this furniture its lasting qualities as well as its beauty in design and finish. Each piece keeps its appearance and usefulness through years of service.

By making sure that the trade-mark is on each piece, dealers will profit by the national advertising being carried on regularly in quality magazines.

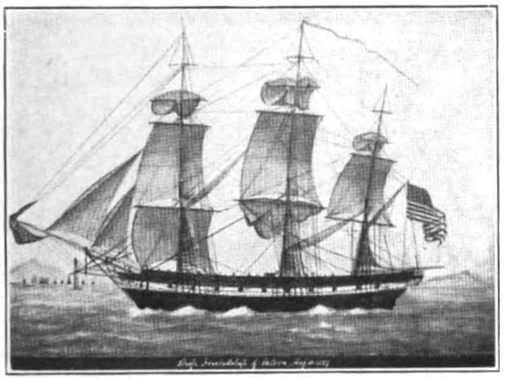
Our new models reflect the latest trends in furniture designs. Information concerning them will be gladly sent.

The Elgin A Simonds Company Furniture Syracuse NY



The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.

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The romance of design is one with the romance of the sea. When the "Friendship" plied her trade, many an Elizabethan chest, treasured from yet earlier days, came to our shores to serve as a model for delightful panelling and ornament, not only to the Early American craftsmen, but to the Danersk workmen of today.

Danersk Furniture



STUART DESK AND TINTAGEL CHAIR

WE take great care to go to authentic sources for the small details of design of a joint or moulding. The trained eye takes pleasure in the beauty of minute things such as the clarity of color in a few square inches of the canvas of a great artist, as well as the beauty of the whole conception. Such details are of even greater importance to the trained decorator whose skill and knowledge are relied upon by those who are to be their source of income for years to come.

You must *purchase at the source* if you are to gain the advantages of individuality in executing your commissions. Whole rooms are beautiful in proportion as the small details of those rooms are authentic and beautifully executed. In Danersk Furniture you can trust the workmanship and command the services of experts in design and artistry. There are hidden values that are appreciated by even those who possess little technical knowledge of furniture craftsmanship as a fine art. Buy true furniture and not fictitious discounts. Our branches have been opened for your convenience. Decorators and their clients are always welcome.

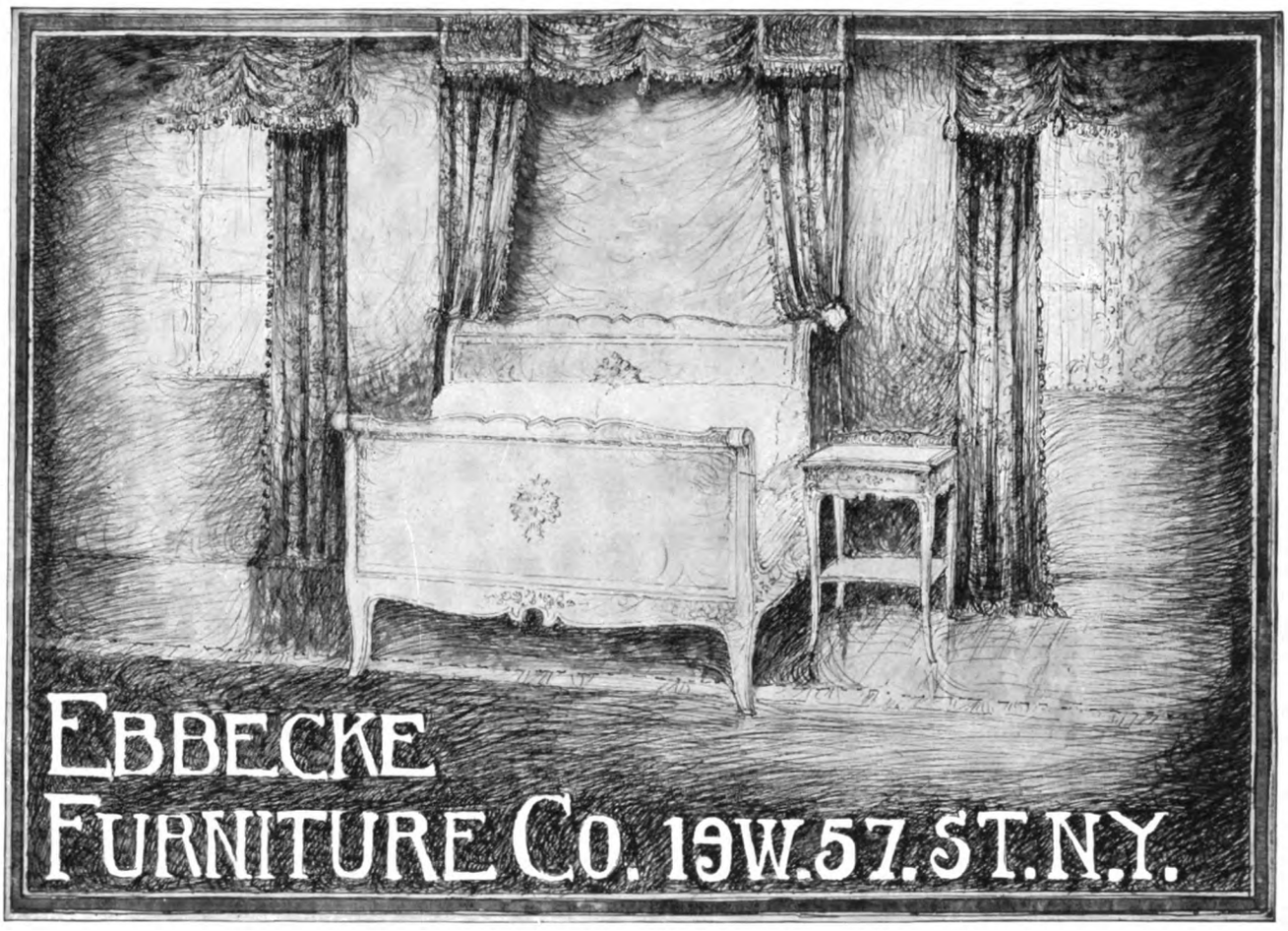
Call now at one of our salesrooms

ERSKINE-DANFORTH CORPORATION

2 West 47th Street. New York

315 North Michigan Ave., Chicago 643 South Olive St., Los Angeles

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SOMMA SHOPS, INC
Designers and Makers

WORKSHOPS:
318 EAST 75th STREET
NEW YORK

SHOWROOMS:
216 EAST 42nd STREET
NEW YORK

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Reproductions of rare examples of Early Italian, French, Spanish and English Schools



Lucia

The Nahon Company

MAKERS of EXCEPTIONAL FURNITURE

SHOPS at 441 East 53rd Street NEW YORK CITY

NAHON FURNITURE HAS LONG BEEN NOTED FOR ITS DISTINCT INDIVIDUALITY. NEW MODELS ARE CONTINUALLY BEING ADDED TO THE LINE.

HENRY FULDNER & SONS, Inc.

ESTABLISHED 1874

An air of refinement and permanence is reflected in every one of our productions.



FACTORY AND SHOWROOMS:

404 EAST 14TH ST. 405 EAST 13TH ST.

New York, N. Y.

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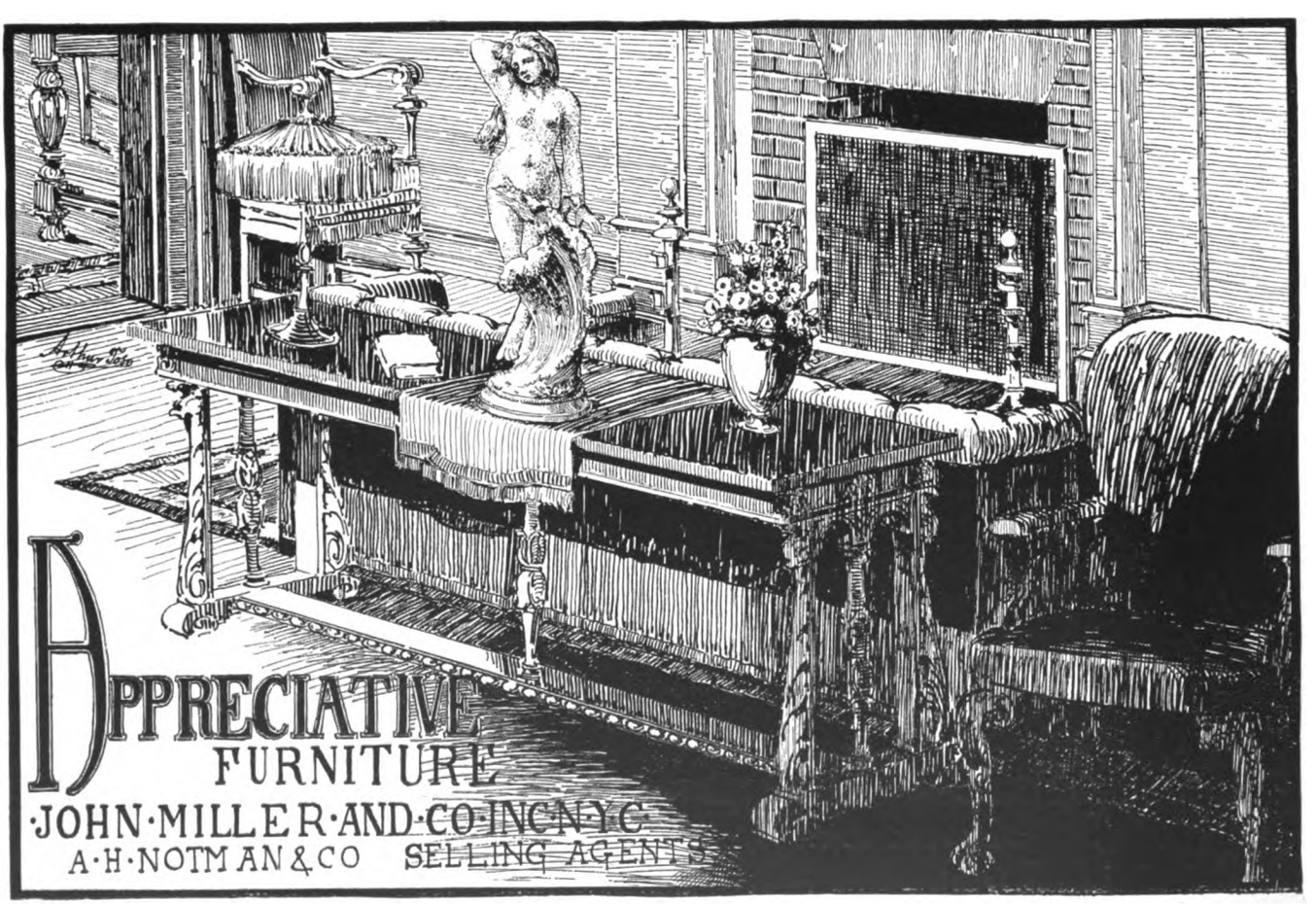
Early Eighteenth Century American Maple Dresser by Kensington

KENSINGTON FURNITURE

Wholesale Showroom:
14 to 18
East 32nd Street
7th Floor

Shops:
79th Street and
East End Ave.

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
FINE FURNITURE & ART OBJECTS
NEW YORK



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Palmer & Embury

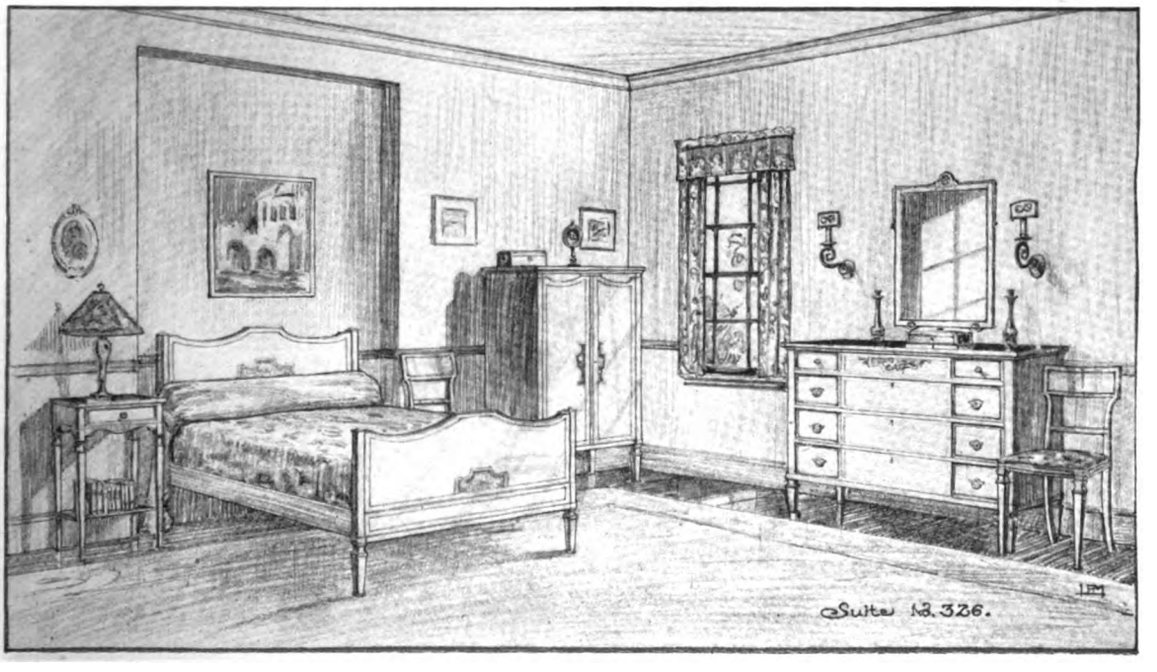
M'F'G.CO.

119 WEST FORTIETH STREET NEW YORK

FURNITURE

EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS

MOROCCOS



SLACK, RASSNICK & CO.

DESIGNERS & MAKERS OF FINE FURNITURE

Factory and Showrooms

422-430 EAST 53RD ST.

New York

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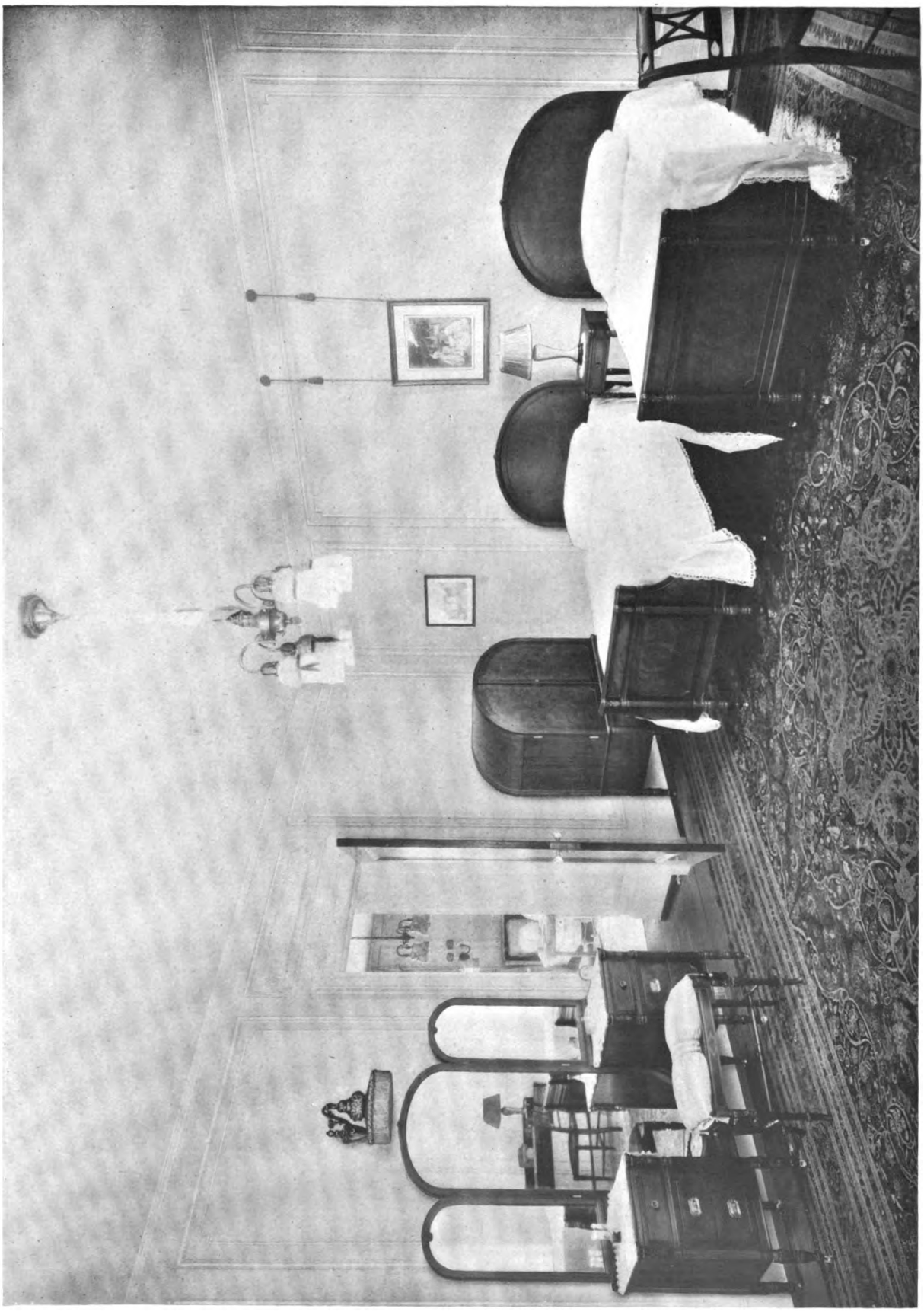


PLATE 361

CLASSIC LINES IN THE ARCHITECTURE OF THIS ROOM MAKE A DELIGHTFUL BACKGROUND FOR THE HEPPLEWHITE STYLE FURNISHINGS

Suite No. 650, made by
THE WIDDICOMB FURNITURE COMPANY
Grand Rapids, Mich.

Digitized by Google

A MODERN ADAPTATION OF HEPPLEWHITE MOTIFS

THE Hepplewhite period in English furniture styles marks the change from sturdy, heavy furniture—characteristic of the national temperament up to that time—to light, graceful, artistic creations. Dainty refinement in home furnishings replaced the heavy magnificence of former days, and the Georgian period became famous for its charming interiors.

Hepplewhite and Company declared the purpose of their work in this statement: "To unite elegance and utility, and blend the useful with the agreeable," and that they were successful must be admitted. Their task was not easy of accomplishment at a time when the idea was so radical, but they had genius to aid them in their efforts, consequently the beauty of their work was irresistible.

Because the charming suite in this artistic and homelike bed room is an adaptation of Hepplewhite motifs, the casual observer might presume that any manufacturer could make such a suite, but that is by no means the case. The design is not a "copy" of an antique style, but rather an original design for bed room furniture in which Hepplewhite lines and details have been employed.

The very useful lighting arrangement, the large and beautiful rug, and the well selected pictures help greatly in making this an exemplary bed room.

PLATE 361

SPECIFICATIONS OF FURNITURE

1. DRESSER—L, 55"; D, 24".
2. CHAIR—
3. CHIFFORETTE—L, 41"; D, 25"; H, 54".
4. DESK—L, 40"; D, 24".
5. ROCKER—
6. BENCH—
7. BED—H, 49"; W, 54"
8. NIGHT STAND—Top, 17 x 17.
9. VANITY—L, 54"; D, 20"; P, 22 x 56 and 12 x 30.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 650, made by
THE WIDDICOMB FURNITURE COMPANY
Grand Rapids, Mich.

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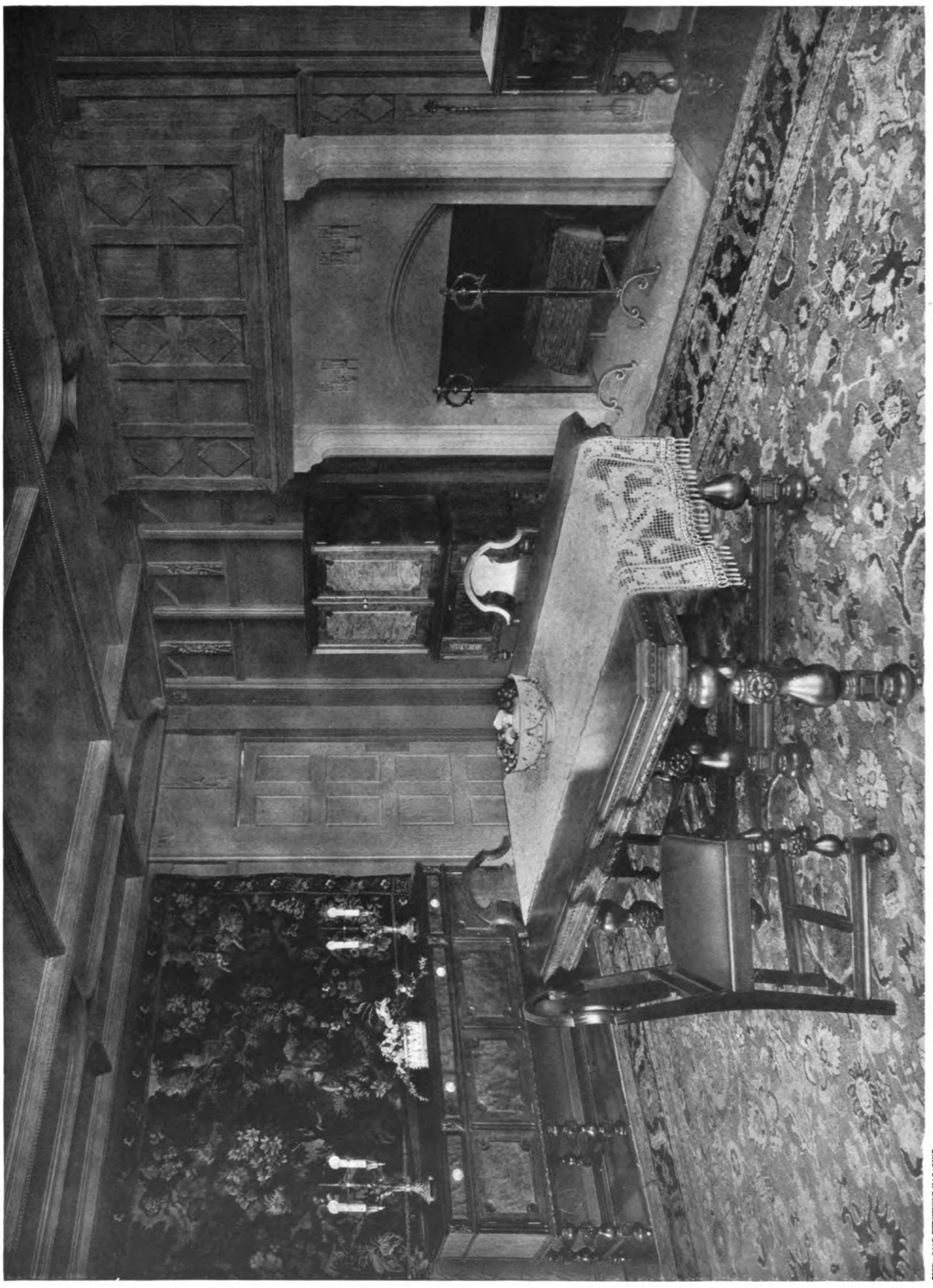


PLATE 353

A SUMPTUOUS INTERIOR EFFECT PRODUCED WITH MODERATELY PRICED FURNISHINGS

Suite No. 6260, made by
BATESVILLE CABINET COMPANY
Batesville, Indiana

Digitized by Google

A MODERN ADAPTATION OF AN EARLY DINING ROOM

ANOTHER era in the production of good furniture has very evidently commenced to take form. For several years it has been the fashion with manufacturers to produce distinct "period" type furniture, that is, to very carefully follow the salient characteristics of antique models. Almost any suite of good furniture could be immediately classed with some historic period style. Gothic, Jacobean, Queen Anne, and similar distinct styles have been reproduced in every kind of furniture for the home, until the suggestion was voiced that furniture designers were no longer a necessity.

In contradiction of any such supposition, the fact is that this is the age of good designers who possess creative ability. The era now commenced calls for expert judgment in the adaptation of time tested line and proportion to original patterns.

The interesting suite in this dining room is a good example of the adaptation of motifs. Instead of impressing you as being all design, you find yourself enjoying the two-tone effect in the wood, the classic design in the details, and the general vigorous character of the suite as a whole. It looks useful and serviceable; or to put it another way, it looks like real furniture for real people. The charming color of the wood tones is doubtless the most important feature of the suite. Note also the delightful harmony in all the furnishings of this exceptionally interesting dining room.



PLATE 353

SPECIFICATIONS OF FURNITURE

1. China Cabinet—H, 63"; W, 40"; D, 20".
2. Sideboard—Top, 78 x 24.
3. Extension Table—Top, 66 x 45.
4. Server—Top, 42 x 20.
5. Side Chair—
6. Sideboard—Top, 78 x 24; P, 66 x 6.
7. Armchair—
8. Silver Cabinet—H, 63"; W, 40"; D, 20".

ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 6260, made by
BATESVILLE CABINET COMPANY
Batesville, Indiana

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The Best Sales-Closer In The Retail Store

This little bronze emblem is the honor mark that pledges Berkey & Gay's best efforts on every piece to which it is attached.

It gives assurance of genuine worth.

It stands for enduring quality at reasonable cost.

It is a symbol of skillful designing—of faithfulness in construction—of conscientious workmanship and real artistry in finish.

To be able to point out this shopmark is a powerful asset in closing sales. It immediately identifies to the consumer the genuineness and sincerity for which Berkey & Gay have been known for sixty years.

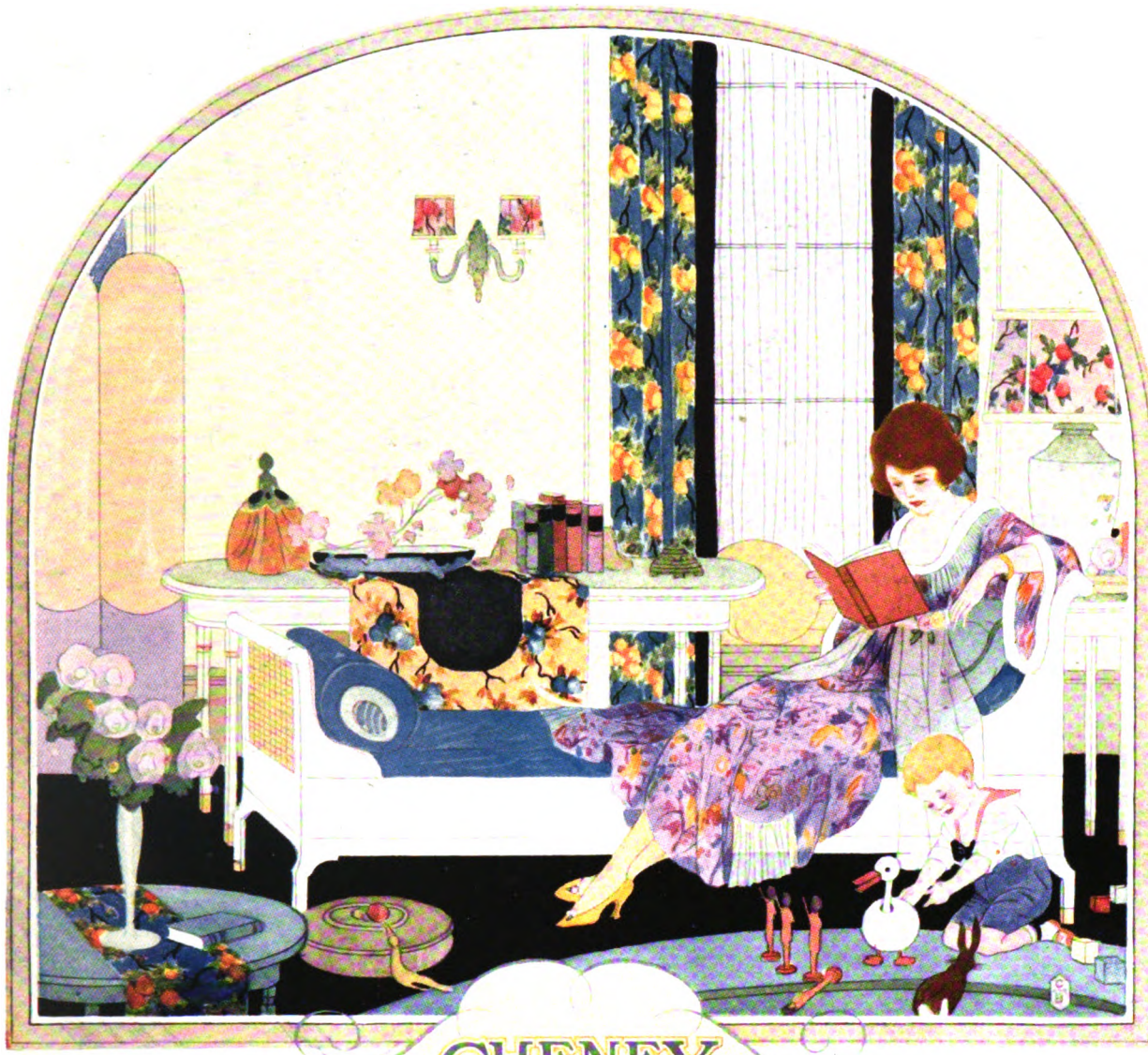
It creates confidence

BERKEY & GAY FURNITURE COMPANY

456 Monroe Avenue, Grand Rapids, Michigan

New York Showroom, - 119 W. 40th Street

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CHENEY SILKS

MIDSUMMER—a time when comfort and beauty in the home are truly appreciated. Women everywhere are thinking, talking and making more attractive homes. The editorial pages of decorative and furniture magazines show what gratifying progress has been made in the "better homes" movement.

This lovely room shows draperies, lamp-shades, table-scarves and cushions of Cheney Printed Silks—which also inspired the dainty negligee.

These decorative silks—Sweetbriar, Mysore, Florentine, Geisha, Shikii, Corean and Satin Princess—offer the designs and colour combinations that homemakers want. We are telling them, through our advertising, that these silks may be obtained in decorating departments of retail stores and decorators. By the piece, to the trade only, direct from us.

CHENEY BROTHERS
New York

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The Important Room

The breakfast room—the breakfast nook or alcove—the dining room—are occupying the attention of home-builders today as never before. The furnishing of these rooms, therefore, is especially important.

Silverware in this way becomes one of the principal items in the household arrangements. In advising your clients remember that no other silverplate has stood the test of time as has 1847 Rogers Bros. Silverplate, which this year is celebrating its seventy-fifth anniversary.

1847 ROGERS BROS.

SILVERPLATE

The Heraldic pattern is illustrated. For illustrations of other patterns write to International Silver Co., Meriden, Conn.

INTERNATIONAL SILVER CO.

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GOOD FURNITURE

Magazine

of Furnishing & Decoration



August 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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"The Line of Appeal"



Distinctive Design

A noteworthy feature of every pattern in "*The Line of Appeal*" is the distinctive character of the design.

Although it is quite evident to the experienced furniture man that these designs are adaptations of genuine period motifs, nevertheless our creations always appear original and distinctive.

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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Reading from the top:

No. 627½ Sideboard
No. 626-7 Arm Chair
No. 627 Extension Table
No. 626½ Cabinet
No. 626-7 Side Chair
No. 626 Serving Table
No. 626 Refectory Table
No. 626½ Sideboard

GRAND RAPIDS CHAIR COMPANY GRAND RAPIDS MICHIGAN

THE QUALITY MARK
OF DEALER RELIANCE

"BLENHEIM"

A particularly inviting value

THIS walnut group possesses those qualities of craftsmanship that have distinguished Grand Rapids Chair Company productions for a half century. The pricing is exceptionally attractive.

Early 17th century Dutch and English sources have contributed to the design, which employs the sturdy grace of that period. The shapely tapered leg, the bowed chair backs, the hand-carved rosettes and the rich burl panels are details that engage the interest.

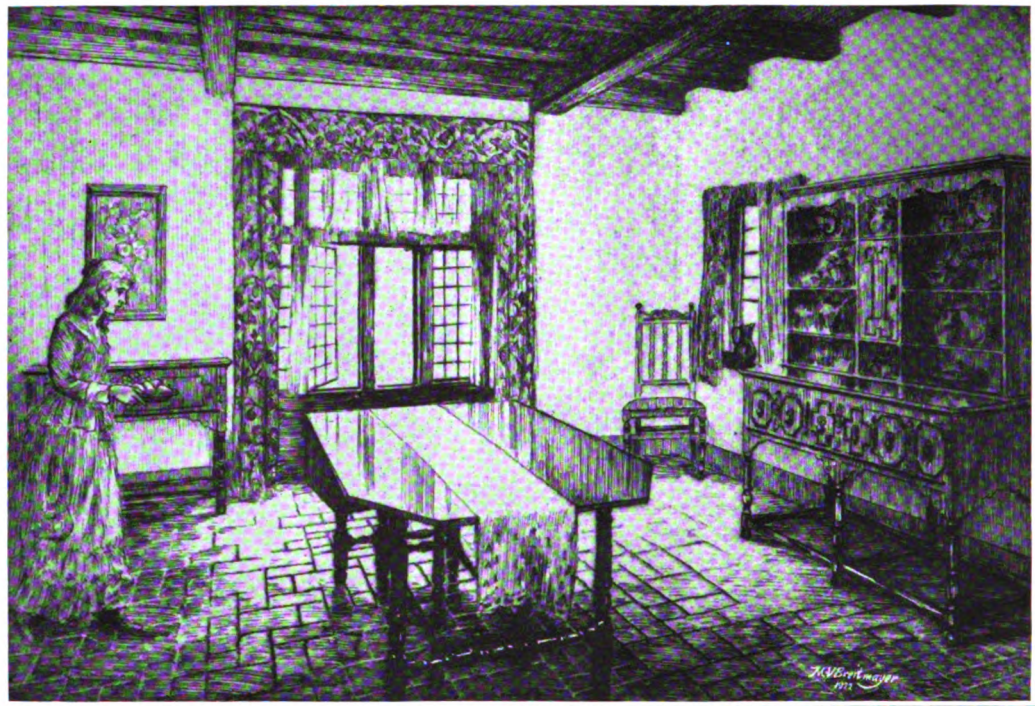
The suite is finished in the natural warm browns, and also in a soft, lighter Luminae, brushed with gold. Either a 76 or a 66-inch sideboard is available, and either extension table or the refectory style.

Shipments of the Blenheim will begin August 20.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture

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In the Successful Production of Period Furniture the Designer has a Keen Appreciation of the Spirit of the Time as well as an Understanding of the Motifs Employed. Nicety of Judgement is Required to so Perfectly Interpret the Spirit of the XVII Century Craftsmen.

Phœnix Furniture Company.

Manufacturers

Grand Rapids. *Michigan.*

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No. A-441¼
GEORGIAN

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:
Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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Michigan Chairs



IMPORTANT TO ALL DEALERS

OUR NEW CATALOG is now almost ready for distribution and a copy will be sent to all dealers acquainted with our line. We shall also be glad to send a copy of this useful book to all dealers who request it.

MICHIGAN CHAIR COMPANY

Grand Rapids, Michigan

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Vanity 325

OUR organization simply cannot help but produce a high type product. Ever since the beginning of our business the efforts of our entire organization have been constantly directed to the production of superior goods. Quite naturally this daily repetition of doing one thing well is the dealers guarantee of utmost value in our product.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U.S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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Please Refer to Pages 106 - 107

JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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It is the extra touch of beauty in design, materials and finish, which distinguishes our furniture and makes it a superior product.

Everything for the Living Room, Library and Hall

at Moderate Prices

Grand Rapids Furniture Shops

840 MONROE AVE..

GRAND RAPIDS. MICH.

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Our long experience and economic factory system enables us to specialize in furniture of design and construction that hitherto has been only associated with that of the highest and most costly quality.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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QUAINT AMERICAN FURNITURE
STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

AMERICA'S FAVORITE STYLE

"Quaint American"

An advanced type of Colonial Furniture.









THE STICKLEY PLAN

The awakening of the American people to a desire for imperishable beauty in furniture for the home, together with the problem presented in the reduced size of most modern interiors, is responsible for the Stickley idea.

"Quaint American" Furniture embodies much more than a style, although it might very well be designated Sheraton Colonial of improved New England Colonial. The most important feature of Stickley Bros. Quaint American Furniture is found in the unlimited number of harmonious groupings which can be assembled and the wide range and distinctive types of color effects obtainable.

Any kind of color effect can be produced, and any type or size of interior can be furnished through selection of groupings and choice of decorative scheme.

The Stickley plan has entirely done away with "sameness" in suites and has introduced the more satisfactory method of "harmonious variety in mated groups."

The plan applies equally well to Sun Room, Living Room, Dining Room, Breakfast Room and Apartment Rooms.

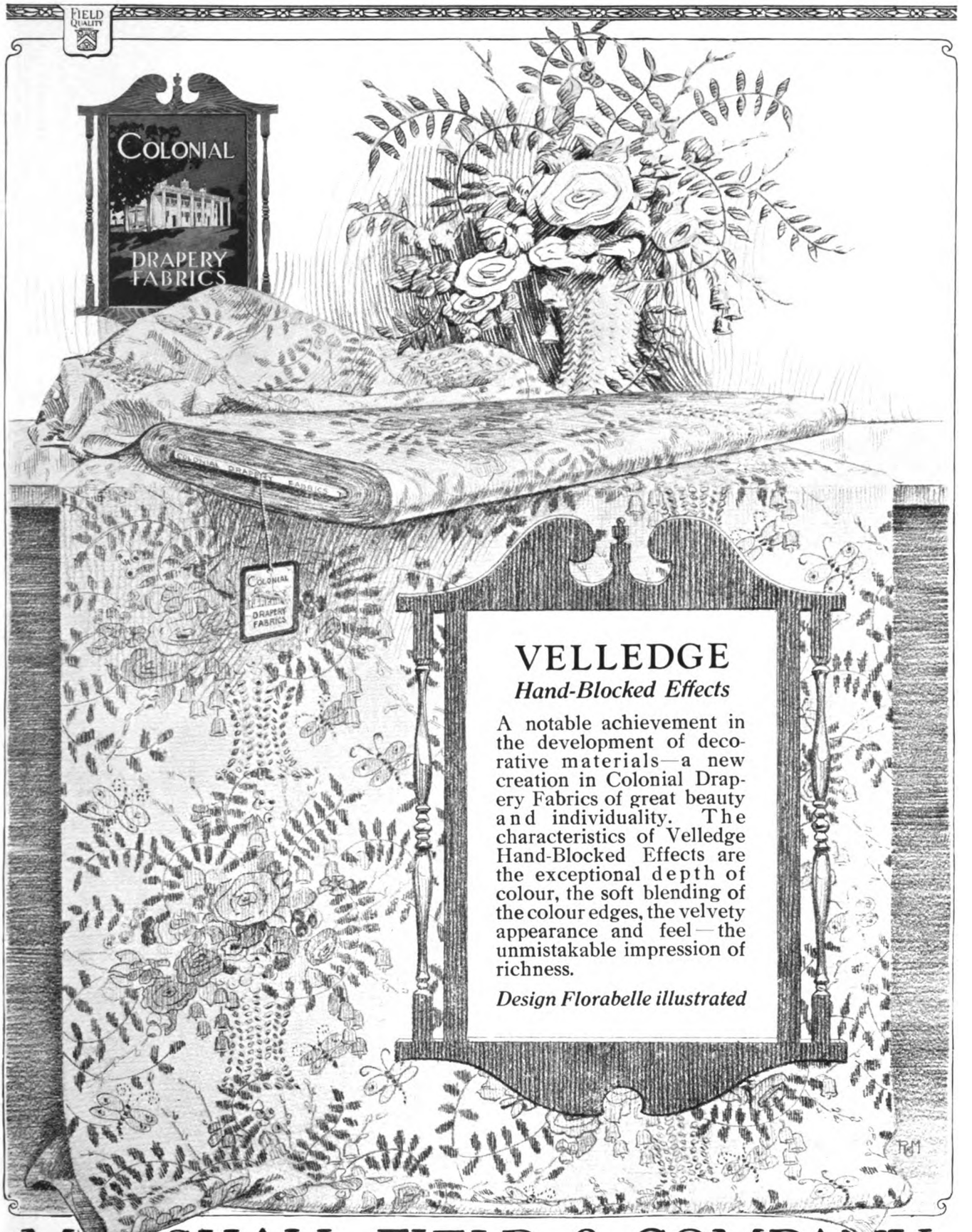
Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company
Grand Rapids, Mich.

QUAINT AMERICAN FURNITURE
STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

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MARSHALL FIELD & COMPANY

Manufacturers and Distributers of Standard Merchandise

CHICAGO NEW YORK

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PERU CHAIRS

The Golden Era of English Furniture

The half century preceding the death of Thomas Sheraton in 1806 witnessed the unusual spectacle of three master designers at work—Sheraton, Hepplewhite and Adam.

Each of these men contributed something of his genius to the development of the Late Georgian type of furniture, the best examples of which blend the finest conceptions of the three great style originators.

Peru Chairs in the Late Georgian vein embody the graceful simplicity that was Sheraton's, the exquisite delicacy of form that was Hepplewhite's and the reserved classic ornamentation of which Robert Adam was master.

Like all other Peru Chairs, this highly successful interpretation of the Late Georgian is proof that true artistry can be had in furniture of moderate price.



3159 C

Peru Chair Works

Peru Indiana

"The End of the Search for Better Chairs"



3159 B

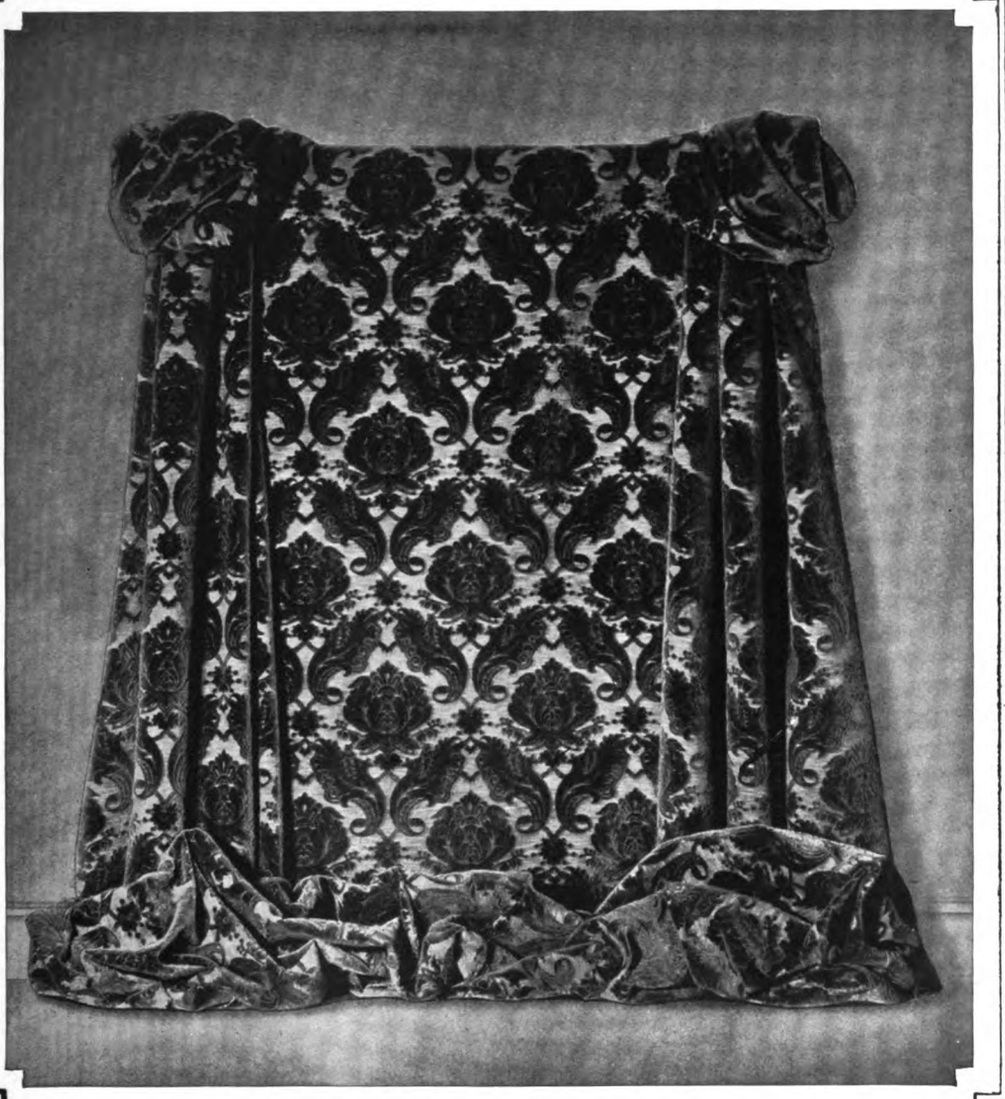


3159 R

Chairs of distinction for the Dining Room, Bed Room, Living Room and Hall

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



RAEBURN VELVET

This new design in velvet has been brought out in a number of distinctive color combinations

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PREPARE
for
Big Fall and Winter Business



A Dealer Says:

A furniture dealer in a city of the Middle West said to one of your representatives at the Grand Rapids Market last month that he wished he could spare the time and money to take his salesmen to the various furniture markets he visits every season and have them see all the hundreds of exhibits by the manufacturers, talk with other visiting furniture buyers and manufacturers and get the atmosphere and information about furniture that can be got in no other way.

Our representative agreed with this long-headed retailer that his salesmen and his business would be greatly benefited by such a liberal education for his salesmen. "But," said this retailer, "my salesmen are getting so much of this market contact, and more, through each issue of *Home Magazine* and the salesmanship magazine *Rewards*, that your company prepares for us, that I feel I am doing practically what I would be doing for my business by having my salesmen with me at market, and perhaps more thoroughly and surely much more economically."

IN a month vacation-time will be over. The children will be back in school. Mother will be planning improvements at home.

The indoor season will be in full swing for most of us and the Retailer will have prepared his store for a brisk business, if present signs of increased home interest are an indication of heavy buying.

The store that is prepared for this business will get the lion's share.

Buying will be more careful, with an eye to value. Goods below par will be rejected, regardless of price inducement. Shoddy goods will fare poorly. Insincere and blatant advertising will not move them.

The enterprising retailer will make a strong, clean appeal for confidence in his advertising and back up his promises in policy and merchandise.

Home Magazine, coming monthly from several hundred home furnishing stores, is proving effective direct advertising.

Perhaps you would find it equally effective for your store. It is the most economical advertising because you can direct it exclusively to families who can and will buy home furnishings now.

Let us prove to you the effectiveness of Home Magazine.

THE DEAN-HICKS COMPANY
GRAND RAPIDS, MICH.

Also publishers of GOOD FURNITURE MAGAZINE

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Upholstery and drapery fabrics

Cabinet and drapery hardware

Quality

Reputation and prestige in business are built upon the *quality* of merchandise sold or the service rendered.

Yet the price-mark is not always a guide to quality. There are many different grades of worthy upholstery and drapery fabrics at varying prices, and suited to varying needs. Each represents an economical purchase for its purpose.

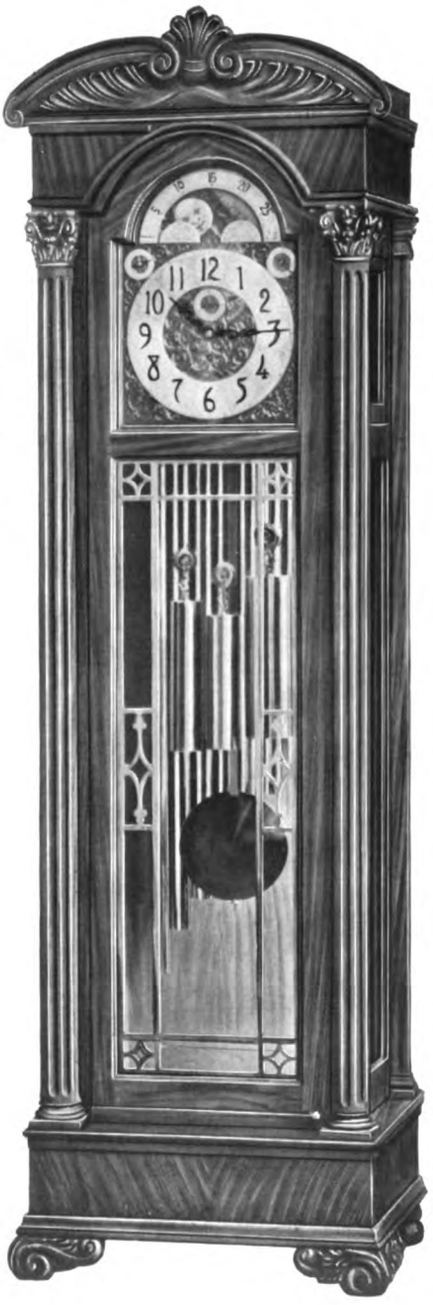
These varying grades of *quality* fabrics all find a place here.

There are other grades which do not meet our standard of quality, but represent a standard of cheapness—not of economy. You will not find them in our line.

We consider it a privilege to submit samples of upholstery or drapery fabrics, or catalog of cabinet and drapery hardware.

LUSSKY, WHITE & COOLIDGE, INC.
65 to 71 West Lake Street
Chicago

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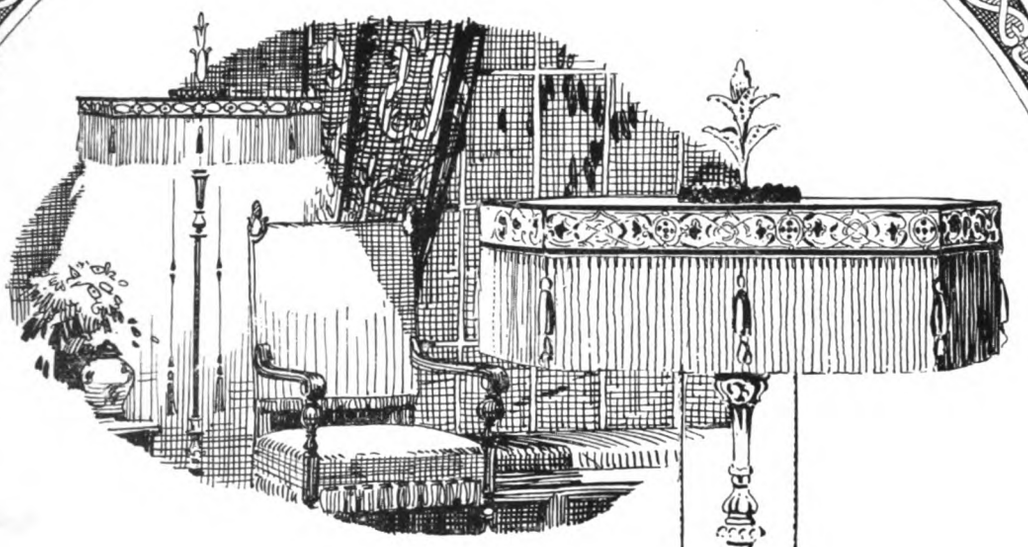


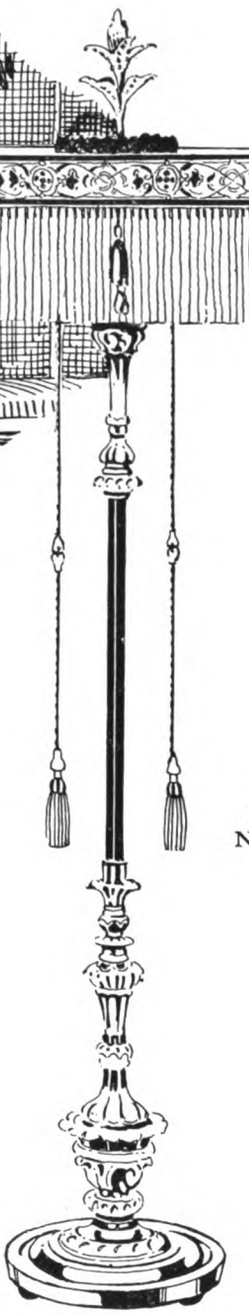
BECAUSE of the interest and admiration they arouse when seen in homes by visitors and guests, every Colonial Clock is a valuable builder of that high esteem and wide recognition to which the first-rate dealer aspires.

Colonial Clocks are available in all the historic furniture styles.

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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Design
No. 2549

The Public Knows the Difference Between Almco Lamps and Other Lamps

ONE of the largest stores in the country recently advertised three lamps, without mentioning that they were Almco Lamps. They sold nine of them. The following week the same lamps were featured again in the same size space, but were advertised as Almco Lamps. By adding the name Almco to the advertisement, *eighty-two* lamps were sold!

This is but one instance of many, all of them giving conclusive evidence of the preference of the buying public for Almco Lamps.

If you want to make your lamp business as profitable as possible, sell what the public wants—Almco Lamps.

ART LAMP MANUFACTURING COMPANY
Chicago

Wholesale Display Rooms: 1435 So. Wabash Ave., Chicago
306 Fifth Avenue, at 31st Street, New York

ALMCO LAMPS

No. 137

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FURNITURE OF QUALITY,
ATTRACTIVE AND REFINED,
FOR THE DINING ROOM



LIFE TIME FURNITURE

It is not a matter of luck that new LIFETIME patterns are always successful. Many years' experience in the production of good furniture has given our organization that soundness of judgment which guarantees the acceptability of our designs.

You will find LIFETIME FURNITURE a valuable aid in obtaining new customers.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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STROHEIM & ROMANN

New York

We Announce

Our removal to more spacious and convenient quarters at

730 FIFTH AVENUE

where we will continue to accord our patrons the courtesy and the service which have so greatly contributed to our success. We appreciate the patronage of our clients and assure them that it is ever our earnest desire to cooperate in their selection of Upholstery and Drapery Fabrics of Distinction.

JUNE 1922

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IMPERIAL TABLES



Historical Sources of Imperial Designs

IMPERIAL TABLES not only bring grace and beauty to the American living room, but their historical background affords a cultural influence highly desirable in family life. For instance, the above design, No. 431, embodies a blending of the Greek volute as found in the Ionic capital, with elements of the Italian Renaissance. Bronze tables on this order, with marble tops, were used in early Roman times. Thus Imperial brings the beauty of bygone centuries to the enrichment of the modern home.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS

Makers of Davenport Tables, Library Tables, Apartment Dining Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries, Occasional Tables and Odd Pieces

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GOOD FURNITURE

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Furniture of Distinction

In every piece of Royal Furniture is the same distinctive artistry, quiet elegance, and positive individuality.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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August

A Rare Month of Optimism

August is seemingly the most inactive month of the twelve on the calendar, a time of commercial slow up. But it is really the greatest construction period of the year because Nature then issues her final work call to all her forces. It's the maturity period for everything that grows in land or water; for exhaustively completing the old cycle preparatory to creating the new.

The busy man takes a vacation for mental repair and physical upbuilding. Youth laughs, Middle Age is reinvigorated, Old Age is refreshed during this season.

Human agencies play their parts. For are not two great industrial and commercial forces resting to readjust their differences, at this particular time of the zodiac, preparatory to the long, steady whirl of general business activity?

Big crops are forecasted. Money is plentiful. Building is increasing everywhere. Nationwide recognition of the virtue and value of Better Homes presages a prosperous outlook for the Allied Home Furnishing Trades.

Business, learning a lesson from Nature, is not permitting August to be a month of trade lethargy, but is working and planning for the good times ahead.

You are engaged in a big and highly commendable business. Are you *waiting* or are you up and *doing?*

GOOD FURNITURE MAGAZINE

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GOOD FURNITURE MAGAZINE
CURRENT TOPICS
Published Monthly to Promote Higher Standards in Making & Selling Modern House Furnishings
August 1922

CURRENT TOPICS— OF TRADE INTEREST

IN A SHREWD way, business men are betting on prosperity this fall. According to economic rule, the decided upturn in trade is due to arrive then, which has begun to make itself felt during the summer months. And going by their own common sense observations, men in the trade can judge that general crop and industrial conditions are right for passing along fair trade to the retail stores during autumn months.

The Outlook

Meanwhile clouds in the shape of black headlines on the front pages of the daily papers, bring unsettling news of prolonged strikes in the textile and coal fields, with little chance for speedy settlement; and now the menace of a railroad strike looms. The tariff schedule remains a matter of great uncertainty, both as to when it will be put in force and what the final schedules will be.

Curiously enough, all this unsettling news does not greatly unsettle the buying pulse of the country, which ticks along at approximately its normal rate. In commenting on such a phenominal pulsebeat, the New York Times advances the opinion that a year ago, factors like these would have come near producing a state of panic. Now their effect is comparatively slight, because of the confidence produced by the betterment of basic conditions everywhere apparent. The disturbing factors are properly looked upon as merely temporary, soon to give way to a more settled state of affairs.

In fact, retail buyers in the Eastern textile markets, who are placing conservative orders, are doing so only because they fear further fluctuations in price. Once they feel sure that prices are at a normal and stable level, they will begin in earnest to stock up for the future; and this action cannot be much longer delayed.

Many argue that the primary factor which is bringing us back prosperity, is more normal credit conditions. This argument is made much of in the July review of general business conditions, issued by the Alexander Hamilton Institute. The fact is, that during the last year the supply of loanable funds has increased because retailers have curtailed buying and paid off their debts. Money is now abundant because business has been depressed. During the next six months the process will be reversed. Stocks of goods are generally low and credit is easy to obtain. Retailers will accordingly stock up more than they have during the past year, because they need goods to meet an increasing demand and bankers will lend freely with interest rates declining.

This improvement in business is not expected to take on a boom aspect. For one thing, the public has not the buying power it had in the high-wage days of 1919. Moreover, it is not in a reckless buying mood. This does not imply that it cannot be induced to buy. But the public today, whether it is buying a yard of cretonne or a ten-piece bed room suite, it insists upon getting good value, so far as quality, price and store service are concerned.

WITH the general loosening of credit, building is stretching itself to even greater proportions. Large building projects have recently been launched, such as that of the Metropolitan Life Insurance Company to construct four square blocks of houses on Long Island. The maximum cost of these houses is estimated at $6,500,000. In all, there will be 50 houses of 39 apartment rooms each. The economies to be effected by this wholesale construction plan will result in many advantages to the tenants not only in reduced rentals, but in added conveniences.

Retailer's Day At Hand for Big Business

While few other cities are announcing projects of such magnitude, they are in many cases announcing sectional developments of note. In fact, the building up of suburbs is now well under way in the majority of cities all over the country, as has not been the case since the war. This means promotion by speculating firms, rather than promotion by individual capital. But, because of the assured need for home building, these ventures are looked upon as sane; and because the focus is largely on moderate class dwellings in these suburbs, the houses will undoubtedly find ready sale to the multitude of apartment dwellers who have long been counting on "getting out from town" into a home of their own.

Many of the houses will be finished by early fall, and those home makers who have bought will be moving promptly into their new quarters. The old furnishings will not, in many cases, suit the new interiors, and so will have to be furnished anew, in part at least.

The hour is at hand, therefore, for the home furnishing retailer to get the business he has been planning on for several years—to secure the names of these new tenants from the building and selling organizations, if possible, and go after them by aggressive direct advertising methods; make them his friends or renew acquaintances if they are already his customers.

The building dam has broken. With an average of 104 representative cities making monthly returns to Dun's Review, building permits issued from January

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1st to July 1st total fully $1,081,700,000, or about 72 per cent more than the aggregate for the same six months of 1921. The builder is having his day. The retailer's turn comes next, for these houses must be furnished. However, there are many hungry retailers about, willing to go out after business. The idea is to sell these home makers not only home furnishings but *better* home furnishings. They have already been sold on the idea of better homes or they would not be taking up new quarters.

SOME authorities contend that the reported steady advance of basic commodities is an indication that practically all others will follow the lead.

Will Prices be Higher?

The commercial charts of the past twelve months show the line leading upward. Of 52 important commodities listed, only 9 declined during the second quarter of 1922. It is of interest to note that three of the nine reduced items were linseed oil, hard maple and red gum.

This leaves the very large percentage of furniture producing products in the advancing column, which with labor costs as at present, leaves the matter of future furniture prices entirely dependent on increased production at present expense if commodity prices continue to advance.

Competition may prove the determining factor in the selling of certain grades. New manufacturers are coming into the field and in several cities the evidence of greater volume is apparent.

The dream of lower prices has long since been shattered, hence the fear of being compelled to take a loss is largely eliminated. Now the question is, how much will you lose by not buying at this time—this, of course, applying to raw and finished materials.

Play safe by watching the trend of the general market, not furniture alone. Talk to visiting manufacturers' salesmen; they usually carry first-hand and dependable information. At all recent furniture markets the finish was strong, and this usually indicates a busy sales period to follow.

FORTUNATELY the gain in the furniture industry is a steady one and not the uncertain quantity found in a spasmodic change. And of equal value is the gain in retail stores through real merchandising rather than through forced sales or cut prices.

Furniture Industry Gaining

Dun's Review reports all markets optimistic and refers to prices by saying, "Manufacturers prices are in general about 25 per cent below the levels of 1921. In some cases, they are still at bottom, while in others they have already begun to rise. Some manufacturing centers do not expect any great price changes in the next six months, but it is agreed almost without exception that if any price change occurs, it will be upward rather than downward. Factory operation ranges from 75 per cent to full capacity."

The midyear markets are over and results indicate that while there has been a great improvement along all lines, the tendency is conservative, and the industry will gain through this conservatism because purchases are "planned purchases"—made to meet the specific conditions now existing.

Enthusiasm at Grand Rapids and Chicago markets were built on optimism.

There are so many interests focussing on furniture at this time and with purposes clearly defined, that results are sure to come. Industrial advertising, collective advertising, advertising agency publicity, local and national "better homes" programs, and an ever increasing number of furniture manufacturers advertising nationally, are among the factors speeding the way to more furniture sales.

IT IS not too early for Grand Rapids and Chicago to be talking in earnest about January 1923 markets. The Grand Rapids Market dates are already announced for January 1st-20th, 1923.

Coming Furniture Markets Assure Added Service

Rapidly increasing size of the two markets, in point of number of exhibiting manufacturers and number of visiting retailers, will necessitate improvement of exhibit and hotel facilities in both cities. Between now and January 1st, steps will be taken to alleviate crowded conditions —Grand Rapids in particular promising the completion of its new Hotel Rowe in time for the winter market. Other plans for improved building and hotel facilities will be announced later.

SUCH enthusiasm can come only from a group of successful boosters. San Francisco, Los Angeles and Tacoma give their furniture markets the touch of publicity and action that has made the west grow.

The West Coast Hurrahs

San Francisco and Tacoma shows will be over when you read this, but with double spreads and much ado, the furniture industries are asking buyers to attend the Market Weeks' display in Los Angeles, August 26th to September 9th.

The progress of the furniture industry west and northwest is indicated by the usual signs of increased production. As to the present status of business, a good barometer might be taken from the report of the situation in Tacoma. Of this city a current trade report says:

"The furniture manufacturing industry of Tacoma is expanding rapidly, and during the past six months two companies in this city practically doubled their capacity.

"The price average for manufactured products has declined about 15 per cent as compared with the level for last year, according to reports received from twelve principal furniture producers in Tacoma. The same twelve concerns report a general increase in the business transacted during the first six months of this year, as compared with that of the same period of 1921. Two companies report an increase of 10 per cent in production, two of 20 per cent and one of 41 per cent, while one house states that business has doubled, and another reports that its volume has increased about three-fold."

FORMAL announcement is made of a National Better Homes Week, to be held October 2nd-7th in cities throughout the country, with the probable issuance of a Better Homes proclamation by President Harding to

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Harding Sponsors Better Homes Week

give this movement additional prestige. Many retail organizations have been preparing for this week since spring, getting data where possible from cities which have given shows, and particularly from the Detroit office of the Retail Furniture Association of the United States. The Association did a good stroke of work when it demonstrated its plan to retailers who visited the summer furniture market in Chicago during June and July.

In planning the fall program, efforts are being made in every case to improve the exhibits in quality and usefulness. A number of cities are following the Dayton plan of furnishing actual houses in different sections of the city, and there exhibiting retail furnishings to the visiting public for a period of several weeks. The majority, however, still favor the showing of home furnishings for a period of several days in some centrally located place of public assembly.

Many novel plans will probably be evolved as the fall shows progress. For instance, Oakland, Cal., which proposes to hold a Home Exposition about September 1st, comes forward with this announcement: "Our Home Exposition is to be different from anything that has ever before been attempted in this or any other city. It is in no sense to be one of the much promoted and generally unsuccessful home industry shows, neither is it to be exactly like the indoor Home Expositions having such a vogue in the East. The Oakland Home Exposition is to be held out of doors, in home surroundings, and it is to show the home, inside and out, from the front gate at the entrance to the draperies at the attic windows. The plan was developed by a voluntary committee composed of men in many different lines of business."

With the recurrence of a Better Homes Week in a given city, it becomes necessary to make it better than the first, so as to take the public a few steps further—presenting fundamental facts more clearly and new ideas of furnishings more cleverly—else it will soon deteriorate into the classification of "just another show." So far, the surface has not yet been scratched in the development of the idea, nor will it be developed to the full extent of its usefulness for some years to come. The Better Homes Exhibition as a type is just starting on the upgrade. The gratifying note in the rumored exhibits for the coming season, is their ambition to better past efforts. Needless to say, they will bear watching.

THE Convention of Drapery Buyers, sponsored by the Chicago Association of Commerce and the Carpet and Upholstery Club, will be held next January according to latest advices.

Drapery Buyers' Convention in Chicago

An elaborate program will be given during the days of the Convention. Successful drapery buyers from various cities in the country will be invited to give practical talks on many of the problems confronting the trade.

Some of the suggested topics concern: running a workroom profitably, getting after the contracts, proper displays for the department, practical advertising, the problem of the proper turn-over, the making of a drapery sale.

The educational feature will be uppermost at the Convention. For a long time it has been felt that an opportunity, for drapery department managers to exchange ideas and discuss their problems among themselves would be welcome and prove most valuable. With this in mind, the Chicago Association of Commerce is cooperating with the Carpet and Upholstery Club of Chicago to bring to that city to participate in the program some of those buyers who have made a signal success of the drapery business.

Realizing that the difficulties confronting the drapery buyer and merchant of the smaller city are different from the problems of the department manager in the big city, the Association will also invite for the program representatives of the more successful smaller stores.

The secretary of the Carpet and Upholstery Club, Samuel Wand, Palmer House, Chicago, will be pleased to receive suggestions from members of the trade.

THE New England Furniture Market Association was formed at a meeting held July 6th by representatives from the exhibitors at the recent Boston Furniture Show. Membership in the Association will be restricted to New England manufacturers of furniture or other types of home furnishings. The Association plans to conduct a publicity campaign educating the public and dealer to buy New England made goods.

New Market Association Formed

Ashton P. Derby, of P. Derby & Son, was chosen chairman of the Executive Committee of the Association, Arthur H. Hall of Merriam Hall & Co., vice-chairman, and Alfred L. DeNoyer, secretary. Both publicity campaign and autumn furniture show will be under the direction of Mr. DeNoyer whose headquarters are at 100 Boylston Street, Boston.

IT IS becoming apparent to leaders in the home furnishing industry that this industry is not receiving as much attention or assistance from the Department of Commerce at Washington or the National Chamber of Commerce as some other industries, in proportion, are receiving.

Why not a Government Service for Our Industry

The basic industries, for instance, are supplied with weekly data sheets which survey national business conditions for them in these particular industries, and serve as guide sheets to assist in planning future business. In addition, the Chamber of Commerce prepares a large monthly bulletin reporting foreign trade conditions the world over, including the types of goods that various countries are in the market to sell or buy.

This service is supplied because it has been asked for. Whenever the need for assistance is brought before the Department of Commerce, it stands ready to answer that need. Particularly during the Hoover administration have efforts been made to meet practical requirements. In fact, so seriously has the Department endeavored to carry out this program that it has not found time to search highways or byways for more work to do.

It remains for the home furnishing industry to state its case before the Department of Commerce, showing

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in what ways national assistance can be evoked, to help the industry bring about better business.

Tell Secretary Hoover What You Want

A FEW years ago, a government economic service of this kind would have been out of the question to prepare, because of the comparatively unorganized condition of the furniture and textile industries. But their rapid organization, of recent years, with the increasing demand for even more closely knit organization and cooperative effort among members of the national body, has changed the face of the situation.

Retailers and manufacturers from the very ends of the country, are being brought more closely together so that they may work out their business problems as one large unit, instead of as a multitude of scattered competitors milling about to each other's detriment.

Manufacturers and wholesalers are in actual need of comprehensive information covering coast-to-coast retail activities, sent them often and regularly by some impartial statistical office. In the same way, retailers need data covering the conditions in the furniture and textile manufacturing centers so that they can ascertain buying and selling trends more accurately, and time their programs accordingly.

Of a certainty, business and economic journals are of incalculable assistance in this work, but they cannot be expected to furnish the statistical data that practical business should have at its finger tips.

This the Department of Commerce is equipped to furnish, though it must be understood that the Department is no sales bureau. However, it is a live organization in tune with the best methods of collecting and disseminating useful knowledge.

The home furnishing industry must of itself decide what types of trade information it can most advantageously use, and then clearly and unifiedly it can present its demand for such service before Secretary Hoover.

Improvement In Cost Accounting Methods

THERE are some services which the Chamber of Commerce has to offer, but it is somewhat hesitant in pushing its plans toward business men lest they feel that effort is being made to "uplift" them economically, and that is not the case.

For instance, the Fabricated Production Department has just completed a survey of the uniform cost accounting methods of approximately 120 commodity lines, and is in position to assist materially any body of manufacturers wishing to improve their cost accounting methods.

A number of our home furnishing associations have already made this subject important in their calendar of work and are aiding manufacturers to adopt uniform methods. Others are still lagging, with the result that an unnecessarily large number of manufacturers are losing money each year by attempting to run today's business according to yesterday's wasteful methods.

The Department of Commerce stands ready to suggest to any interested associations or manufacturing groups, various means by which interest in this subject can be aroused so that manufacturers will come of their own accord to demand uniform accounting methods in their offices.

Courses for Furniture Men at Forest Laboratory

PLANS are being made by the U. S. Forest Service to expand the instructional work of the Forest Products Laboratory at Madison, Wisconsin, so as to benefit the furniture industry to an appreciable extent. Beginning September 11th, a new course in the Gluing of Wood will be given, and courses along other lines of wood utilization, such as wood finishing, will probably be added during the next year.

Three short courses will be given in September as follows: The Kiln-drying of Wood, September 11th-22nd; The Gluing of Wood, September 11th-16th; Boxing and Crating, September 11th-16th.

These courses are of a practical nature; they are for industrial representatives and do not call for any educational requirements. The purpose of the Forest Service in offering them is to help the industries to get better results with more of the lumber they manufacture or buy.

Many firms who have sent representatives to the Forest Products Laboratory for a week or two of study, have stated that they were able to effect savings and improve the quality of their goods to the value of thousands of dollars annually.

Since the furniture associations are sponsoring the work of this laboratory, individual manufacturers might well avail themselves of the opportunity offered. That furniture making is not entirely past its experimental stage, is apparent from statements made by the most progressive manufacturers. Moreover, by keeping more closely in touch with the Forest Products Laboratory at Madison, manufacturers may bring about the installation of courses of even greater value to the furniture industry.

As stated above, wood finishing is to become a subject of serious study by the Laboratory. Already Dr. A. H. Sabin, well known authority on paint and varnish, has drafted a program for the executive committee to follow. A very important part of the program lies in the proposed course of instruction to be established at the Laboratory, to which manufacturers can send employes who will there learn the fundamentals of finishing on different species of wood. Such a school would be a tremendous help to manufacturers in providing substitutes for finishing foremen.

Here's a Customer For You

THE message that is in every consumer prospect letter sent you as a retailer, as a result of a manufacturer's advertising, is to the effect that "Here's a customer for you." The manufacturer believes it to be so and the law of averages prove that it is a likely sale.

The manufacturer's money was spent for your mutual benefit and he, as a modern advertiser, realizes that the advertising is not fully effective until your customer and the merchandise have been brought face to face. For this reason, he sends you additional advertising matter and a letter telling you that your customer is interested.

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You go to see the customer in person or by letter and thus complete the circuit. Now the question arises, do you make sure that the current is on by going back to investigate? Do you make the second call or send the second letter? If not, you are taking chances with the sale. Perhaps you will make your sale, and again you may not.

Recently a very prominent advertising man was really anxious to buy a piece of furniture. He read the splendid ads as used by several manufacturers who had combined their efforts to enlarge the usefulness of their product. This man made inquiry and very promptly received the literature and catalogues from the manufacturers. Then he began to receive letters from retailers handling the furniture; that is, a first letter came from a number of retailers interested. But it happened that the man was busy and let the letters lie for some weeks. In only one instance, did a dealer show the "follow up" spirit, and send his prospect a second letter.

As to the order, the prospect infers it will probably be given to the dealer who through the additional letters and follow up effort gave added reasons for believing his merchandise or service was superior and worth the attention of the dilatory prospect.

By phone, salesman or mail, follow up the inquiries supplied by live advertisers. The law of averages will give you more than a fair return for the added effort.

THE retailer's pace is a progressive one and is being recognized. In reporting the convention of the Associated Advertising Clubs of the World, Associated Advertising quotes Mr. Charles Henry Mackintosh the retiring President as saying: Because of the unusual growth, because of the surprisingly splendid showing at Milwaukee and because of the excellent programs presented, he had no hesitancy in personally awarding the palm to retailers for having made the most striking showing of any department at the Milwaukee convention.

The Palm to Retailers

It is noteworthy that many of the retail division members are prominent handlers of house furnishings and it is a great compliment to pay to those directing the publicity of these establishments.

To those who have an opportunity to study the merchandise presentation of home furnishing stores, it is apparent that so far as retail advertising is concerned, the progress made is remarkable and is on the way up in quality.

"Truth in advertising" is the slogan of the A. A. C. W. and this means success to the stores applying it, among them the rank and file of home furnishing stores.

Good Furniture Magazine congratulates the retail division of the A. A. C. W.

IF YOU have had a vacation, this does not apply. This is directed to those who have been admonished in vain by great and small, learned and unlearned, expert and novice, preacher and layman, et al, to "get thee aside awhile and make sure you are right sound and sound right." There's too big a crowd that continue to stick to the store and office without recreation.

Are You Away This Month?

Better get out and pick a few vitamins in some land of promise. There are a million or more suggestions in the folders and guides featuring such places.

A trip to almost anywhere or for almost any number of days is sure to stimulate thought for your future activity. Even though you try to forget business, you will find ideas in what you see and hear that will bring forth the note book.

Do not permit yourself to narrow down. Your originality needs feeding and there is little to be gained through setting yourself up as an example of one who never takes a vacation.

Your physical gain is the store gain.

STOPPING the lesser leaks that cause losses is one important phase of business rehabilitation, following the wasteful methods of production and distribution during the war years.

Stop up the Furniture Damage Leak

Improvement of traffic conditions comes now on the docket, for the attention of furniture makers and dealers. In fact, the National Council of Furniture Associations, working with the National Alliance of Case Goods Associations, have taken a spurt in this direction.

At a recent meeting of the traffic committees of the two Associations, held in Grand Rapids, the question of loss and damage in shipment came up for serious discussion. It is maintained by the railroads that more damage claims are paid on furniture, in comparison with the revenue received, than on almost any other product. It is also intimated that claims made for damage on furniture are decidedly excessive. As to the fairness of the latter statement, furniture manufacturers and retailers themselves can alone give proof.

However, there is at present ample reason for many furniture shipments to arrive in bad condition, due to the condition of the freight cars. Furniture traffic experts estimate that some 40,000 cars, 36 feet and above, are not fit for carrying furniture shipments because of their need of repair. Hence, the traffic men are appealing to the railroads for prompt repair of these cars. They are also urging that these be strictly labelled "furniture" and not indiscrimately "automobile" as is now generally the case.

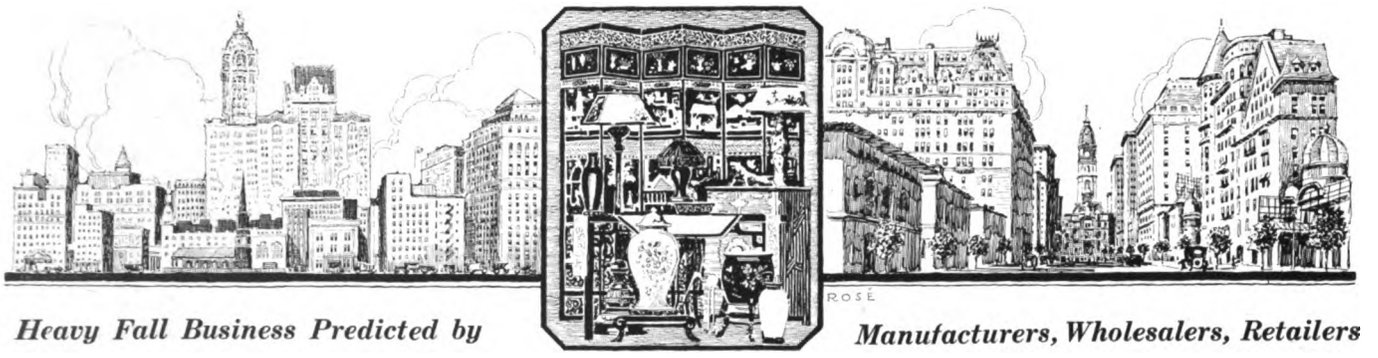
The two associations ask the backing of all their members in this effort to stop up the furniture damage leak. The traffic committee of the National Council is supported by such experienced men as J. T. Ryan, High Point, N. C.; F. L. Betement, Chicago; and E. L. Ewing, Grand Rapids, Mich.

GOOD FURNITURE MAGAZINE regrets that a suggestion of anti-Semitism should have appeared in a news article in its July issue, in an interview with a manufacturer. It is desired to correct any suggestion of this nature, which is contrary to the editorial policy of this publication and unjust to the manufacturer whose name was erroneously connected with the interview, through inaccuracy in a dispatch from a representative. This occasion is taken to offer apologies to the manufacturer as well as to readers among whom Good Furniture Magazine is proud to count many of Semitic faith.—Editor.

In Apology

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IN METROPOLITAN MARKETS



Heavy Fall Business Predicted by Manufacturers, Wholesalers, Retailers

WALTER E. MAIR WILSON VAN ORSDELL
Editorial Representatives

NEW YORK:—

PLASTERED in blazing posters on lone country roads, whitewashed in glaring letters on bald cliffs and even painted luridly on mountain sides, a startling injunction used frequently to appear throughout the West. Put there by some evangelical religious sect, its message was at once a threat and a promise. The idea was, if one had any quarrel with Deity, the time was ripe to square accounts. There was a subtle hint of brimstone in the offing if one did not pay for one's chips and resolve to play from thenceforth only with an unmarked deck.

A RESUMÉ

From all standpoints, the present time is not opportune for stuffing any retail buyer or consumer. But we conclude, in reviewing a rather extensive canvass of retailers, wholesalers and mill agents that a tactful holding down of profit margins by the retailer has done more than any one thing to produce furniture business where none existed a year ago; that draperies of daintier sort may yet be revived if the buyer will only take time to show them and wait a little for results; that cretonnes are so efficient in their present capacity as to be allowed a long lease of welcome in the average home; and that business will be better in all these, and in floor coverings, this fall, than even the most optimistic retailers have bargained for.

The trend of things in business of late savors of the same urge toward getting right with Humanity. The world grows better.

Among the latest to wish a table at the general love feast are the building trades. The American Construction Council has been formally organized at Washington. Franklin D. Roosevelt, former assistant secretary of the Navy, will serve as chairman. One meeting has resulted in the announcement that a code of ethics for the building trades will be formulated, and matters of labor, material costs, etc., will be taken up with due regard to the hitherto unduly disregarded plain people. Herbert Hoover presided at the formal gathering of the kindly-intentioned councillors.

MARKET OUTLOOK BULLISH

THIS movement has no immediate bearing on the home furnishing industries this year. But it appears to be among those elements worth watching, and business men who expect expansion in the home furnishings industries are looking toward all such movements with a speculative eye.

Market outlook, as regards the metropolitan district, is regarded as very hopeful from both retail and wholesale standpoints, although wholesalers and mill agents would rather the retailer broadened out his promotive activities instead of confining himself to special drives in such goods as are sure fire sellers. They feel that the time is at hand to obtain again a wide distribution of the things which go to make homes beautiful and worthy. Not without a twinge of suspicion, either, that the modern housewife prefers effects to labor, and that she gladly accepts an era of cretonne slip covers to the necessity of learning how to hang pictures pictures and keep the furniture dusted. Yet if she makes her home more attractive thereby, why argue.

INTENSIVE PROMOTION OF CRETONNES

THE speculative situation in cottons has produced no very smart reaction in the purchase of prints, it would appear A jobber who handles popular priced print goods tells us of a salesman who happened in last week to sell him a print at 30 cents the yard, in consideration of the rise in cotton.

"Avaunt!" said this jobber, or words to that effect. "I turned down just as good a pattern at 27 cents last week."

This is but an instance of the resistance which both first and second hands are putting up to the burden of passing on the annual cotton bankers' folly to the consumer.

Cretonnes and some of the chintzes, however, have a pretty successful season's history behind them, considering the lateness of the Spring and postponing of house cleaning, due to a late Easter and the long rains. Their strength has arisen from intensive promotion and their easy adaptability to an age of domesticity which, so far as New York and environs are concerned, means more ease for the housewife.

MERCHANDISE FAIR EXPECTATIONS

THE drapery trade expects the Merchandise Fair this month to do the home furnishing trades some good throughout the country, but doubts whether drapery fabrics will be adequately represented. "These

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Breakfast Room in a Chicago Home, recently furnished by Miss Gheen, Inc.

fellows all work so fast imitating each other that I doubt if the real leaders would care to show their best stuff," our jobber comments. "I am afraid many will mistake their opportunity, and try to unload less wanted patterns on out-of-town buyers, trying to make out that these fellows are all a lot of yokels," said another.

"Good stuff should be shown freely, or the show, from the standpoint of draperies and upholsteries, will turn out a dismal failure. I have advocated some such display for these trades, for years past. I would like to see a permanent organization back some such display of drapery and upholstery fabrics as a regular semi-annual affair," volunteered another fabric man.

One wholesaler called attention to two new prints in honey-gold and sunlight-gold, mixed with blacks, greys and whites. The honey-gold, he said, promised to be very popular and a great livener of dull places in the living room. But it combines only with various greys. Colors in contrast seem to kill it.

CONSUMER STANDARDS RISING

DECORATORS and retailers of draperies and upholstery report that slip-covers, cretonne and some chintz, have gone remarkably well, but only the decorators have done any great amount of business in chintzes, and that not a normal volume as such business goes.

The manager of the Abraham and Straus' drapery and upholstery department, notes with enthusiasm that no less than $10,000,000 worth of apartments are building in Brooklyn, but with less enthusiasm the fact that landlords want $30 or $40 a room for them.

His past season's business has been confined largely to slip-covers and awnings, in textiles. Lamps have provided a goodly volume also, he notes, and what is most important, for a store of this character, he finds that buying standards, taking unit price as an index, have gone up about 25 per cent over last year. That is, a woman who last year would not pay more than $20 for a table lamp, will pay $25 for it this year. He considers this a sound index to better buying power and as a very optimistic sign, to be considered thoughtfully in connection with the large number of homes to be furnished in the fall.

SIMPLICITY RUN INTO THE GROUND?

"CRETONNES have been life savers," says this retail executive. "The late Easter delayed house cleaning, and when housewives got ready for brightening up with summer draperies, they naturally took to cretonnes. It is, of course, an era of simple decorations and although housekeepers are perhaps as conscientious as ever about their work, yet they want windows that are bare compared to the old days of lace curtains and other draperies.

"We are under the curse of the recent horde of so-called decorators, who, combined with the women's club idea of simplicity in home effects, have got decorating down to a mighty plain basis. Most of the decorators carried their offices in their hats. For curtains they would choose scrim, or 'theatrical gauze,' or whatever you wanted to call it, in reality plain cheese-cloth. Conservative shades in floor coverings, and the vogue for all side-lighting required relief, however.

"Lacking the old high lights, bric-a-brac and ornaments on mantel and console, the more expensive shaded lamps seem to have filled a want, however, in these circumstances. I remember a woman happened to glance at an imported French lamp on our floor the other day. It was priced at $72.50.

" 'If my husband has a good day at the track today,' " she said, 'I will come in and get that tomorrow.'

"Sure enough, his horse won. Or maybe his horses. At any rate, that woman was back inquiring for the girl who showed her the lamp, and she bought it."

In view of the threat of the tariff to such importations as fancy German and French stand lamps, one retail manager bought heavily and took a large quantity into stock, rather than pay duty on them later. He was prepared to carry them for three or four months, pending the opening up of fall business, but already an unexpected percentage of his expensive imported lamps are gone.

RICH MEN HAVE TIGHTENED THEIR PURSE STRINGS

AS COMPARED with a year ago, New York decorators call this season's activity dull, and that stands without contradiction by a single one of a half-dozen interviewed. Any one of a number of fundamental factors, including the coal strike, the international situation, the tariff, the refusal of Russia to be either anaesthetized or fumigated, have their part to play in the slowness with which the rich spend money these days. In the year 1918, the head of a prominent decorating establishment tells us, "two clients, men who had money before, and who made a whole lot more off the war" spent more than a half-million apiece on home decorating with his firm.

Nearly four years of peace have not made the lot of millionaires any more happy, however, and this decorator says that interior decorating is less active than he has seen it in any average period of five years. Sociologically speaking, now and again it seems to dawn

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on the public that a millionaire is just the jolliest thing to swat, whether through taxes or through defeating his pet candidate for the Senate.

UNIONS FORCE LABOR SHORTAGE WITHIN RANKS

BUILDERS are another high point in the decorator's talk of coming prosperity. They ask him to send them carpenters and plasterers. Even now in the midst of the railroad strike it is apparent that skilled labor never has been too plentiful, and that so long as seasonal occupation keeps up, home building must suffer from alternate periods of boom and depression, accompanied by inflation and deflation in wages and in some degree of public buying power.

Right within the upholstery trade is an example. The upholsterers in New York, through the union, have turned the tables, however, and the employer bears the brunt of the supply and demand disadvantage. To elucidate, upholsterers hold down the number of apprentices admitted to their union, to an absolute minimum. Through the strike of their Local 44, they forced the open shop issue, but achieved an agreement not to fix wages at the first of the year (the dull season) when the employer would have the advantage of the strong end of the supply-demand argument. So they are well entrenched behind an agreement which must be renewed September 1st, in the midst of the busy season, and their daily wage of $9.25 looks safe for another twelve-month.

BARGAIN HUNTING IN DECORATOR SHOPS

THERE are signs of bargain-hunting among those who buy odds and ends from decorators. The manager of the New York branch of a Chicago decorating concern tells of failing to attract any new accounts. There was a subtle hint of brimstone in the blue-stocking periodicals, but when a selected list was circularized, and specific articles in antiques and reproductions were offered for sale, women came with the lists in their hands, "shopping" for decorative odds and ends.

This house, by the way, records most of its upholstery business has been done in glazed and figured chintzes this spring. A light demand for petit point fabrics is noted, but as against last year's activities, no progress has been made; in fact, the volume has fallen off sharply here as in other shops.

FURNITURE AND RUGS

IN THE matter of furniture, one finds certain wholesalers very busy, and certain retailers doing nothing. The general tone for the future of fall business is optimistic. Rain, deluges of it, made June a bad month. July has not provided any glad surprises. However a large jobbing and retailing concern seems to be among the few moving goods right and left. From a talk with their vice-president, anent furniture exclusively, one judges that people will buy where profits are got down on a parity with those existing in other lines of business. This executive sees a trend away from the gingerbready styles, with a revival of the Jacobean and William and Mary influences to which might be added the Early American.

This house has done an unusual volume of business, and its new branch in Philadelphia is reported as having given things a new impetus down there. The head of their rug department, reports confirmation throughout of a "sold-up" condition in better-grade rugs, which the writer had previously noted in visiting the mills.

Only a few low-end varieties are still open to the public at most of these mill show rooms, Sanford's offering only some chenilles, and everything else being withdrawn. One does not find any great haste upon the part of retailers to take these goods into stock, however.

The fact is, the July sale of summer furniture and rugs must be depended on to make way for fall floor coverings and furniture. Just as buyers at Grand Rapids operated on a conservative although (on the whole) confident basis, with regard to furniture, so rug and carpet buyers must commit themselves only as a slow-moving stock of mattings, wash-rugs, etc., turns into available cash. Reed furniture at Namm's, Abraham and Straus' and Macey's has sold in fair volume; the latter store has probably had the best of the metropolitan driving in respect to summer furniture.

The sleeping porch and sun parlor idea is still too remote from volume proportions to make it worth while for any of these stores to carry over much wicker work furniture; only the higher grades linger into the fall and are kept on the floors throughout the winter months.

As regards what we may term a typical retail trend in the department store end of the furniture business, the buyer for a large Brooklyn store declares that he has registered an increase in volume, and that at present nearly 90 per cent of his demand is for walnut or walnut finish. There is little call for color relief in furniture, he says, and that not in better grades. Despite rain, he has kept moving his summer furniture, including mostly mohair-upholstered living room sets and bed room sets trending largely toward lighter decorative effects—the graceful French modes.



Corner of the J. P. Grace Library, Manhasset, L. I., furnished with William and Mary and Queen Anne Furniture by Miss Gheen, Inc.

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Plain sides, with fancy seats and backs, are sometimes wanted in mohair upholsteries, this retailer remarks. Also, the public seems to be getting away from the plain mauve and taupe idea; at least a goodly percentage want jaspé and other color-shot effects.

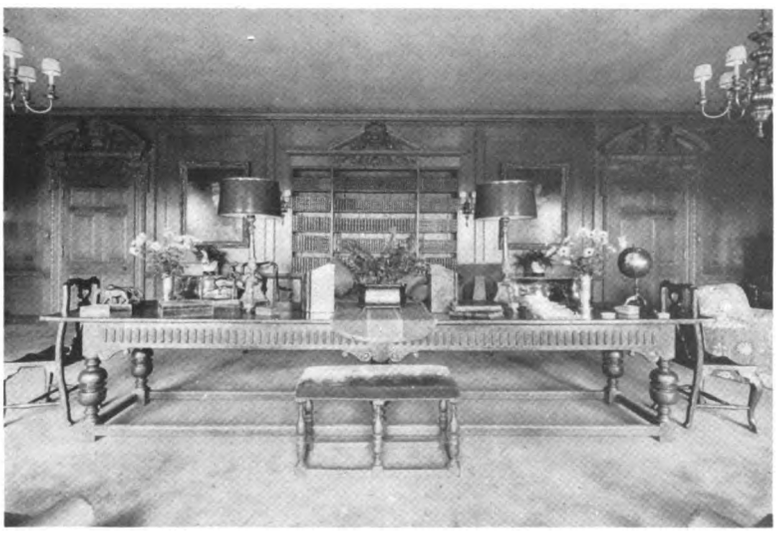
LACE CURTAINS COMING BACK

IN THE realm of window draperies, there is some promise of a returning vogue to lace curtains in the special order trade. The buyer for a prominent special order and lace importing concern showed us several designs of the old-time rich distinction, which he said are meeting with renewed favor. Silk window draperies, the so-called bombazines, are the latest stubborn contender under the banner of simplicity, but are criticised as being liable to crack and crack. They are characterized by this lace man as better for inside draperies only. Fine bris-bis and bênche laces, he maintains, are once more getting "a look-in" with more particular decorators, and elaborately panelled effects have already been placed this season in several New York homes.

The lace importers point out that even nets come in 60 per cent ad valorem as draperies; 35 per cent for upholstery use; and a high tariff will not be kind to those few souls who are trying to swing laces back to more elaborate designs, when that tariff shall have reached say 75 per cent. So we find the lace importing houses generally making a vigorous plea with salesmen to get buyers to take on a wider selection, instead of playing (by the merchandise man's direction) up to the changing vogues in tuscan net and fringed silk and marquisettes.

"The buyer loads his shelves with the one type of goods known to be selling, and then forces his sales people to concentrate on these," comments a lace wholesaler who is familiar with retail conditions. "As soon as reaction comes, there will surely be a shortage of the better class of draperies in laces, and there are already some indications of breaking away from them."

This wholesaler finds that department stores have done a fair average business throughout the country in draperies, but do not know whether to anticipate for fall or not. Will manufacturers keep up their staples while catering to the present demand for limited lines? That is a question, while nets and the like are being pushed to the limit.



Antique Oak with Wax Finish chosen for the Fine Furniture in this Library, executed by a prominent New York Decorator

Collections, he finds, are unusually fair for Midsummer, and even the slow accounts are beginning to come to life, in real earnest.

A recession in demand for fibre rugs has taken place this season, but the floor covering chief of Stern Brothers, professes to see in a wood product recently placed on the market, a "comer" for the dining room and bed room. A rug weighing 42 pounds, said to be very tough of fibre and not likely to chip and frazzle, is being offered in size 9x12 for $17.50.

This buyer reports a very fair summer business in rag and other cleanable carpets. He took into stock 1,000 wash rugs, for the July summer furnishings sale.

TRADE-MARKED FURNITURE AND HIGHER PRICES

ANENT the branding of furniture, for the benefit of consumer and distributer alike, several retailers interviewed—who are good association members—believe that the same ethics should apply to overstuffed and upholstered goods as applies now to furniture woods.

"Upholstered stuff should bear a tag showing exactly what materials are employed, and pillows likewise," said one. "It would benefit reliable houses to label all their furniture, as there are too many low-end dealers who still fail to recognize the different woods, but who sell large quantities of gum furniture for walnut or mahogany or anything it occurs to them to call it."

A 15 per cent rise in furniture prices is with us, a manufacturer commented, and whether or not this meets with opposition, glazed goods positively will have to go at that figure. Glaziers, he points out, can sell all of their product to contractors and builders without trouble. So hurried has become the production of glass in this country that Macey's, for example, will not guarantee a single mirror in their stock to be free from bubbles and sand checks.

It looks as though America could use a lot of rightly-made glass if we had the labor to make it.

TOWARD STANDARDIZATION OF HARDWARE

IN THE matter of picture hooks and curtain rods and furniture hardware generally, the drapery and upholstery fixture trade is preparing for a tremendous fall business, and this preparation may be predicated of practically all houses of the kind whose reputation did not go by the board during the boom days, with their attendant temptations.

"Generally speaking," says one of these fixture men, "we are getting an encouraging number of new accounts, current business is a little slow, and collections are not too bad.

"The trend is towards standardization of patterns. The war has taught us that. Whereas we might get out a fixture to order, now the decorator either takes one of a half-dozen styles or we do not sell him.

"We are having to teach our salesmen not to 'sell

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price' and to avoid over-selling where such an opportunity presents itself. Buyers are not buyers in the old sense of the word, and their tendency when they come to New York is to over-buy. Even the simplest memorandum order for a thirty-day supply of goods is not an order until it returns bearing evidence of the final O. K. of the merchandising man."

And because orders are for short term consumption, and the old-time May and October moving periods have simmered down to fall exodus, it is pointed out there is considerable temptation for road travellers to "stuff" orders. It improves the commission percentage, and the traveller may think he has guessed the consumptive power of the community better than the buyer, but such practise on the part of a careless fixture salesman (long since fired, by the way) lost a good account to that house.

"The man would get good business in a territory to start out with, and then it would begin to dwindle," he remarked in explanation. The rest and the result are obvious.



The Return to Favor of Lace Curtains is Slow but Sure. "Pin-up" of a Special Design made to order by a lace curtain panel maker and importer.

PHILADELPHIA'S SUMMER LULL

PHILADELPHIA, PA.:—

BETWEEN summer vacations, the usual June-July lull in business and the June furniture market in Grand Rapids and Chicago, conditions in the Philadelphia furniture, upholstery, rug and tapestry markets have just about held their own.

Scores of Philadelphia manufacturers, taking advantage of the lull, arranged to spend a full week in Grand Rapids, and before they left they evidently issued instructions that wheels were to turn only at a sufficient speed to keep working until they discovered what the future trend would be.

RUG MILLS REMARKABLY ACTIVE

PHILADELPHIA rug and carpet mills, however, up to recently have been working at full time for a number of months—and in spite of continued labor trouble. Incidentally, the majority of manufacturers are of the opinion that the heat or some other outside factor is intervening with labor, for there has been no sign of further trouble lately, and the "thirty-day agreement" bugbear appears to be vanishing in thin air. Manufacturers, however, are not overconfident, and they are still attempting to make hay while the sun shines.

This may account, to some extent, for the fact that the majority of the mills are still working a full week. On the other hand, consumer demand appears to be holding up in a remarkable manner, especially for the summer period.

The sales department of the majority of the mills report that retailers in all parts of the country are placing orders in a steady stream, the majority of them being considerably larger than those placed last year this time. And they confidently expect everything to improve.

ADVERTISING QUICKENS WICKER DEMAND

RETAILERS in Philadelphia admit that reed and wicker furniture has had a call twice as large as any other summer in history. The enterprise of the manufacturer in this line has much to do with this, according to one furniture buyer in a Chestnut Street store, who asserted that the furniture of this class is now about as near perfection as it possibly could be. The line is much more varied than at any other time. And he believes that printer's ink has had considerable to do with the quickening of the public demand for furniture of this nature. The fact that several manufacturers of wicker furniture have been bearing heavily on the advisability of wicker furniture for all year "wear" has boosted sales tremendously in Philadelphia as well as in other parts of the country.

WILTONS AND AXMINSTERS RUN NECK AND NECK

MANUFACTURERS of Wiltons and Axminsters are still running neck and neck, according to all indications. Leaders in both of these branches of the industry assert that their mills are running at almost capacity, and they are confident that demand for their product is going to continue. Their assertions also are borne out by buyers in the rug departments of the larger stores who say that sales are about divided between the two with the exception, of course, of the usual heavy summer demand for the regular "grass" type rug which is more popular here on account of economy and adaptability to the modest home.

"The outlook insofar as Axminsters are concerned was never better than it is right now," said the head of one representative firm. "Our production at the present time is at the maximum, and this is most unusual for this time of the year. We have enough immediate business in sight to keep our mill running at full time for a number of months, and we are confident that the orders will continue to come in at a steady rate, so there is little to complain of.

"As far as we can see it, there is no longer any immediate danger of labor disturbances. All our lines are moving in a satisfactory manner. While Axminsters are our leaders, our velvets and other grades are also in good demand, and these departments of our mills are equally busy."

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TAPESTRY FUTURE ROSY

GOOD business is also reported by the majority of the tapestry mills in the Philadelphia district. The majority of the officials of tapestry mills were in attendance at Grand Rapids, and production in the mills has been curtailed somewhat during the past several weeks, but in most cases it was said that it would be speeded up soon.

The demand for bedspreads has been unusual this summer. "All of our lines of tapestries have moved along in fair shape," states the office manager of a large Frankford concern. "We have slowed up on some lines due to the regular summer let-up, but I am confident that we will resume at full time during the next week." He also added that conditions insofar as labor was concerned were more or less "rosy" and that no trouble was expected in the mills for any time in the near future.

NEW RETAIL MERCHANTS' COMMITTEE

WHAT is pronounced a "big thing" for the retailer was announced a few days ago, and managers of interior decorating departments are of the opinion that it is going to mean a great deal to Philadelphia stores.

This announcement, made by the Retail Merchants' Committee of the Chamber of Commerce, was to the effect that this committee has just absorbed the Home Furnishers' Association of Philadelphia, an organization comprising all of the leading dealers in house furnishings. This means an addition of approximately 120,000 record cards on the standing of individuals.

The Home Furnishers' Association will continue as a social organization, according to the announcement and will be represented on the Retail Merchants' Committee by a chairman and at least six committee men.

STANDARDIZED OUTLET TO INCREASE LIGHTING FIXTURE TRADE

IN THE general furnishings departments of retail stores, considerable activity was noted. Building is still going on at a rapid rate in the Philadelphia territory, and the majority of the homes are being rushed to completion before fall. This means, of course, that the necessary furnishings are to be purchased this season.

Dealers in lighting fixtures are anticipating considerable business when building contractors start installing the new patent interchangeable standard outlets in homes. While the new device is not being generally handled, it is thought that it will be stocked by all dealers as soon as contractors introduce it.

"We are not handling this new outlet at the present time," said the sales manager of a well known lighting fixture company. "This is a matter for the manufacturer and the contractor to do. When the contractor starts installing them, the demand will be automatic, and then the lighting fixture men will be only too glad to handle them. Conditions in our line have been very good for the past few months."

TWO TYPES OF NEW SUBURBAN HOMES

IN TAKING account of future retail developments in Philadelphia, it is not amiss to note that two distinct trends in the outward spread of the residence districts are apparent, and furniture men are planning to meet both phases with a corresponding type of home equipment for each. First, and most extensive, is the prospective enlargement of the Frankford mill district, and sections beyond, which are now more or less irregularly settled. This will come rapidly with the putting into operation this fall of the new elevated lines into Frankford, a transit system long in coming, but which will give high speed service direct to and from the city's center.

Homes that will follow in the wake of this development will be modest ones, for the clerk, bookkeeper and laborer, as well as mill hand. The number to be built, or estimated as to be built within the next two years, according to the City Bureau of Water Works, may run as high as 10,000, and by the time of the Centennial will reach 25,000. Much of this business will be installment house business and there will be room for one or two new big home furnishing stores in the Frankford section because of it.

The second and more significant development is the expansion of the Milbourne section at the end of the westward running elevated lines, where the most modern suburban homes of the middle grade are being put in rapidly, and new communities are appearing yearly. Due to the price put on these houses, they will attract principally professional men, the better salaried business men and in the main, folk who have their own automobiles, electric washers and the like.

As this type of house has developed in and around Philadelphia, it has called more and more for period furniture of the better sort bought for cash, or at least, on credit at the bigger and more reliable stores. Operations in Delaware County, all along the radiating suburban electric roads through that region, and also building enterprises along the Pennsylvania Main Line, near Fairmount Park, and out along Old York Road, provide an excellent top-quality demand for furniture, draperies and floor coverings.

For the merchant who wants to plan his merchandising and can work out his plan, Philadelphia's rapid home-building developments offer golden opportunities.



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The GREAT CENTRAL MARKET



Retailers and Public Demand — *Good Value for Their Money*

BAINBRIDGE RICHARDSON, *Editorial Representative*

IN RETROSPECT

CHICAGO has never enjoyed such a Furniture Market as the mid-summer season of 1922 brought. Practically all of the exhibitors interviewed were enthusiastic as to the amount of business secured during the market, not only in the number of accounts sold but in the volume disposed of as well. Many of the manufacturers exhibiting here report sold up conditions. Upholstered goods and case goods alike, were generously ordered.

THE DAVENPORT OUTLOOK

MOST noticeable improvements in design and construction were to be observed at the various exhibitions of davenports and day beds. The Davenport Manufacturers Association is, of course, continuing its energetic advertising campaign and while results from such publicity are always indefinite and hard actually to trace, there can be no question as to the interest of merchants in this sort of furniture. The individual advertisers of davenports and invisible beds say they are securing a surprising amount of business. Better grade goods are certainly in evidence and the tendency of all those making these goods seems to be towards a really "good looking" piece rather than merely a sofa structure that can be transformed into a sleeping couch.

All of the day bed and davenport manufacturers are making a great point of the fact that their form of construction allows for an especially low seat. In one of the designs observed, the davenport actually measured 18¼ inches in height from the top of the loose cushions to the floor, and only a person well versed in the appearance and construction of this type of overstuffed furniture would discover that this davenport could be turned into a full sized bed.

The fact that the leading makers of this type of overstuffed furniture are sparing no pains in their designs and materials used, backs up the statement made by many retailers that they do not want furniture that looks cheap; that their trade is demanding better made furniture of better design.

The interest shown by dealers in these specialities being nationally advertised and their avowed willingness to make use of advertising helps supplied by manufacturers establishing their goods under trade-marked names, was gratifying. Those exhibitors whose displays offered suggestions that could be adopted for use under retail conditions found many customers interested.

NATIONAL BETTER HOMES WEEK

ON THE seventh floor of the exhibition building known as "1319" South Michigan Avenue, dealers evidenced more than casual interest in the specimen rooms furnished by the Retail Furniture Association, with popular priced suites of a character that would appeal to the average home maker. Being of a nature that the dealer could easily and inexpensively copy for use in making displays within his own store, they offered a sound merchandising thought which the visitors seemed to appreciate. Four specimen rooms were completely furnished—two bed rooms in Louis Sixteenth period; a living room adaptable to the modern home and a dining room suitable for either a small dwelling or a city apartment. While there was nothing strikingly original about these displays, the groupings suggested possibilities either for window or interior displays that could be featured in any store's local advertising.

Adjoining the specimen rooms, was the headquarters of the Retail Furniture Association of the United States. This association is sponsoring the National Better Homes Week scheduled for October 2-7. Actual data is not yet available as to the number of cities that will cooperate with this movement other than that many retailers are making their own plans to tie up with the general plan. National publicity will no doubt be worked up for this undertaking and the generous cooperation of the newspapers is expected. The evident willingness of dealers to "tune in" on any publicity given to this special week and link up their own advertising and windows to it should assure its success.

Files of Detroit papers and the papers of other cities which have cooperated with the Better Homes movement during the past year, formed part of the Better Homes exhibit at the Summer Market.

PRICE NOT THE ONLY FACTOR

MANY of the companies exhibiting in this Market showed important additions to their lines in an efforts to round them out more fully. An instance of this was to be noted in the display of one chair company, now making complete dining room suites. "We were more or less forced into this move," stated the head of this company, "because so many dining room table manufacturers have included chairs in their lines during recent years."

In each of the Exhibition Buildings many manufacturers could be found who were prophesying higher

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prices for their class of goods in the next market. Glass, lumber and glue being on the upgrade in cost, together with a continuance of labor shortage, were claimed to be among the factors that would necessitate the advancing of prices within the next six months. Buyers were frank in announcing that they would like to see lower prices, but they were unanimous in agreeing that the demand for better quality goods is here to stay, and that they would rather see even higher prices than a reversion to the old status of goods made and sold for a price and a price only.

One merchant was heard to express the opinion that price alone was becoming less of a factor in attracting trade. "I do not mean," he continued, "that people have stopped shopping around and making comparisons before a final purchase is made; but when I see that their interest has been aroused by a suite that I know is an honest creation, I am far more confident of their returning to my store and of my making the ultimate sale, than I am where there is only a question of price to consider. While I still advertise prices in my newspaper advertising, we are taking a greater pride in showing worthwhile illustrations that reflect value in design and construction as well as in their price mark."



A Walnut Chair with Metal Mounts, made in Italy during the late Sixteenth Century. From the Famous Dreicer Collection, on view at the Metropolitan Museum of Art, New York

NEW EXHIBITION BUILDINGS

CHICAGO is talking a great deal about its exhibition building projects. The American Furniture Mart Building boasting sixteen stores and a wealth of conveniences, to be located on the north side of Erie and Huron Streets, has been previously announced. As soon as enough proviso leases are signed, work on it may be expected to begin; but it is difficult to tell yet when that will be. While the site of this building is a good two miles away from the present wholesale furniture district and not particularly accessible to it, the general sentiment of present out-of-town exhibitors in this market seems favorable to the enterprise.

Two other prospective structures to be built "in the furniture neighborhood" are now in the architectural drawing stage—a fourteen-story structure and another fourteen-story structure of lesser size.

There can be no doubt of the crying need in Chicago for more exhibiting facilities, although it is extremely doubtful whether all of the proposed buildings will ever be erected.

GIFT SHOP CORNERS

VISITING merchants who plan to instal Gift Shop Headquarters or who already maintain such a department in their stores, find much to make note of in the Gift Shop Corner at the Tobey Furniture Co.

Here one finds an exceptional display of gift goods that shows rare judgment in selection and buying. Imported objects d'art in glass, pottery and china, for every conceivable use from vases to fruit and salad bowls, and suitable for gifts for all seasons, entice the gift seeker.

"No, I can't say our business is seasonable," said Miss Davidson upon being questioned as to her merchandising methods. "Of course, Christmas is the heaviest buying time, but June is almost as good. On the whole, I dare say that our Gift Shop trade is less seasonable than is our furniture business. You know, Chicago has so many transients and many of them want to take back home a remembrance worth while.

"What are my ideas about buying for a Gift Shop—well, my first rule is, 'Don't buy what the department stores buy.' If a furniture store is to qualify as Gift Shop Headquarters, it must avoid the showing of articles that every other store in town either has or can easily get. But it isn't the easiest thing in the world to do—this continually turning down articles that are exquisitely made but that your common sense tells you there is certain to be a "run" on by the department stores before long, with cheap imitations sold on the bargain counters."

Speaking of Gift Shops, there is to be a special Gift Market at the Palmer House during August at which time there will be displayed the wares of many manufacturers catering to this class of business. There is little doubt that a Gift Department can be a valuable adjunct to a furniture store—as so many odd pieces and novelties lend themselves to the gift idea; and above all else, it brings into a store worthwhile people who are not at the moment interested in furniture, but who may have the "desire of possession" born while they are looking.

RETAIL VIEWS AT RANDOM

AMONG the popular priced goods at retail—"It is useless for manufacturers to try and interest us in plunder—we couldn't sell it even if we were willing to display it," says John R. Thompson buyer for Alexander H. Revell & Co. "The tendency among home makers is for better grade goods all along the line."

"Present-day furniture customers do not want 'cheap john stuff' and simply will not buy it," is the way Mr. Alexander, buyer at Rothschild's department store phrased the situation.

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Mr. Smyth, of the John M. Smyth Company, one of Chicago's largest time payment houses—and located well outside of the Loop, also was emphatic in his statement that the medium priced lines must possess actual merit both in design and construction or they will not move.

Mr. Alexander, of the Rothschild store, also made mention of his strong appreciation of all propaganda that has for its object, the calling of furniture by its right name, hinting the advisability of the concerted move toward Truth in Furniture Trade Terms. He wants no subterfuges or falsehoods in the advertising of finishes or woods. If a piece of furniture is birch or gum, sell it that way—after all, this furniture buyer claims, it is merely a matter of salesmanship. This is decidedly encouraging. When the country's largest buyers of medium and low price furniture show a willingness to cooperate with the manufacturers who are honestly striving for better designed and better constructed furniture, truthfully advertised, it is a definite step in the right direction.

All the retail stores seem to be doing a good business on painted furniture, and the windows of the Colby and Marshall Field stores are showing charmingly painted tables and breakfast sets in many different color arrangements, designed to harmonize with almost any chosen color scheme. Both the sets and the individual pieces are cheerful expressions of originality. The modest prices asked for these painted breakfast sets make them attractive in those apartments fortunate enough to have porches or sun rooms suitably situated for the serving of either lunch or the morning meal.

NEW PERIOD ROOMS AT ART INSTITUTE

THE Chicago Art Institute has received endowments for the specified purpose of furnishing period rooms. Special space is being arranged for these rooms in the new addition to the Institute now being built.

There are at present in the Institute two new examples of period rooms: a Jacobean Hall and a Louis XIV Boudoir, both furnished with original pieces and arranged in appropriate settings.

The other period rooms now being planned will include other English and French expression as well as Early Italian and Flemish rooms which are to be selected by a committee of interior decorators. These rooms are certain to be of much interest among designers, decorators and furniture manufacturers and should likewise prove of great fascination to the visiting public who would study the original furniture that has been the inspiration of so many of our present-day designs.

In another part of the museum there is now on view an anonymously loaned exhibit of Spanish furniture. Its style is an impressive combination of Spanish design and Louis XIV, upholstered with Flemish tapestry. The carving is distinctly Spanish and the tapestries are admittedly of an earlier period than the furniture itself. In viewing these pieces, one's consideration is most attracted and concentrated upon the tapestries. They are genuinely Flemish and rarely exquisite in their subjects and colorings. In this temporary exhibit, there are many rugs purporting to be of early Spanish weave. While they are fine specimens in themselves, their origin is decidedly questionable so far as Spain is concerned.

IMPORTED FURNITURE

IT IS always a treat to visit a beautiful show room of fine furniture, and the retail display room and balcony of the David Zork establishment on North Michigan Avenue at the new Boulevard Link is no exception. This store is in the district that promises to be Chicago's most exclusive retail neighborhood and the Zork store is a worthy pioneer in society's new shopping center.

Among the imported articles noted in the Zork store was a striking suite of reed porch furniture. "Too much money—too expensive for the use it is put to, but the colorings and patterns are so truly beautiful and the construction so exceptionally good I couldn't resist buying," explained Mr. Zork while showing the suite. "But, all imported furniture is not so expensive; in fact, even with the freight added and the duty of 15 per cent most imported furniture compares favorably in price with the best offerings of our own country. Italy is making much high-grade furniture in reproduction of English and French, as well as early Italian designs. I am constantly being sent photographs of exquisite pieces and suites made there and have been well satisfied with the purchases sent to us."

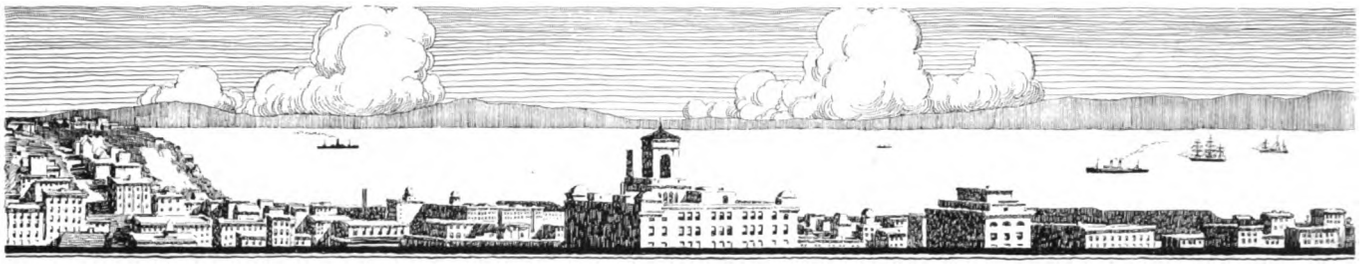
The David Zork Store has the enviable reputation of being one of Chicago's most interesting furniture shops. Every unit of display on the floor and on the balcony shows a fine sense of merchandising.



This Copy of a Bed from the Davanzati Palace is made the center of a Window Display in the San Francisco Store of S. & G. Gump. See "On the Pacific Coast" pages 68-70.

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ON THE PACIFIC COAST



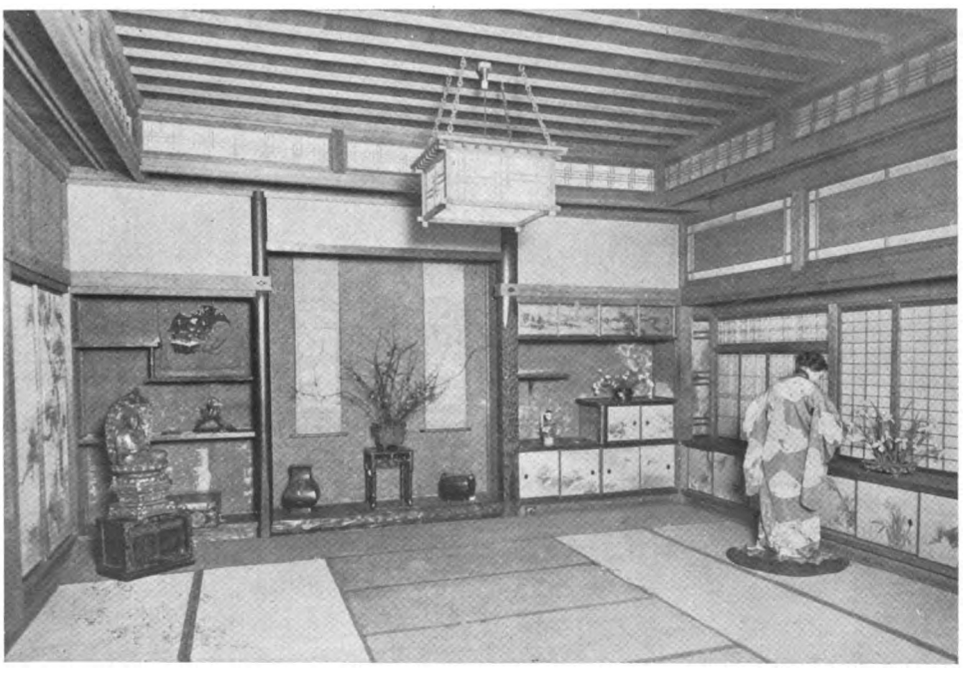
Boardman Pickett, Editorial Representative

ADVERTISING AND SALES METHODS IN SAN FRANCISCO

FOR ARTISTIC ADVERTISING

SUCCESSFUL retail furniture dealers in California are working out many interesting schemes for attracting and holding customers. Here, as elsewhere, selling home furnishings has come to be regarded as a profession rather than as a trade by those who are seriously engaged in it. As a result, the public expects furniture men to show intelligence, skill, and artistry in their advertising and sales methods as well as in floor and window displays. From numerous examples of the progressive spirit of dealers along advertising and sales lines, a few have been selected as presenting certain phases of these subjects in a striking way.

The artistic drawings which accompany the newspaper advertisements of the John Breuner Co. of San Francisco, illustrate the strides that are being made toward showing pieces of furniture in proper surroundings. The day has passed when it was enough to show a line cut of a table or a chair with no background and with no better selling point than "a dollar down and a dollar a week." To create the right impression, separate pieces of furniture should be shown in an evironment where they seem natural and at the same time charming and effective. Following this idea, the John Breuner Co. has for some time used pen and ink sketches to accompany advertisements in the local papers. These drawings are the work of a really fine artist, who knows how to create atmosphere and to make his illustrations suggestive. Engravers' proofs of the sketches are to be bound in book form and left on one of the tables on the main floor, where customers can look through the pages while waiting for friends or resting a few moments.



The Store of S. & G. Gump, famous for its Display Rooms as well as for its Stock of Oriental Goods. Silks and similar articles are kept on shelves behind Sliding Panels, leaving the Floor free for Display.

INTERIOR DECORATOR SERVICE BY MAIL

BARE BROS., another San Francisco firm, is reaching out-of-town patrons through an effective system of advertising. The firm maintains what it calls "The Pleasing Homes Service Bureau" under the direction of Miss H. M. Baker. This bureau is advertised on the back cover of "Home," the store's own magazine, and copies of the magazine are sent to a large mailing list.

The idea is to furnish the services of an interior decorator to the thousands of women who live on fruit ranches, in mining and lumber camps, and in small towns all over California and even so far away as Arizona, Nevada, and Oregon. These women see Bare Brothers' advertisement on the back of "Home" and write to Miss Baker explaining their needs and asking her advice. They usually tell what colors they prefer and send a plan of the rooms in question, showing the location of doors and windows. Miss Baker gives a choice of two schemes of interior decoration and sends a selection of samples for draperies and upholstery. Some of these home makers have read books on

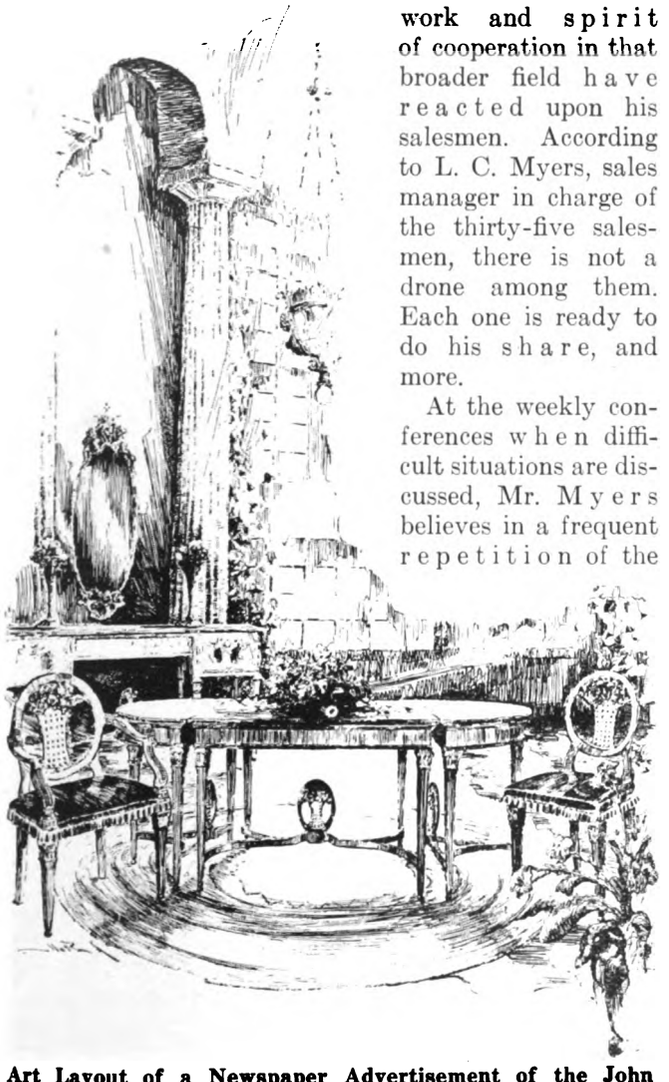
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interior decoration and have ideas of their own, and those who have had no opportunity to study the subject seem anxious to learn. Most of them follow out at least part of the schemes suggested by Miss Baker and order the furnishings from Bare Bros. The "Pleasing Homes Service Bureau" has proved to be an effective means of securing for Bare Bros. patrons who would probably not have been reached in any other way.

THE STORE OF A MILLION FRIENDS

WHILE the various forms of direct advertising are an important factor in any plans for increasing sales, the spirit of the salesmen and the general atmosphere of the store are even more vital. It is a high art and good business as well to create and maintain a definite personality for a store, a personality that continues to please the patrons which the store aims to reach. The Sterling Furniture Co. in San Francisco, "the store of a million friends," has been remarkably successful along these lines. The firm makes a point of carrying simple, honestly made goods. The spirit of cooperation and friendliness which is felt the minute one enters the store is due in large measure to the influence of the president, H. A. Saxe. Mr. Saxe is also president of the Retail Furniture Association of California and his own efficient work and spirit of cooperation in that broader field have reacted upon his salesmen. According to L. C. Myers, sales manager in charge of the thirty-five salesmen, there is not a drone among them. Each one is ready to do his share, and more.

At the weekly conferences when difficult situations are discussed, Mr. Myers believes in a frequent repetition of the principles of good salesmanship. He repeats and repeats, just as they do in the army and finally the one best way sticks. He believes that it is a good thing for salesmen to look in "Good Furniture" and other trade magazines for good sales stories. Even though the story is founded on principles that we all know, it is good to hear those principles over and over again. Sometimes a salesman reads a story and says, "I knew that already." But, nevertheless, the story freshens his memory. It puts him on his toes and stimulates him to go and do likewise. Mr. Myers' message to salesmen is: "Take at least one or two good trade magazines and read them every month. If you acquire no new knowledge, no sales suggestions, you will at least keep informed on new furniture terms. The older salesmen who have been in the business a long time especially need to do this, in order to keep abreast of new trade conditions."



Art Layout of a Newspaper Advertisement of the John Breuner Company of San Francisco, to be used with its Newspaper Advertising

The arrangement of stock on the main floor of the Sterling Furniture Co. tends to create an atmosphere of friendliness, rather than of exclusiveness. There is a general display of many kinds of goods that are needed in a home, and above the chatter of the customers can be heard the cheerful songs of several canaries that are demonstrating the use of bird cages. Mrs. Acker, who handles the store's advertising, circulates about on the different floors, gathering information about the customers' needs and tastes, and creating a general impression of tact and efficient helpfulness.

KEEPING VARIETY IN MAIN FLOOR DISPLAY

THE John Breuner Co. of San Francisco has its own ways of holding the clientele to which it caters. On the large main floor, which is carpeted in taupe chenille, we find an attractive array of artistic furniture, grouped in such a way as to avoid straight lines through the store. Two salesmen at a time are given charge of the arrangement of the main floor, for perhaps two months. The salesmen take a pride in doing their work well, and the plan of putting different ones in charge insures a variety of effects. The firm does not go in for out-of-the-ordinary stuff. It does not use cardboard settings in the windows. It aims to display well made, artistic furniture in the proper surroundings.

A policy of consideration for the public has been given as one of the chief reasons for the remarkable growth of the John Breuner Co. "Are you treating the customer right?" is the vital question asked of the salesmen when they hand in their daily reports. We are told that the policy of this large store is to fire a salesman if he fails to treat a customer right, rather than if he fails to make a sale. Customers who are "just looking around" are given the same courtesy and attention as the others. In order that salesmen may not be tempted to force sales and so lose friends for the firm, they are paid straight salaries, without commissions.

TO WAKE UP SMALL DEALERS

BIG furniture dealers in California keep in close touch with conditions all over the country and are alive to the needs and possibilities of the furniture industry. But there are also about 1,500 smaller dealers who seldom go East or to the markets. It has been said that small-town dealers in California are often more up

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to date than similar dealers in other parts of the country. If this is true, it may be due to the fact that the population of many small California towns consists of people who have made comfortable fortunes in fruit or some other California product. They travel extensively and keep in touch with the trend of styles in home furnishings. They insist on having well made, up-to-date goods and if the local dealer cannot supply them, he loses their trade.

Many of the smaller dealers respond to the needs of the situation, but there are many who do not. An effort is being made to wake up these dealers and make them realize the importance of keeping in line with the progress of the industry with which they are connected. The coast retailer has a hard problem in that he cannot get to the markets easily. Neither can he telephone for a piece of furniture and have it delivered over night. He must buy up pretty well ahead, and for that reason it is all the more important for him to keep himself informed as to changing styles and conditions. He must also understand the principles of effective display and advertising, if he hopes to dispose of his stock rapidly.

LUNCHEON TALKS DURING FURNITURE MARKET WEEK

AT THE luncheons held during the Market Week, talks are given on various subjects which are of special value to those who have not the advantage of constant association with large city methods. Perhaps one day an engineer demonstrates satisfactory ways of lighting a store. Another time there is a talk on the effects produced by using various colors in display. Charts are shown on each of which is a disk in one of the three primary colors, red, blue, or yellow. A red disk is shown on a white background and it is pointed out that when this is drawn away, the eye unconsciously manufactures disks of the other two primary colors. For this reason, all of the primary colors should be represented in color schemes for interior decoration, as the eye unconsciously tries to manufacture those that are lacking. A room with a bad color scheme makes us uneasy; we want to get away from it.

Such talks wake up the small-town dealers to color values. Talks on advertising have resulted in an entire change of advertising standards and policy on the part of a number of firms. Window display has been given special attention, because some of the small-town dealers were letting the porters dress the windows and allowing dust and spiders' webs to accumulate in the corners. As a result of one of the luncheon talks, many small-town dealers came to realize that their store windows presented their greatest opportunity for advertising. They are now alive to the value of window display and are making an intensive study of the subject. Between seven and eight hundred are expected to register at the Furniture Exchange Building in San Francisco for the next Market Week, which means that the educational influences of the luncheon talks will be carried to practically all parts of the state.

PROSPECTIVE HOME FURNISHING SHOWS

CALIFORNIA dealers are trying out ways of selling to the public the better home furnishing idea as well as the actual furnishings themselves. Furniture Fashion Week was so successful last year that it is planned to repeat it next October. It has also been suggested that during the same week a show be staged at which there would be exhibited a series of rooms beautifully but not expensively furnished, without the names of dealers. The idea underlying both the Fashion Week and the Show is to give the public an opportunity to study up-to-date ideas in home furnishings without feeling obliged to buy anything.

GOOD FALL TRADE ON THE WAY

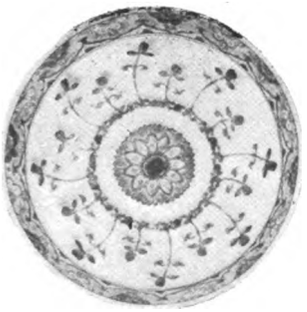
MANY who are closely connected with furniture interests in California, feel that there is every prospect of big business in the fall. Crops are good, building is going on at a rapid rate, and the time is ripe for the pendulum to swing back to an interest in the home. The day has passed when people were satisfied to let the word "home" stand for a garage, a kitchenette, and a sleeping porch. Progress along home furnishing lines is in the air. We progress, so should our homes. We are constantly outliving our environment; what suited us yesterday does not suit us today. We have grown away from three-piece green plush suites and are substituting furniture of real merit.

Dealers seem to feel that while prices will probably remain about where they are, people will demand more for their money. More thought, more art, will have to be put into the design and the finish of furniture. A quicker understanding of the public's needs and more skilful salesmanship will be required of the retailer. This the more progressive stores understand fully. It is plainly to be seen that they are planning their fall programs to meet this demand for more energetic merchandise.



The John Breuner Company uses such Sketches as this believing that Furniture shown in Proper Environment has more pulling power than Cuts of Isolated Pieces

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1. Chinese Porcelain, K'ang-Hsi Dynasty, 1662-1722 A. D.

HOW TO SELL DESIGN

Valuable Tips to Textile Salesmen On Origin and History in Fabric Design — A Concrete Demonstration of the Importance of Merchandise Knowledge in Salesmanship.

By G. GLEN GOULD,
Assistant Treasurer James McCreery & Co.



1. Showing Full-blown Conventionalized Lotus Medallion

MR. GOULD first tells how he proceeds in developing his educational work which he terms Merchandise Specialization, among the salesmen of the James McCreery Store, New York:

My work in what I have named "Merchandise Specialization," besides the Monographs on the different classes of merchandise, includes Conferences with the salesmen.

My suggestions to salespeople are always given from the customer's point of view. The ability to put myself in the customer's position and to see things from the customer's point of view has enabled me to sell goods in many departments of the house.

I have found from experience that when I first prove to the salesmen that I have actually sold goods, they receive my suggestions with more confidence; so it may be wise to make my position in this matter plain before offering any salesmanship suggestions. Among these suggestions a consideration of the customer's point of view is fundamental.

The ability to discern the customer's view has been developed through my experience as Assistant Credit Man and in the handling of serious complaints from customers regarding merchandise and service, which came to me as an officer of the Company.

To the qualification of being able to sense the customer's point of view, I regard it as most necessary to add a knowledge of the merchandise, also from the customer's point of view. I believe that what interests the customer sells the goods.

My opportunity for acquiring a knowledge of the merchandise was similar to my opportunity for understanding the customer. Contact is what does it. My contact with the customer I have already explained. My contact with the merchandise was gained as Assistant Merchandise Man and through years of checking up the stock sheets of the merchandise of all the Departments in the House at the semi-annual stock-taking.

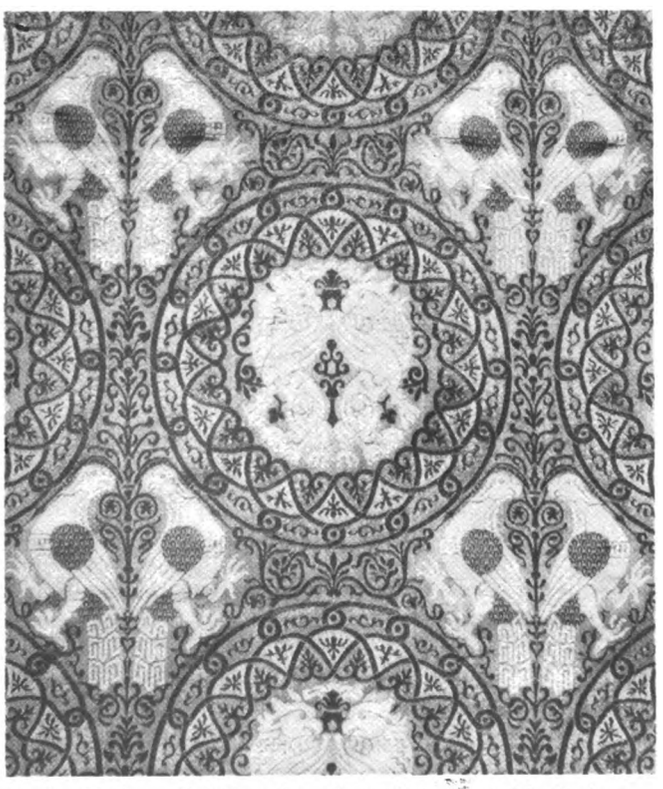
Added to this, I take up one class of merchandise at a time and make myself as thoroughly conversant with it as possible. In preparing my Monograph on silk and silk design on which I have been working for a year and a half, about four hundred and fifty books and magazines have been read or consulted. I have been to the silk mills, and finally had to bring silk worms into my office to observe just exactly how they spun their cocoons, when a naturalist could not tell me. Now I know. So do our silk salesmen, for I showed them.

A SERIOUS POINT

THERE is a conviction growing among thinking men and women who watch the trend of the times, that the best class of customers know more than the salespeople. The editor of one of the largest trade journals noted this fact in a conversation with me last week. We don't wish this even to be said of our store, and I am doing what I can to forestall such a criticism.

INFORMATION FOR SALESMEN'S USE

FOR instance here is an upholstery fabric (see Figure 2) in what is called a Byzantine pattern. This design is very interesting because of the fact that it is a roundel pattern, with griffins and parrots placed as in the ancient fabrics of Spain, Sicily, Byzantium, Egypt and Persia.

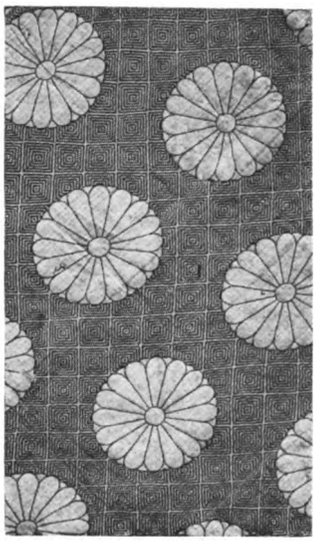


2. Modern Fabric using Byzantine Roundel Design

Does the salesman who handles this fabric, the price of which is not prohibitive to customers of moderate means, have any idea of the interest he may be able to arouse in the customer's mind by his own understanding of this design? Suppose we note a few facts from which he may draw in order to arouse this interest, and not only make his sale but secure the continued satisfaction of the customer in his purchase; for this satisfaction I consider of equal importance to the sale.

A *roundel* is a round motif or element in a design. The name is derived from the word *round,* which in turn comes from the

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3. Japanese Conventionalized Chrysthanthemum Medallion



4. Chinese Roundel Design of the K'ang-Hsi Period, worked out in Brocade



5. Chinese Medallion Design, Early Nineteenth Century

Latin word *rotundus, like a wheel,* which is itself derived from the word *rota* meaning a wheel.

Roundels are medallions; and in tracing the origin of the medallion, as it has been used by designers, we find we can go back to ancient China where the medallion was probably first used. Both the origin of a motif and its meaning, or symbolism as it is called, are matters of deep study to many persons interested in design and such persons are among our customers for upholstery fabrics.

ORIGIN OF THE MEDALLION PROBABLY THE LOTUS FLOWER

THE Chinese medallion is thought originally to have been an outline of a full-blown lotus blossom, a flower very highly regarded by the Chinese as by the people of India and Egypt. It is the flower sacred to Buddha who reformed the ancient religion of Brahmanism in India. In China, among other meanings, it is symbolic of the summer season. This circular flower motif changed from age to age and took on one form after another. We are very familiar with it in Japanese design as the red sun-disk and as the full-blown chrysanthemum or *kiku,* the crest of the Imperial family.

CHINESE DESIGNS COME WESTWARD

CHINESE textiles with medallions and other designs were brought westward to the shores of the Mediterranean. The people living in the country we now call Persia were always interested in weaving, as we know from their rugs, and these Chinese medallions caught their eye, so that we find them used in the designs we call Sassanian. Sassanian means in Persian design what a term like the "Tudor Period" means in English furniture design. It was the name of the ruling family, the Sassan, who ruled from 226 A. D., to about 641. In the fabrics at this time we find many roundel motifs, but these look quite different from the Chinese medallions, for the people of the district over which the Sassanids ruled were always fond of picture-making, so in the Sassanian medallions we find various pictures framed in a more or less ornamental circular outline. In these circular outlines are groups of human figures and animals in doublets or reversed patterns, facing each other, as on ancient Assyrian tablets, or back to back with head over shoulder, as in the fabric illustrated in Figure 2.

Chinese medallion designs were carried on their textiles into the Eastern Roman Empire, known as the Byzantine Empire, because of its capital at Byzantium, later called Constantinople for the Emperor Constantine the Great. Byzantium was named for Byzas, the Greek under whom it was settled about 657 B. C. I lay some emphasis on the origin of these names both to refresh memory and to forestall their misapplication.

When you consider the appalling mass of misinformation that daily passes over the counters of our American stores, to say nothing of the fairy tales fabricated in trade with the wily Oriental on the other side of the world, it does seem as if we should make some special effort wherever possible to put accurate data into the hands and heads of our American salespeople.



6. Chinese Conventionalized Lotus Design, Eighteenth Century

A salesman often relies on the glib use of an unfamiliar term or high sounding title to "get away" with a sale; when if you cornered him you would find the title was all he knew, and that he was surprised, even startled, to hear that there was anything more he could know about that title or name. A clever salesman seems to be able to get away with almost anything with the title of *renaissance,* for instance. Ask him what it means, and

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the more you know, the more you may be entertained. There is usually a story back of every name and customers like this sort of story.

THE BYZANTINE ROUNDEL

OUR Byzantine design then takes on an added interest when we note that fabrics with similar roundel patterns were spread by traders all around the Mediterranean shores. After Greece lost its glory and Rome its grandeur, we find Byzantine art following the art that we call Classic, which was the art of Greece and Rome. A study of the architectural and textile designs of this period is very helpful in getting our eyes familiar with Byzantine design.

The Byzantine roundel frames some of the following motifs: Human figures, animals and birds. There is the quadringa, or Roman four-horse chariot. There are circus combats and religious scenes with angels and cherubs pouring libations on the Worshipper. There are Christian scenes such as the Annunciation and other incidents.



7. Egyptian Headpiece of a Mummy Case, Roman Period. Note the framed Medallion

THE COPTIC ROUNDEL

WE FIND roundel designs sometimes marked "Coptic," as this one from The Metropolitan Museum (see Figure 10.) The Copts were Egyptians who had been converted to Christianity. It is interesting to note the fact that these native Christians of Egypt today come the nearest to representing the ancient Egyptians by their race purity of any of the medley of people in Egypt; and if you have travelled five hundred miles up the Nile, and seen the different types of people that are called native, and then should return and sit on the terrace of Shepherd's Hotel in Cairo, and watch the stream of many races flow by, you will think that all the nations of the earth flow down Father Nile into the blue Mediterranean, and will wonder just which is really Egyptian.

The word Copt is taken from an Arabic word, *Kibt* or *Kubt*, which is from a Greek word meaning *Egyptian*. So a Coptic design or a roundel pattern loses its air of mystery and aloofness when we trail the words to their lair and demand the treasure of their meaning.



8. Asia Minor Medallion Design, Eighteenth Century

THE SARACENIC ROUNDEL

THE Arabs or Saracens as they are called, took their Saracenic art into North Africa and the Moors carried it into Spain, so that we have roundels in Spanish fabrics and find them classed as Hispano-Mauresque or Spanish-Moorish. But these Saracenic roundels had no bird nor beast, for the Moors' Mohammedan religion forbade their making the image of aught that was in the air or on the earth or under it. We also find these roundel designs in Sicily in the textiles of the eleventh and twelfth centuries when the Crusaders returned from the Arab lands on their pilgrimages to the Holy Sepulchre in Jerusalem.

I have noted only the use of the roundel itself and said nothing of the griffin, a very fascinating winged beast, a fabulous monster of many varieties and facial expressions, which we find used in many forms of decoration from stone to textiles. I have said nothing of the parrots—bewildering fowl as they are, and I have said nothing of heraldry which explains the terms used in describing designs, such as *adorsed*—back to back—and many other words and phrases used in explanation of the insignia to be found on the shields of men in armor, as on their banners and belongings. There is much of interest in even a simple pattern and Byzantine patterns are rarely simple.

WHAT INTERESTS THE CUSTOMER SELLS THE GOODS

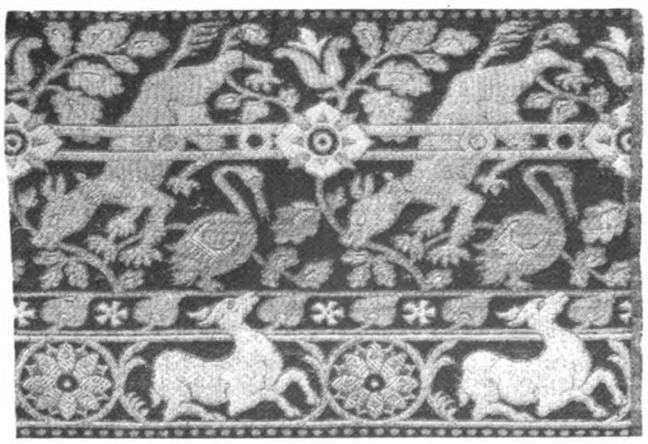
SO WHEN a salesman shows a customer a roundel pattern marked Byzantine, he can if he will, say more in its behalf than: "This is a *neat* design," or "This is very artistic." The word *artistic* has been sadly overworked by the salesman who felt it ought to mean something to an intelligent customer; though he had very little idea of what it could or did or might mean. Give him even an inkling of it, and he will grasp it eagerly enough and use it; for he will soon learn that it helps to sell, because it interests the customer, and *what interests the customer sells the goods.*

ROMANCE AN ASSET

NOW if the salesman can gather such points as he may find useful from the great mass

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of material which surrounds the romance of trade and touches the stories of antiquity, he can add to this such facts as he may glean from the field of color and design. If one can present these facts to him, give him these points, then add to these the vital facts of the suitable use of the fabric or other merchandise, he will have all that he can be given to start him toward that goal we call "perfect salesmanship."



9. Italian Fourteenth Century Design of Saracenic Influence, using Small Roundels

I found my Conferences with the salesmen of the Furniture Department very illuminating as to what most interests them, and what I feel they can use with their customers. The fact that they asked to come to me in groups in the morning for extra points, outside the regular Conferences, showed their attitude toward my work in Merchandise Specialization, and is very gratifying.

CONFERENCES

IN MY talks with the salespeople, which I call Conferences, I find that they are interested in hearing of sales that I have personally made; as they then feel that I am one of them and understand the problems they have to meet in handling customers.

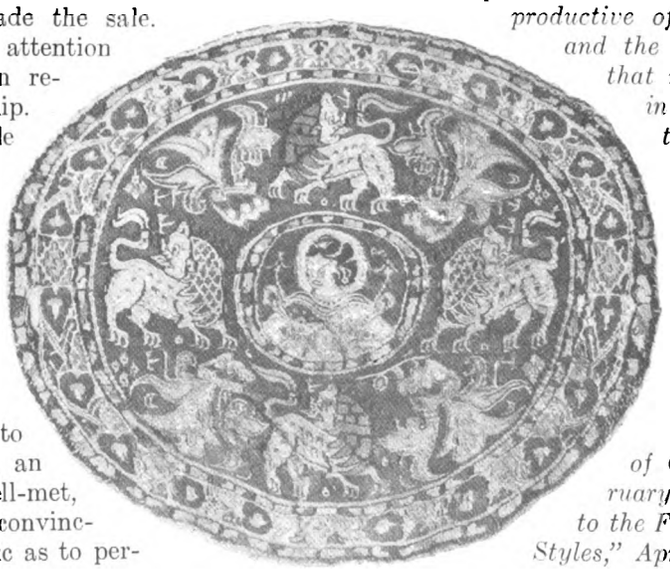
I tell them, for instance, of an experience I had one day in the Men's Clothing Department. I noticed a customer was being dragged away by an impatient friend and that the salesman had been unable to satisfy him. "Are you getting suited?" I asked him. "No. I can't seem to find what I want," he answered. By further conversation I found he wished an overcoat to wear in the city and not to knock around in the country or for motor wear, and by pointing out the coat that was suitable for this purpose I made the sale. Now I need not call to your attention the fact that this situation required trained salesmanship. An amateur couldn't handle it. When I quote such an experience in my Conferences a salesman recognizes at once that any suggestion I may offer presupposes a practical working knowledge of salesmanship.

KEEP MOVING ALONG

SALESMANSHIP used to presuppose above all, an ability to be hail-fellow-well-met, an ability to talk fast and convincingly, or at least be magnetic as to personality. It did not take into account sufficiently the need of knowing one's goods. Nowadays, one considers that is on the goods that the customer be sold, and not by selling talk alone; that is, if a satisfied customer is to be made who will come back again.

Accordingly, the man who knows much about the make and history of the goods he sells and can translate this knowledge into consumer selling talk, is a well equipped salesman. He who is doing this seriously, is continually adding to his knowledge, thus making himself increasingly valuable to his firm. For instance, take the preceding salestalk on the medallion or roundel. Any wide-awake salesman may find here opened up for him, the broad beginning to an interesting trail, which he can follow through the stock in his department. There will probably be many guideposts in the patterns in stock, to urge him on. Information from home furnishing books and magazines will take him still further, and perhaps send him on numerous fascinating sidepaths. It matters not how far he goes. The main idea is that he keep going—learning something more each day which he can apply seriously in the making of sales.

The average salesman in the retail store cannot or will not readily undertake serious study like that suggested. He needs the inspiration and active help of his superiors. Not every store is so fortunate as to have among its executives a man possessing at the same time the studious habits and knowledge of how to use books and other educational matter, and the keen sense of salesmanship without which serious study would be unproductive of the results the salesman and the store desires. We suggest that retailers who are interested in this phase of education for their salesforce, get Mr. Gould's suggestions as to how to proceed. For those who have not previously given the subject consideration, we might note that two of Mr. Gould's lectures to salesmen have appeared previously in Good Furniture Magazine —"Building Live Salesmen of Chinese Rugs" in our February 1922 issue, and "A Lesson to the Furniture Salesman on Tudor Styles," April issue.—Editor.



10. Coptic Roundel

Note: For illustrations of historic designs shown on this and preceding pages, acknowledgment is hereby made of the courtesy of the Metropolitan Museum of Art.

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DIRECT ADVERTISING IN THE SALE OF HOME FURNISHINGS

PART I. NINE KINDS AND THEIR COMPARATIVE VALUE

By W. G. Watrous

EMERGING FROM COMA

IN OFFERING the comment and suggestions that will appear in this and subsequent chapters, the writer has in mind the assumption that the home furnishings industry has been emerging from the status of a utility business to the more impressive rôle of a creative fundamental industry. It has been well proved that the public has needed only a stimulus of suggestion and teaching to make such a transition possible and profitable.

Taken as a whole, the retail branch has not heretofore developed a great deal of intelligence in service and selling. Nor has it developed initiative until the last few years. It has been marked by ultra-conservatism in development of selling methods. We must except certain household utilities and luxuries from this classification, especially those of electrical kind, that have been sold by active and persistent sales propaganda.

Furniture, domestic rugs and carpets, and wall coverings are referred to more particularly. For the sake of simplifying our arguments, household furniture may here be taken for exclusive discussion, for the reason that home furnishings include such a large number of commodities that it would otherwise be confusing.

ONE END OF THE SEARCH

THE furniture merchant is now quite fully awake to the possibilities of the retail business and with the aid of intelligent manufacturing and designing on the part of the producers, is searching for broader and better methods of building business.

The finer principles of color harmony, grouping, balance, and style that artistically adorn the house interior, as the architect beautifies the house itself, has been left to the specialized art of the interior decorator. All this specialized work has been done for people of means. The average store, which comprehends the large proportion, has left this specialized work to those who sought it.

So this business, representing a fundamental industry, has only accommodated normal demand without advancing far enough ahead to create desire for higher standards. Sketchily, this has been its history. Fortunately, this condition has changed so rapidly, that a large number of merchants, recognizing the situation and desiring to keep well in step with the change, are confronted with the major problems of policy, merchandise, and selling.

This series will deal with the subject of direct advertising and its relation to other forms of trade building available for the retail house furnishing store, in the expectation that the information contained herein may be practically adaptable to the individual needs and uses of our readers.

THE MEANING OF DIRECT ADVERTISING

ALL printed matter sent direct from the seller to the buyer may be considered as direct advertising. In a broad sense, the circular, distributed by hand from door to door, may be so classified. Novelties, toys, and other inexpensive articles given to children or others, are technically classed as premium advertising but may also be considered as one form of direct advertising.

Another good term would be "selective advertising," for the reason that in its most useful form, it is based upon a list comprising names of families or individuals selected with reasonable care; including the names of the most probable buyers, and excluding those that are not likely to become buyers.

The most common and effective forms of direct advertising are *letters, circulars, folders, post-cards, stuffers, booklets, pamphlets, house organs, and catalogues.* This would be approximately the order in which they are most commonly used.

MAKING THE TWO-CENT STAMP AN ALLY

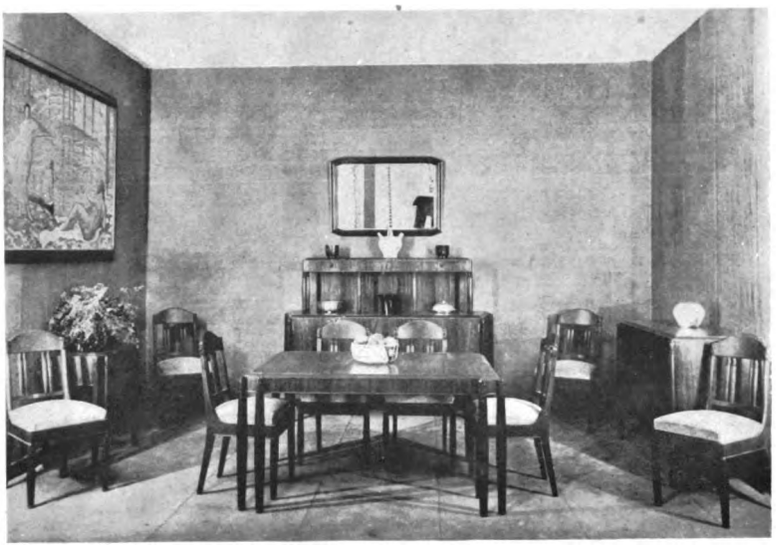
MOST stores use some one or more of these useful direct methods. Only a very few establishments, relatively, would be found to use all of them. Yet within this classification, are to be found the means of producing the results desired by every store, and *at the lowest cost.* We have specifically mentioned the two-cent stamp as an ally because of its comparative value and importance in making direct advertising effective, as against the one-cent stamp and its association with circular matter.

The post-card itself, with its frank open message, obviously requires only one-cent in postage. The common or "garden variety" of circular and folder may also be included (and usually is) in the one-cent classifica-

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tion, although these advertisements are more likely to be consigned to the waste-baskets than if they reached the addresses under sealed enclosure.

The advantage of a two-cent stamp and sealed envelope is very plainly seen and understood. Circular matter carried under one-cent postage is the cheapest form of advertising direct in its *initial cost,* and is therefore most freely used for all kinds of business enterprises.



A French Interior, expressive of the Modern Style, exhibited by R. Allard at the Autumn Salon in Paris

In perhaps nine cases out of ten, this purposeful economy has its counterpart in cheap paper and poor printing. As a consequence, with the mails crowded with *such* matter, the great majority of people have no respect for advertising of this kind and little curiosity in regard to it. Therefore, a large portion of such advertising material may be considered as totally wasted—food for the wastebasket.

On the other hand, it is very seldom indeed, that any recipient of a sealed enclosure will refuse to open it and glance at the contents, even though assured by its general character that it contains some form of advertising matter. These are generally accepted facts proved by long experience, and are based upon well known characteristics. In the way of rough comparison, it may be estimated that *two* pieces of advertising, well printed and sent out under two-cent postage, will be more productive of results than *ten* pieces poorly printed and mailed under one-cent postage in unsealed envelope.

Put it another way; the addressee has the unconscious feeling that if you consider your message important enough for a two-cent stamp, it must be important enough for him to read. In the same way, the recipient feels that the one-cent enclosure entirely lacks importance and is not worth his time to read.

ADVANTAGES OF A PLAN

IN ANY kind of advertising effort, there is pronounced advantage in the formation of a definite plan that should take into consideration the number of people to be reached, cost of preparation, printing and mailing, with the number and kind of mailing pieces to be issued. This plan should parallel and supplement either the regular merchandising plan or special selling efforts, such as sales and exhibits.

If the direct advertising plan includes a house organ issued periodically, the entire plan of selling, of display and advertising should be carried out with reference to a central idea, which in this event would probably be the house organ. While this feature is probably the least understood and used, it may be said to have the greatest permanent value in building prestige and good will, at the same time possessing extraordinary value in selling merchandise by familiarizing customers with new and desirable styles and their uses.

Where this type of advertising is used, it is comparatively easy to work a consistent plan with this as a central feature. As a matter of fact, it is not necessary to use very much supplemental advertising where the house organ is employed as a monthly message bearer.

It is usually known what special events will take place during the year—seasonal sales, for instance. An effective use of direct advertising would include special announcements in advance of newspaper publication, that would assume to give those on the selective list an "inside tip" on special bargains or features in which they might be interested.

Where the house organ becomes a central feature that carries its message every month with regularity, there is little need of additional matter except announcements that are to be emphasized in price or character. Therefore it may be said that this form of advertising takes the place of almost all other direct work. In this connection, an exception may be made in the matter of using a two-cent stamp. A house organ of useful or newsy kind becomes a welcome visitor in the home and is looked for much as any good magazine is anticipated. If it is mailed in a distinctive envelope recognized easily upon receipt, the use of one-cent postage does not detract from its value.

"THE BIG NINE"

THERE are nine items enumerated in a previous paragraph and these might be called "the big nine" of the direct advertising class. The house organ easily stands first in importance, but it is very difficult to produce a good one and it is practically out of the question for most stores to do this except at considerable cost and where a trained advertising man is employed. Other stores find it profitable to use a good syndicated magazine, which is naturally much more economical than the production of an exclusive publication by the store, and may be readily supplemented by other printed matter that features the store's own products and prices. The regularity with which a store magazine goes out to customers is another recommendation for its usefulness.

"STUFFERS"

STUFFERS owe their name to the use made of them in "stuffing" small circulars or cards into the envelope that carries an invoice or monthly statement; thus getting an extra message before the customer without extra cost. This method is sometimes carried to an objectionable extreme, on the economical principle that

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if one "stuffer" is good, a half-dozen or more will be correspondingly good.

As a matter of fact, stuffers are very economical, since they are usually printed only on one side on a convenient single sheet that slips into an envelope, and several may be printed on one large sheet, dealing with several separate subjects, and then cut up into proper sizes ready to slip into envelopes with the regular mail sent out from day to day.

POST CARDS

POST CARDS are never impressive, but are very useful, both for carrying and returning messages. Their ordinary use includes special printed announcements of sales, exhibits, or any event of general interest to which attention is called in this economical manner. The postcard is frequently used to direct attention towards special newspaper announcements; and in general to supplement more important advertising.

LETTERS

THE letter is perhaps the most dignified form of business communication, and because it has a certain personal significance, should be used with unusual intelligence. In the letter, there is great opportunity to reflect the character of the store and its policy. In this connection, the circular or general letter is referred to and not especially dictated letters on some specific subject. There are two types of circular letter, usually an imitation of typewriter, known as *facsimile*. While these are all printed on the letter press, the most effective ones are those that are filled out with the name, address, and salutation, and the color of typewriter ribbon so matched that they have the appearance of being specially written letters.

When this form of advertising is used, it is profitable to carry them out to this extent. The imitation typewritten letter has been used for many years, and is familiar to the general public. The letter is useful in calling attention to special events of general store interest or in securing additional names for the mailing list, for instance. Suppose that you wish to extend your list of names on your mailing list that receives your monthly house organ. In this event, you would compose a letter stating the object; asking the prospect to furnish you a list of friends who would like to get the publication. In this event, it would be advisable to enclose a self-addressed post card with a stamp attached. You would mention in the letter that a stamped and self-addressed post card was enclosed for the convenience of the customer whom you ask to do this favor.

These are among the numerous uses that may be made of the letter-circular.

BROADSIDE CIRCULARS

SO MUCH circular work is done on cheap news stock that this form of advertising is somewhat discredited among good stores. In its place is used the broadside—a more pretentious circular printed on a good grade of paper, and normally employed to announce special prices or sales events. This form is also discredited among the better class of people and therefore by the better class of stores.

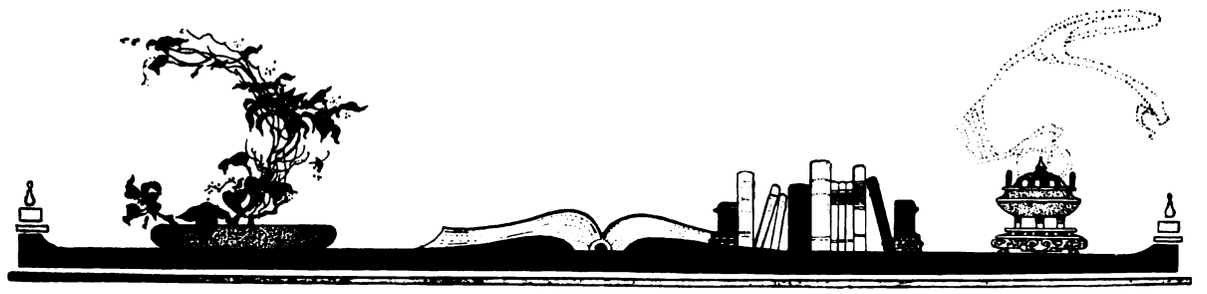
INFORMATIVE ADVERTISING

AMONG the better stores has gradually come the feeling that the forced use of sales is a fallacy, and represents a departure from high standards of truth and ethical selling. As a substitute for this kind of selling, has come the use of booklets, pamphlets with letters, and of the employment of a newsy house magazine. While catalogues are listed in this classification, there are very few retail stores that issue such a publication except where a mail order business is done. The reasons for this are very obvious. Retail stock is so extensive in variety and so limited in the quantity of each style, that it would be practically impossible and of unjustified extravagance to issue a catalogue that requires the use of many illustrations and extensive printing. Booklets and pamphlets are better adapted to the better class store because they can be made artistic and interesting and carry some special message concerning the store policy, or valued information about some department or class of goods.

Advertising of this kind is usually instructive and distinctive. Booklets and pamphlets are frequently obtainable from manufacturers of certain lines, and this kind of cooperation is often proffered and accepted by stores that are willing to feature trade-marked goods.

While direct advertising of this kind is unquestionably valuable, it lacks a certain continuity unless included in a general plan, and supplemented with general advertising of the store.

From this summary describing the broader phases of direct advertising, it will be seen that it has most specific value to the store. We have tried to emphasize the importance of *a plan consistently carried out,* and the fact that certain kinds of direct work have far greater value than others. In the next chapter, scheduled to appear in the following issue, we will discuss the relations between newspaper publicity and direct advertising.



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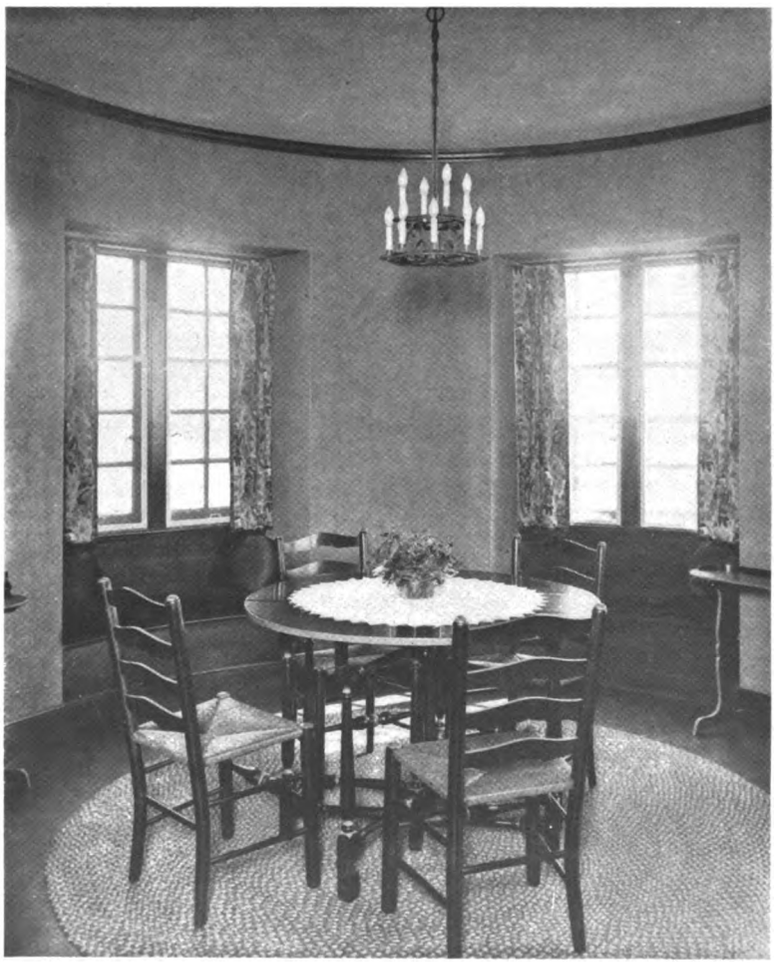
HOW TO USE THE NEW MATERIALS

NOW ON THE MARKET

EACH season the ever-growing number of manufacturers and importers of fabrics used for interior decoration offer the retail merchant and his buying public new materials, and it is only natural that from year to year these offerings should become better and better adapted to the needs of the home of modest means. Designs and patterns to meet every taste and every pocketbook can be had in endless variety, and more recently these manufacturers have turned their attention seriously to the durability of their textiles, with most satisfactory results. Only the very rich and the very poor are reconciled to changing their draperies every season, consequently well woven and durably colored fabrics are greatly sought by all home makers between these two extremes.

Most qualities and types of cotton fabrics in plain and changeable solid colors are now produced in sunfast dyes, and there has been a great improvement in this direction in the various qualities of silk and wool as well.

By using these cotton sunfast stuffs for either glass curtains or linings for inside curtains, the difficulty of fading, still to be considered for some figured materials, can be reduced to a minimum. Ultimately a process will be developed to sunproof chintz and figured silks as successfully as plain materials. In the meantime a careful arrangement whereby a layer of sunproof material protects a less durable one is very practical.



1. Bold patterned Chintz in Modern French Design, lined with Sunfast and made to draw, in a Circular Breakfast Room with Painted Furniture

DESIGNS OF THE MOMENT

IF ONE may judge by the new patterns already offered for autumn delivery there seems to be a growing tendency for the various importers and manufacturers to intensify the good features already developed in their particular fabrics and designs so that the buyer who knows his sources of supply can tell at a glance where to get each particular item for his stock.

Several importing houses are recognized specialists in authentic reproductions of historically correct patterns and are justly proud of the really wonderful results obtainable by machine methods in facsimile of old hand-wrought stuffs. On the other hand, most of the domestic manufacturers feature modern designs either adapted from old sources, or frankly modern in treatment. Of the two, perhaps the frankly modern type is more popular, and in that it can be far more freely handled and has no recognized color limitations is more in the spirit of the time. Certain it is that this season's materials offer by far the most tempting arrangements of color so far produced, and if the new houses being built all over the country to meet the housing shortage, do not glow and sparkle with gay colors in curtains and upholstery, it is not the fault of the wholesalers.

CURTAINS FOR THE NEW TYPE HOUSES

A GREAT deal of attention has been given in these columns to designs for making curtains

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2. Room with Many Windows of Irregular Sizes, attractively and simply curtained with Checked Sunfast

in accordance with the architectural settings for which they are planned, assuming that the setting is along the lines of some one of the historical styles. However, there is also the very modern and practical type of house to consider, where little if any attention has been given to earlier types of design. Here there is no ready-made outline to be followed, and both fabric and method of making are bound by no limitations other than those of taste and good judgment.

Simplicity will invariably produce the best results under these conditions quite as much as when an architectural background is to be followed, and should be the keynote for all curtain design involving the use of modern drawn materials. Most of these fabrics are designed and colored in very high key and need only to be well hung in proper lengths to be appreciated. Often the material itself is the color feature of the room, and by accenting one of its tones the desired harmony of the entire room is accomplished. This means that a far more important duty falls on the curtain designer insofar as he must stand or fall on his own merits, with no "period" to act as a prop for his efforts.

Many of the modern design stuffs look best when full value is given the pattern, which means flat valances, if any are used, and rather skimp fullness for the curtains themselves. Contrasts are easily planned in this type of fabric, for both plain colors and bold stripes can be readily combined with them and the freedom with which they can be handled is the greatest temptation to use them carelessly. Well defined simple outlines and carefully planned color contrasts will always justify the additional effort just as in any other curtain problem, and must not be lost sight of in the riotous "jazz" designs any more than when developing more conservative patterns.

ROOMS ILLUSTRATED

THREE distinctly different types of modern dining rooms are illustrated herewith, each showing a distinct variation in treatment, and each at the same time typical of the modern freedom in curtains and furnishings.

A room with rough plaster walls and natural brick chimneypiece, shown in Figure 3, is furnished with a free selection of early walnut furniture and both English and Italian types against the simple background. A striking, striped material makes excellent curtains for this room for the following reasons: The long straight lines, unrelieved by any cross line of valance, neutralize the shut-in effect of the low ceiling and at the same time help to lessen the great width of the windows as compared to their length. At the same time the gay coloring adds a delightful note of contrast to the sand-finished walls and helps to accentuate the value of the genuinely fine picture which hangs between two of the



3. Clever Use of Striped Fabric for Curtains with Plain Headings, to offset Low Ceilings and Wide Windows

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4. New Block Printed Mohair Curtains planned for a Square Opening. Shallow Fabric-covered Cornice conceals Rods and Fixtures.

windows. These curtains are a model of simplicity, having simple French headings to conceal the rods, and front and bottom edges outlined with a "saw-tooth" edging in all the colors found in the material itself. Glass curtains of silk gauze are hung quite as simply as the inside curtains, making the adjustment of light perfectly frank and unaffected.

There is another feature involved in the choosing of these curtains which is worthy of mention. Had a figured material been used, what type would have been right? There was no architectural tradition to live up to. The furnishings were principally in dark, heavy wood, but otherwise unrelated, and the floor covering a collection of Oriental carpets. With the already plain neutral walls a plain fabric would seem unnecessarily severe, while a patterned one would conflict with both picture and floor covering since it could not live up to them. Much of the difficulty involved in the problem of good curtaining can be solved in just this way—by a process of elimination.

Figure 2 offers another popular architectural setting with plaster walls, natural brick supports for window sills, the rough tile floor and glass openings of irregular size. Such a room is often found as a breakfast room in large houses, or even more often as the principal dining room in smaller ones. The great amount of light flooding the room from its many windows and the intentionally crude finish of the walls, trim and floor, make a perfect setting for one of the many self-patterned sunfast materials now to be had in fine colorings. There is a choice in curtaining such a room as this between absolutely simple making, letting the irregularity of size and shape of windows take care of itself, or the working out of an elaborate scheme to produce balanced uniformity in treatment. Here the simple method has produced charming results, in keeping with the furnishings and use of the room.

The quaint little circular breakfast room in Figure 1, represents an adroit handling of curved spaces without formality. Many early types of circular rooms are familiar but invariably these earlier rooms are extremely formal and balanced in treatment. Here we have an excellent example in the modern manner. The curved floor plan has been followed in the floor covering and outlines of furniture and the curtains follow the straight line of glass behind them in a most satisfactory ensemble. Made to the sill only, without valance or draping, and arranged to draw on a single rod, nothing could be simpler in treatment.

The sunfast lining, in contrasting color to the modern French cretonne used for the lace of the curtains, has been brought over to the front in an inch wide border, thus insuring against faded edges and supplying an excellent simple trimming for the boldly designed fabric used. In this way, the most is made of the new materials. The frankness of treatment and unusually strong coloring of all the furnishings against a neutral background, represents the best possible usage of the modern designer's product.

CURTAIN DESIGNS

FOUR sets of curtain designs, made especially for our readers, are shown in detail employing some of the new materials offered by the large domestic manufacturers and following closely along the lines suggested for what might be called "non-traditional" curtains.



5. Detail of Above, with Valance folded back, showing how Curtains are hung

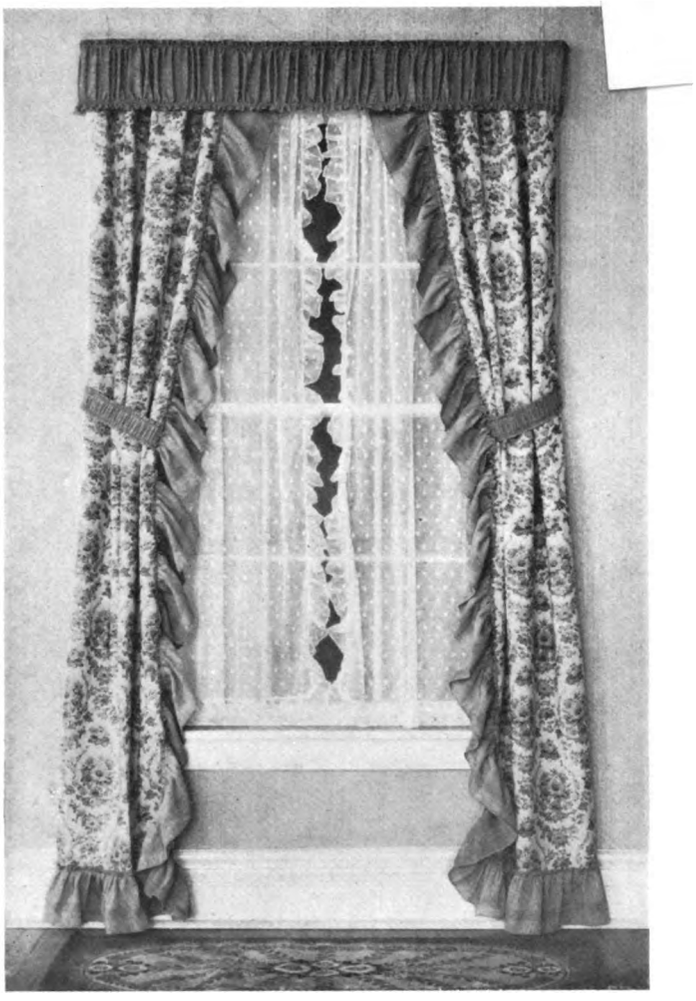
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The first set, planned for a square low opening, is made of a most unusual and interesting new material which represents the last word in domestic production. This is block printed mohair. In previous articles, the splendid qualities of mohair for curtains have been referred to and the value of both striped and figured mohair considered at some length, but this particular fabric is a brand-new offering of the season. The ground of this material is a self-striped mohair of delightful texture, heavy enough to make up into unlined curtains or for upholstery. On this background a beautiful pattern of flowers in urns framed in scrolls is developed by the time-honored process of block printing in many colors. Thus the beauty of a well designed cretonne is produced on an indestructible foundation, insuring wide popularity. A fabric so decorative in itself needs little embellishment in the way of trimming and is seen to best advantage in long straight folds. Hence, the curtains are absolutely plain.

At the top a tiny scalloped valance in a plain sage green stripe like the plain cream striped ground of the curtain material, is made just deep enough to cover the unsightly curtain rod. This little valance, which might easily be called a fabric cornice, is set inside the trim and thus does its bit toward framing a most distinctive contribution to the new materials on the market.

The second curtain design (see Figure 6), shows another type of mohair which is particularly suitable for bed room curtains and has been developed with this in mind. Irregular wreaths of roses in the Empire manner are printed in natural colors of green and rose on a cream background of lovely texture, producing an unusually subtle result. A contrasting shade of green striped mohair is used for wide ruffles at front and bottom edges of these curtains and for the simple shirred straight valance and tie-back loops as well.

Such easily managed material as mohair is excellent for draping and looping back, so much so that only in instances where the pattern demands straight curtains is it possible to resist the temptation to loop it in some fashion for the sheer delight of light and shadow in its crisp folds. This particular material seems to fill a long felt want in the fabric market, namely, a fabric suitable to use with American Empire furniture. Many



6. Bedroom Curtains of Figured Cream Mohair in Empire Design. Ruffles and Valance of Contrasting Green Mohair in Same Striped Weave

of the lovely old "sleigh beds" still exist and the reproduction of this type of Early American furniture is now on a sound commercial basis so that a curtain stuff so ideally suited to a given type of bed room furniture should find a ready market. The glass curtains of dotted muslin still further accentuate the quaint charm of ruffled curtains.



7. Detail of Above Mohair Design, with Valance detached, showing how Curtains are hung

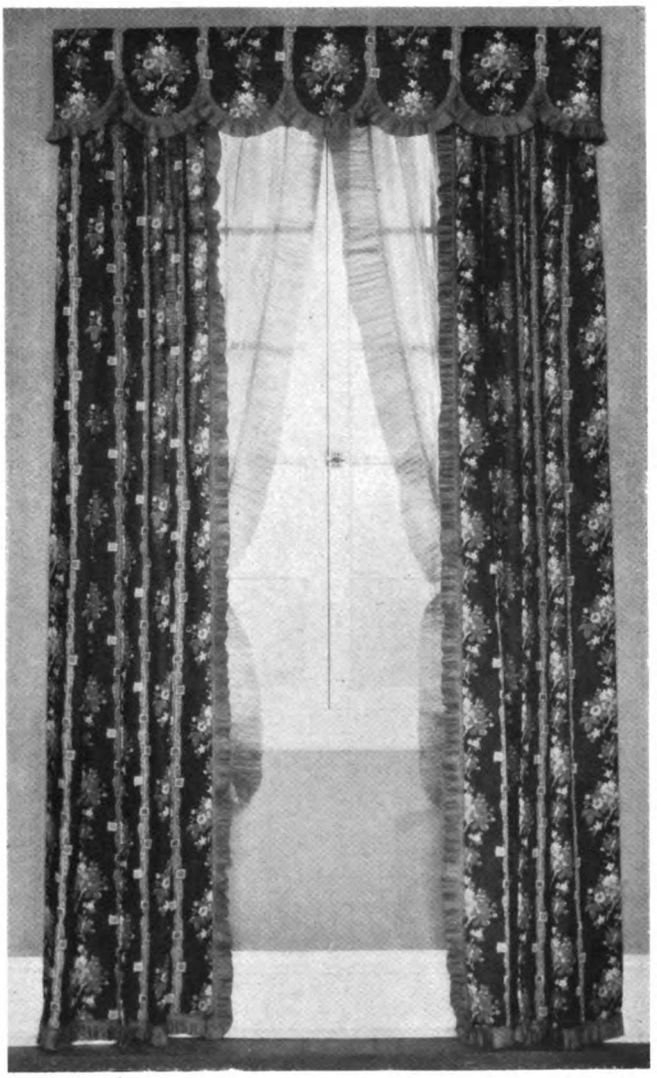
CURTAINS OF POPULAR PRICED CHINTZ

MANUFACTURERS of popular priced chintz are quite as clever in meeting the demand for new patterns as their brothers who devote their attention to the more exclusive grades of decorative materials, and two of the newest patterns are shown here, planned for windows to which they are adapted.

Inexpensive materials should not be developed in elaborate methods of making up, except on rare occasions, but if rightly handled can be made into excellent curtains with an individuality all their own.

The black-ground chintz shown here in curtains for a double window, in Figures 8 and 9, is printed in an irregular flowered stripe with the colors brought out in clear contrasts of rose, blue and green with a little yellow. This material is also to be had on a variety of

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8. Popular Priced Black-Ground Chintz, with Ruchings of Apple Green Sateen. Glass Curtains of Organdy

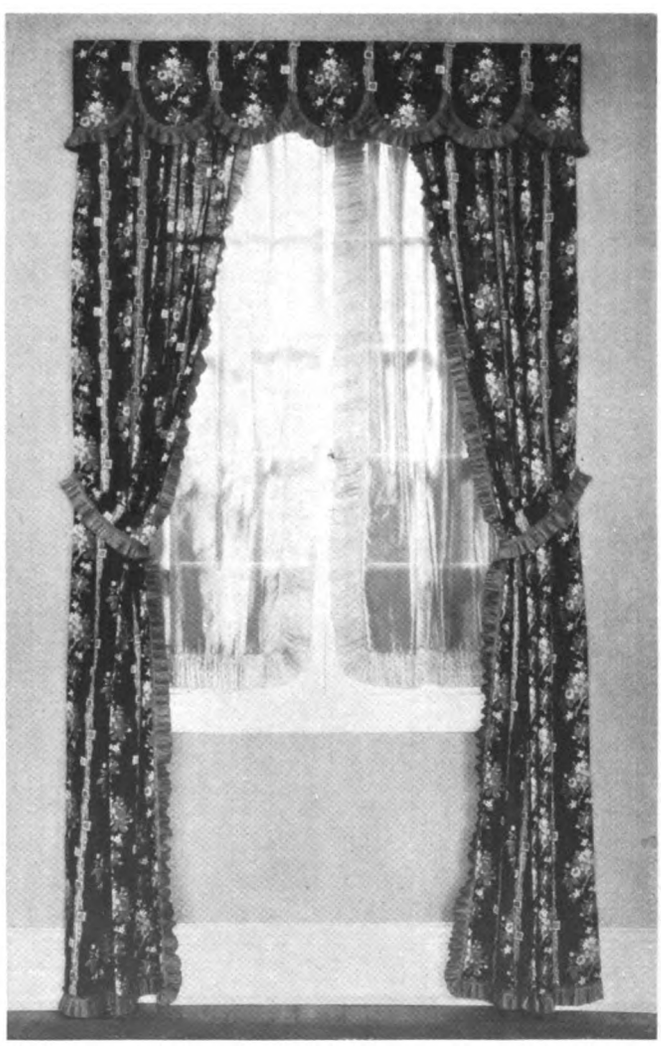
colored grounds. The shallow, scalloped valance, here shown eight inches deep for an average window, follows the outline of the stripe at its bottom edges, and is finished with a plaited ruche of plain green sateen, cut an inch and a half wide and finished with a picot edge. The curtains have this same attractive and inexpensive finish at front and bottom edges. This simple method of making up can be adapted to any of the popular priced fabrics and in endless combinations of colors to meet the individual taste.

The glass curtains shown are of organdy in a clear yellow to match the printing of the chintz and are made as simply as possible to avoid difficulties with the casement windows.

For a triple window, a new chintz shown on Page 84, is made in the simplest possible way, and illustrates an excellent method of using these gay little prints. Printed on a twine color ground, as shown, and on a wide range of colored grounds as well, it is typical of the new patterns which will find their way into many department stores featuring popular priced materials, and ultimately into many houses and apartments of unpretentious type. Here the valance is a seven-inch ruffle with a shirred heading. As a trimming, coral colored sunfast ruffles rather more than inch wide, outline both curtains and valance. These simple little ruffles give a touch of lightness as a finish and at the same time protect the edges of the curtains from fading, with a minimum of material used in the process. No glass curtains are needed with these as a matter of appearance only, but simple ones might be added for additional privacy where necessary.

The possibilities of using many of these clever little chintzes are just beginning to be recognized, for in more extravagant days these materials were allowed to go unnoticed when more expensive imported stuffs could be used. Undoubtedly, as domestic materials become better known, we can look for a welcome revival of the quaint, sprigged muslins so dear to past generations, and many of the lovely old hand-printed stuffs developed in quantity by machine methods.

Many of these patterns are of American make, as has been mentioned in preceding articles. They are particularly successful sellers, since they catch the eye of the average purchaser, and can be made to fit easily into the average American home. However, too much stress cannot be placed on the need of these materials being made up correctly—and simply in all probability.



9. Another Arrangement of the Same Curtain Design, suitable for a More Sunny Window

Note: For materials shown in Curtain Settings appearing on this and preceding pages, acknowledgment is hereby made of the courtesy of Lesher Whitman & Co., Elms & Sellon, Morton Sundour, and E. C. Carter & Son.

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FURNITURE FINISH

Part II. The Lesson of the Autumn Leaf

By ALBERT STICKLEY

LEARNING FROM NATURE

IN a preceding article* I discussed with you something of the history and development of finish as applied particularly to the creation of furniture. We reviewed the tendencies which have prevailed, the styles and the discoveries which have led to new and improved achievements in making the work of our hands, whether in furniture or steel, attain that completeness which is necessary to human comfort.

If I have learned anything in a lifetime of specializing on finish, it has not been because of what has accrued to me in a business way or as a result of research for purely business results. My greatest rewards have been given me by nature itself. And it was only when I pried into nature's purposes that I was able to correlate its objects with the aims, objects and ideals of mankind.

Color, as we know it, is a human adaptation. What is red to us may be something altogether different to the people in Mars—if there are any people in Mars. What is smooth, pleasing and enduring to our culture may be offensive to the culture of any other species in any other world. That is proved by our own tastes, likes and dislikes. Hence, we are assured that our greatest teacher is nature and that everything she does has back of it a purpose and a plan.

THE LAW OF SERVICE

WHAT is nature's purpose and plan?—It can be answered in the one word—*Service*. Again, what is the purpose and plan of finish as applied to things created or converted by mankind? *Service*.

The great, underlying principle back of making furniture is service. Of making good furniture—better service. Of putting on that furniture the best, most harmonizing and most enduring finish—the best service.

Why do we admire the old spinning wheel? Because of the tradition of service that it inspires. Why do we seek the antiques? Because they represent the service rendered us by our forebears. Why, in our country have the Colonial styles of furniture and architecture become so permanent, so enduring, so standard? Because they portray a homogeneous unity which we recognize as *our own* and there is nothing so dear to the human heart as that which it calls its own.

It was this unerring law that caused me early in life to study finish. I found that finishers, from time immemorial, sought rather to please the eye than to obey nature. The result was a shifting of likes and dislikes, a changing of what is called beauty and comfort. What was good one day became commonplace the next. There was some reason for that. And the reason was that they sought to set up standards other than those laid down by nature itself.

One autumn day I strolled through a thick wood. A sharp frost had turned everything from a uniform green to a mirage of color. Soft maples had turned fiery red, oaks brown, ferns and willows into rainbows. The whole was like the final strains of a crashing anthem in which every instrument was tuned to an ecstatic harmony. There was not one discordant note. Not a color, not a speck, was out of place. A little child was with me. I grew enthusiastic, I marvelled, I exclaimed about this and that, but the child, as if not having heard a word of my rantings, lifted both of its plump little arms toward the heavens and exclaimed: "How grand!"

There was nature's purpose—its service to mankind, which the child, better than I, could understand.

APPLYING NATURE'S PIGMENTS TO CABINET WORK

KNOWING the purpose, I set out to study the plan. I found that the colors, tints and finish on the leaves could be reproduced on wood, metal, stone or any material or fabric produced from nature's products. I found that the same elements served mankind that served nature. Instead of compounding scientific chemical formulas, I borrowed nature's tools, used her pigments and ingredients which are the simplest and oldest known to civilization. I used the same combinations that were used by the ancient Magdalenians in their caves and huts twenty thousand years before our history began. And the results have been the same. They are soft and indelible. No combination of acids or carbonates can disfigure a natural finish, unless it is applied with such constancy as to eat into the fabric or material itself.

THE PROBLEM OF HOSPITAL FURNITURE

NOW, let us return to the psychology of this. Let us place ourselves in the position of a patient confined in a modern hospital. Hospital furniture presents one of the most difficult problems for the manufacturer to solve. The patient needs pleasant, comfortable surroundings, the surroundings of a home where furniture, no matter how inexpensive, has a pleasing finish. Yet, no finish has been found that has been impervious to the constant and necessary washing, fumigating and sterilizing to which hospital furniture must be subjected. Here is a crying need of nature and here is also an instance where nature has found much difficulty in introducing itself because of the contrary notions of her most highly developed offspring—man. Instead of softening his hospital furniture finish, he has hardened it. Wrong, both as to plan and purpose. Wrong, both as to intent and result. Wrong, both as to method and achievement.

I tried the cave man's ideas. Something told me he knew more about finish than I did. The result is that for two weeks before this writing, I have had in a hospital a suite of furniture which has been *washed every day with a solution of alcohol, carbolic acid or formaldehyde*. So far nothing has happened to the finish.

This savors of advertising, but I am only constrained to use my own experience. What will accrue to any one manufacturer is immaterial compared with what a method of developing a natural wood finish will mean

* Finish: The Outer Life of Furniture, September, 1921, pages 137-8.

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to the comfort and happiness of the home, and of all who are seeking to understand and reflect in their lives the unbending and axiomatic laws of nature. It is my belief that we in the furniture industry have all been groping in the darkness in our efforts to develop proper finish for cabinet work.

WANTED—A FINISH EASY TO LIVE WITH

WHEN we speak of wood finishing we mistakenly or otherwise think of varnish. The American is attracted to that which shines. Much like children, we are partial to gloss. In the grand ensemble of color of which I have written, there was no gloss, no varnish, no tiresome sparkling profusion. It was all harmony, all soft, all warm. It contained every color, every finish, every effect necessary to the things which we surround ourselves with, whether applied on furniture or machinery. The child may have said that a glossy leaf was beautiful, but nature's treatment was nothing less than "grand."

Then, there is the unnaturalness of "being careful" with that which glitters. One of the comforts of furniture naturally finished is that it becomes a part of your own care-free self. To have a table so beautiful that you must eat your meals off the mantelpiece is not having the kind of furniture which gives either comfort or enjoyment. Why do we go to the woods, to summer camps; why do we enjoy the thrill of living in the open air? Because these things cannot be injured by our natural freedom. And why should not these things be reckoned with in the making of that which is most necessary to civilization—a home.

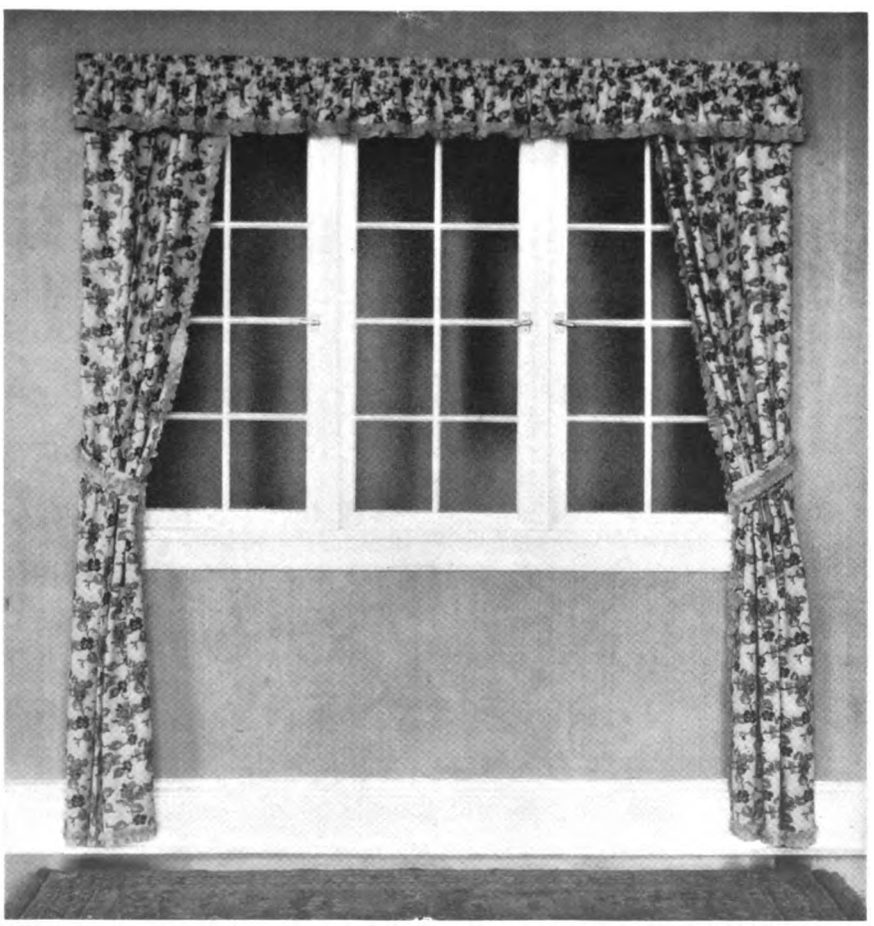
We speak of the Louis XVI period as one of the most culturally brilliant epochs of modern civilization. But what happened to the actors in this highly sensitized drama? Most of them were guillotined. The varnish was too hard, too breakable. The Jacobins scratched it and Napoleon tried to patch it up, but the Revolution and the will of the people finally reconverted it into a source of enduring refinement. The law of average requires that we must live neither as beasts nor as princes, but as normal, happy beings who find their inspiration in nature and our examples in her precepts.

STUDY THE MASTER FINISHER

FINISH, from the Latin "finis" means the end. It is the most significant word in any language. Hence, any subject dealing with finish, the ultimate, the last touch, is equally as significant. We who are making furniture have not yet begun to understand the meaning of finish, nor do we appreciate its importance in relation to the sum total of our efforts.

We follow nature with a fair degree of constancy in our selection of woods, in their treatment, drying and curing; in putting this wood together; in perspective and design, and lastly, in the psychology of removing it from our factories to the show rooms of the retailer. But we do not know as much as there is to know about the "finishing touch," the touch which the Master Architect has so perfectly painted on the autumn leaf. Nor will we know until we commune with nature, until we learn to understand her in her different moods which are no different from the moods of the highest of her children.

We must study natural processes and natural laws, because somewhere there is an example of service which we must apply not only to making furniture but to the working out of the whole plan of life in all its forms. Somewhere, the lights and shadows on the autumn leaf find a response in the human soul. When we have transferred that response to the finish and completeness of our furniture, we shall have rendered the highest service ever assigned to living beings to perform.



10. New Flowered Chintz on Twine Colored Background, with Ruffles in Coral to match Flowers in Material. See "How to Use the New Materials" Page 78

Just where our experimenting is to lead, no one can determine, but certainly in recent years great strides have been made in the direction of perfecting the finish of factory-made goods. Improvements in finish include the king woods, and the lesser woods as well. Indeed, one of the miracles of today's commercial research is that effort to treat and finish our all-American woods like birch and gum, so as to give them the birthright of individuality to which they are entitled, and equivalent in rank to that already possessed by mahogany.

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THE HIGH COST OF BEAUTY

As The Well Informed Customer Sees The Home Furnishing Store

By HELEN CODY BAKER

Mrs. Baker, the author of this and other articles in Good Furniture Magazine, is our shopper whose business it is to picture to the retailer how his better-than-average informed customers view his store policy, his advertising and the goods he offers.

The purpose of Mrs. Baker's articles is to help the retailer, not to muckrake him, as might be mistakenly inferred from some of her frankly caustic remarks.

To have a keen woman, who is a home maker, a representative American living in modest circumstances, reveal to him how his business looks when seen through the eyes of the customer, is a service of distinct value to any retailer no matter how large or how fine an establishment he may be conducting.

He can learn something to his advantage from these articles and if he has problems in feminine psychology that trouble him, let him address them to Mrs. Baker, in care of Good Furniture Magazine, Executive Offices, Grand Rapids, Mich. She will promise him an answer that is an answer. Editor.

WHEN YOU HAVEN'T MUCH MONEY TO SPEND

IN LOOKING over the home furnishings field from the consumer's point of view, I don't believe we need pay too much attention to the very wealthy purchaser. He gets attention enough as it is. The choicest woods of several continents; the cleverest workmanship of all the ages; rugs, tapestries, velvets and silks in soft and glowing colors, and the beautiful designs of craftsmen who have had opportunity to make their dreams come true, are at the easy hail of wealth. An army of workmen are steadily employed in satisfying the whims, needs and fancies of the rich and leisure class.

But who takes care of the small buyer, who has neither time to educate and train his love of form and color, nor money to indulge it lavishly? His taste has been deliberately perverted by Mail Order Houses and furniture establishments of the dollar-down variety, till it is a negligible quantity. He has very little money to spend, and finds that he can buy with it crude colors, ugly designs and glittering varnish, but not much else.

He finds, too, a distressing lack of sympathy for his problem. When I finish this investigatory tour among furniture establishments I shall have material for a bulky volume entitled "What Furniture Salesmen Do Not Know." I've been out among them again this month on behalf of people of moderate means. My slogan for the expedition was "Why are cheap things ugly?" I've been reluctantly compelled to deduce that the salesmen do not know. Or if they do, they won't tell—even when you ask them very politely. And how they do resent being asked! How they enjoy showing you high-priced things, and how their interest chills when you say you are looking for something a great deal cheaper! Except for that magic phrase, "I'm not buying anything today," I have found no more efficient way to dull the ardor of the politest salesman than to tell him you have very little to spend.

WHY ARE CHEAP THINGS UGLY?

THIS article is a plea for poor folks.

For the working man and his wife who—however we may joke about the eighteenth amendment—have more money to spend on their homes than they had in the day of the corner saloon.

For the tradesman, whose wages have gone steadily up in the last six years, and whose wife used to furnish their home—to a surprising extent—with the premiums from a certain tea company, with odds and ends obtained by means of trading stamps, and with silver secured by hoarding laundry soap wrappers.

For the small clerk, bookkeeper and stenographer; and the boy and girl just out of college, starting in housekeeping with more courage than cash.

Go with them, as I have just gone, into the basements where the patent rockers and iron beds stand in crowded rows—into the dusty corners where very inexpensive things are tucked away. Look over the Mail Order House catalogues with them, and investigate the stock-in-trade of the less fastidious partial payment houses. The first thing you will find out is that most cheap things are ugly. The second thing is that the people who are selling them don't know why—or care.

A huge per cent of the world's population demands to be told why this it so. They acknowledge that hand-woven tapestries and satiny surfaces are out of their depth—but why should beauty of line and hue be expensive? Is soft grey paint more, by the can, than brick red or grass green? Why should it cost more to weave a charming border in a lace curtain than a hideous one? Why is it more difficult to make a chair or table with good lines than to trim it with knobs and scrolls and other gim-crackery which, having no meaning or beauty, are an offense to both the eye and the intelligence? Why does the slim little frock of grey voile, trimmed with a yard of fillet, seven tucks, and one pink rose, cost five times as much as the basement production that is loaded with gathers and pleats and has broken out all over like the measles with rosettes?

STOCK ALIBIS IN DIALOGUE

A CLOTHING manufacturer told me once that inexpensive dresses were over-trimmed to use up the little odds and ends of different kinds of lace and embroidery,—"and besides, plenty of people like 'em that way." The utter indifference of his tone was proof that is was no matter of great concern to him whether the shop girls of the nation looked like dowdy little frumps or not.

The home furnishing dealer hasn't, I regret to say, so good an alibi ready on demand. Frankly, I was astonished and disappointed at his ignorance.

I wanted some peppy dialogue for this article. In a big neighborhood store on the southwest side of Chicago, I engaged a wooden-faced clerk in conversation. "Why does this two-tone rug cost more than the one so brightly ornamented with what appear to be cabbage roses?" I

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wanted to know. "It's a better rug," was his reply. "Not very much better," I insisted—"and why don't you have any of the plain, good colors in these cheaper ones?" "You can search me," said the salesman, and busily chewed a toothpick.

The proprietor, when I sought him out, was more explicit. "Why, that's a taupe rug," he told me. "Taupe's a very exclusive color."

"You mean it's only demanded by people of taste?" I wanted to know.

"Yes'm. That's about it."

"Does taupe dye cost any more than green—or red?"

"Not that I know of."

"Then why not make some of these cheaper ones in that color, and explain to your customers how much prettier their homes would look with such a floor covering?"

"Well, now, lady," he said patiently, "If we did that—and I don't say we could—everybody'd be using it, and it would stop being exclusive. See?"

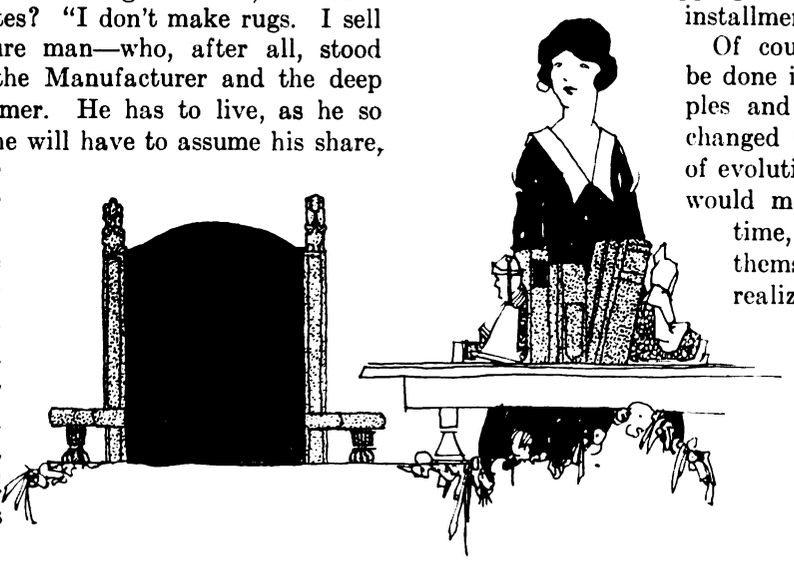
"Even so—wouldn't you like to think you had made the homes in your neighborhood more beautiful by teaching these people to like better things?" I persisted. At that he was goaded beyond his strength.

"Madam," he replied, impressively, "I'm no missionary. I'm a busy man. I don't make rugs. I sell 'em. And I gotta live. Do you want this taupe rug? You can take it or leave it."

ANYTHING WILL DO FOR POOR FOLKS

HIS attitude was typical. Everywhere I met the same coolness when it was evident I hadn't much to spend, and the same indifference or resentment at my questioning. Everywhere the implication that plenty of people liked and bought the ugly things—and that it wasn't a matter of vital importance anyway. Anything would do for poor folks.

Now it strikes me that this is all wrong. In the first place, the small buyer doesn't—universally—demand shoddy glitter. Many of them prefer quiet good taste; but they can't afford to buy it. It is set aside for the wealthy and comfortably well-to-do classes, and carefully guarded by high prices to keep it "exclusive." As for the frankly ignorant, who flaunt a brazen longing for carved and highly varnished golden oak, who educated them in such tastes? "I don't make rugs. I sell 'em," said my furniture man—who, after all, stood between the devil of the Manufacturer and the deep blue sea of the Consumer. He has to live, as he so aptly remarked. But he will have to assume his share, and the Manufacturer will have to shoulder his, of responsibility for creating the nation's taste. They must disabuse themselves of the idea that anything will do for poor folks! The good taste of a people is not vested in a privileged few. It is the millions of middle and lower-middle class homes that reflect American tendencies.



STANDARDS ARE SHIFTING

THE man who deliberately designs and builds ugly, gingerbready home furnishings because ignorant people like and will buy them is exactly as bad as the man who manufacturers unwholesome candies for children, or the man who writes sloppy, erotic fiction because a certain element in the reading public likes and will buy it. The man who sells such stuff is almost as bad. To pander to the ignorance, barbarism and depravity of humanity, for the sake of financial gain, is a mean business wherever you find it.

Besides this idealistic point of view, there are practical considerations which should not be ignored. We live in a changing age—an age of shifting values. The wages of the working man will never go back to pre-war levels. A social leaven is at work. Standards are being constantly modified—old customs and traditions disappearing and new ones emerging daily. The small buyer of today may be the substantial purchaser of tomorrow. The far-seeing business man thinks of these things.

And in the meantime, are there no craftsmen and artists so large hearted and public spirited that they will give a little of their time to designing home furnishings that will be beautiful as well as cheap? And no manufacturer or retailer philanthropic enough to take a small profit, instead of a big one, in making and selling them?

PUBLIC WAITS IMPATIENTLY

I KNOW, the movement is said to be on, to bring all these things to pass. There is much talk of the manufacturer, as a class, making far better goods for the money than formerly. And the retailer, as a class, is quoted as waking up to his merchandising opportunities. Into the press is filtering news of the better homes movement and of plans for the retailers all over the country to form a solid trade phalanx during one week in the fall, to promote a nation-wide better homes week.

But so far the millenium has not arrived. Little of this promotion activity has sifted itself down, so as to affect in a practical way the consumer buyer. Indeed, it still seems very far up in the air, when one goes with Mrs. Brown on a shopping tour to the basement and installment stores.

Of course, everything cannot be done in a day. Store principles and methods can only be changed by the gradual process of evolution. But this evolution would move more at quickstep time, if retailers primed themselves more fully to realize the attitude of the public, as I have just expressed it. But is that the real attitude, someone will ask. Certainly, it is the attitude of a good percentage of middle class buyers—the solid public.

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AMERICAN CABINET MAKERS

By William Laurel Harris

PART II. THE SPECIAL ORDER SHOP

THE "REPRODUCTION" BUSINESS

ANOTHER type of furniture manufacturer who has methods of production more or less associated with those of the artist-manufacturer, discussed in the June issue of Good Furniture Magazine, are those men now working in almost every city who make furniture as a side issue in connection with the sale of antique works of art. A man busily engaged in buying and selling antique furniture will often find that he has clients wishing to have eight chairs of a specific type when perhaps he has only three in stock. Quite naturally such a man will take an order to reproduce the type of chair in question, copying those which he has at hand. As work of this sort is really a side issue, it seldom justifies the creation of a completely equipped manufacturing plant with labor-saving devices, and is usually carried on in some back room of the antique dealer's shop. The apparent saving which one of these men makes over furniture producers is due to the fact that the overhead on his work is probably carried by his antique business.

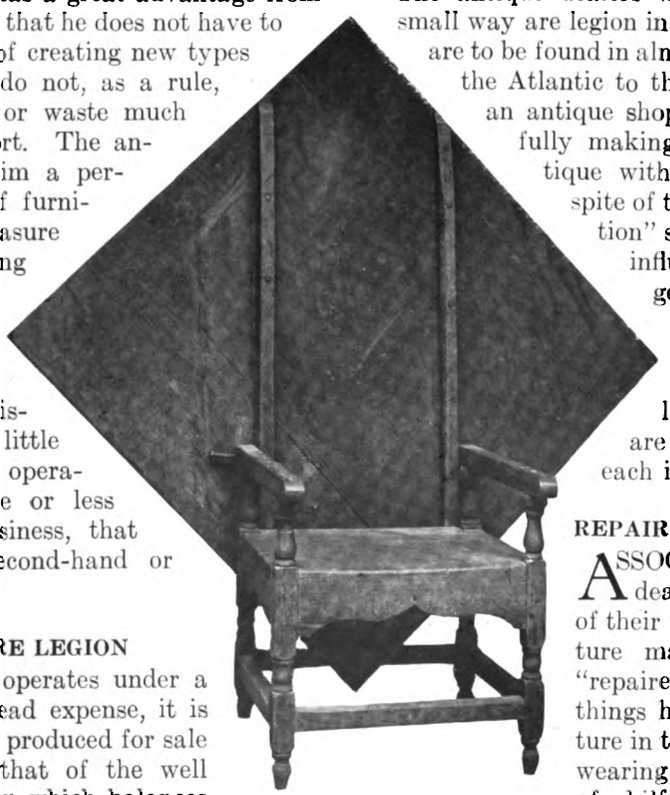


Early Nineteenth Century Chair. A little later, similar American Models were made in quantity and shipped long distances in Knocked-down Form to buyers.

As compared with the artist-furniture maker, the antique dealer has a great advantage from a financial point of view, in that he does not have to struggle with the problem of creating new types and patterns. Such men do not, as a rule, make elaborate drawings or waste much time with preliminary effort. The antique dealer has before him a perfectly well known piece of furniture which he is able to measure with exactness, reproducing the whole thing as the requirements of his client may demand. The antique dealer who makes furniture has little or no distributing expense, does little advertising and the whole operation of his plant is more or less chargeable to another business, that of buying and selling second-hand or antique things.

ANTIQUE SHOPS ARE LEGION

WHILE such a shop operates under a minimum of overhead expense, it is doubtful if the work can be produced for sale at a cheaper price than that of the well equipped fine furniture shop which balances increased overhead expense by a reduction through efficiency in the cost of direct labor.



A Colonial Chair Table easily reproduced in any good Antique or Repairing Shop

Highly skilled labor is the largest element of cost in the reproduction of antique furniture of this character. If the antique-dealer furniture maker sells his product cheaply, he must recover his loss through an increased antique trade. This is not a sound business proposition. Of course, the work of artist-craftsmen creating original designs will cost much more because the cost of working out the design itself must be taken into consideration. In all work in which the design and craftsmanship enter, a comparison of value presents a considerable problem even to a trained expert. It is very easy to make a so-called copy, superficially the same in general effect but lacking in certain vital factors which to the connoisseur give the original its value. It is more than probable that the great bargains we often hear of in "reproductions" would turn out to be not so extraordinary if examined critically by competent experts. The assistance of expert advice is as valuable in the selection of furniture as in the selection of rugs or tapestries, and a fair price, rather than a cheap one, in such circumstances, is the real guarantee of quality and value.

The antique dealers who reproduce furniture in a small way are legion in our land. Their thrifty shops are to be found in almost all of our large cities, from the Atlantic to the Pacific. Wherever there is an antique shop, some woodworker is cheerfully making reproductions from the antique with greater or less success. In spite of their large numbers, "reproduction" shops have comparatively little influence on the furniture trade in general because they cannot execute large orders or engage in wholesale business. Their production is extremely limited and the prices they ask are settled by the exigencies of each individual situation.

REPAIRERS WHO MAKE FURNITURE

ASSOCIATED with the antique dealers in the general character of their work, is another type of furniture makers whom we may term "repairers." Many collectors of fine things have beautiful pieces of furniture in their homes that are constantly wearing out and needing the attention of skilful woodworkers to put them back in condition. Often when a chair is taken to a skilful repairer's shop,

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the owner finds that he can have one or two replicas made at a comparatively small expenditure. The repairer who makes furniture, ordinarily fills in the spare time of his employees by taking small orders for furniture, and here again the overhead of manufacturing is carried by the repairer's business, instead of being a direct charge on the selling price, as is the case with the larger manufacturers of furniture. The repairer offsets his greater direct cost, due to lack of modern equipment, by utilizing time that would otherwise be idle.



Finished Panel as it comes from the Carver's Bench



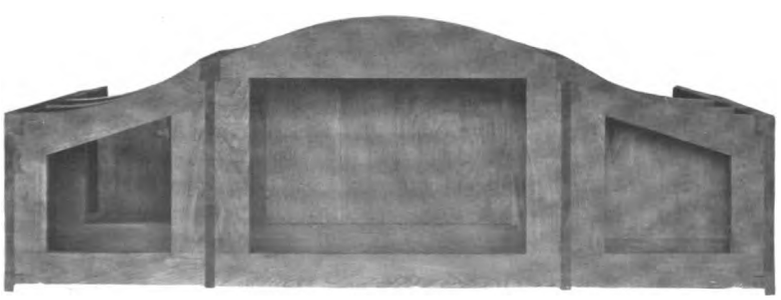
Original Panel with the Outlines of Carving outlined in Black on Piece of Wood

HOW ANTIQUE DEALER TURNS MANUFACTURER

WHENEVER these antique dealers or repairers develop unusual talent in their craft, they become what might be termed small manufacturers. Being experienced woodworkers they see quickly where economies can be effected and gradually they develop a small plant, making furniture along the lines of antique models. The moment this work increases to any great extent and the former repairer or antique dealer has a considerable plant for the production of furniture, he is confronted by inexorable modern conditions in that he must pay wages to his men; that he must carry them through dull times; that he must consider the overhead and insurance on his factory; and finally, as his business grows, he must have a well regulated distributing system. All this, of course, adds to the running expenses of the establishment. To overcome his increasing costs, the small manufacturer must buy modern machinery and learn to solve the complex problems of modern production, so that not only the direct costs of manufacture may be reduced, but, through increased output the overhead, proportionately considered.

QUANTITY OR QUALITY PRODUCER

TWO lines of action are then possible for the growing furniture maker of this type: He may put emphasis on quality and cultivate the highest class of trade, i. e., the decorators, architects and their clients; or he may put emphasis on quantity production and strive to become a very large manufacturer of one or more of the moderately priced grades of furniture. In either case, he must so far as possible eliminate the drudgery of woodworking. In the first case he employs the aid of power machinery to prepare the wood for his craftsmen, up to the point where the element of craftsmanship becomes a factor, when he must necessarily rely on hand work. In the second, he exercises the greatest ingenuity in employing machinery that will perform, as nearly as may be, all the processes of manufacture and eliminate hand work almost entirely.



Interior of a Sideboard Body, before the Top is placed. The Careful Joining of the Interior Woodwork is of great importance for the Durability of the Piece.

SPECIAL ORDER SHOPS IN NEW YORK

IT IS well, perhaps, at this point to describe the general methods of procedure in first-class New York shops where fine furniture is made. While the largest furniture manufacturers are not in New York City, the highest quality of furniture is undoubtedly made there because New York City has the greatest number of skilful men working on fine materials to meet the requirements of an exclusive clientele. Most of this work in New York City is in the shape of orders from decorators or architects who are furnishing private homes or buildings of importance where the best furniture is needed to harmonize with the atmosphere of distinction and refinement of the environment.

Most of this furniture is made in comparatively small shops and to special order, the decorator or architect furnishing the preliminary if not the finished designs. The most important shops, however, maintain their own designing department, create their own designs and offer their clients not sketches but the finished product for selection in showrooms. Here the furniture can be adequately judged in relation to the interior to be furnished as well as to its intrinsic value as a design and product of fine craftsmanship.

It is in these shops that styles are established. A growing public interest is noted in a certain type of interior decoration and immediately these shops undertake an intensive study of the furniture appropriate to it. Old furniture of the style is studied both by the designers and the craftsmen who will later carry out the designs so that the spirit and character may be caught as well as the main forms. The resources and the helpful attitude of the Cooper Union and the Metro-

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politan Museum and staff have much to do with the preeminence of New York in the making of the finest decorative furniture of this type.

STEPS IN DEVELOPING A CHAIR DESIGN

HAVING determined upon the general character of a piece or suite of furniture to be made, the first step is to work out a succession of careful scale drawings, and decide on general proportions and details. The final scale drawing is then thrown up to full size, again studied with the utmost care and the proportions of members checked with such models as are available. In the case of a chair, a model is then made in rough wood, from this full size drawing. Changes and corrections are then effected as the development of the piece proceeds. A great deal of time and trouble is necessary in shaping the individual details of preliminary models, and ordinarily two trial pieces are put together at the same time. These two models are identical to begin with, one being kept as a record of the original idea, and the other utilized for experiments. This experimental model is cut, changed and modified until it expresses all that the furniture man feels or has in mind regarding perfection of design. Often in watching a careful furniture maker at this part of the task one seems to see him destroying a perfectly good chair, cutting it up, shifting and recklessly altering the various details. But experience shows that in no other way can the furniture maker attain the highest results in actually realizing the design in wood.



Special Order Furniture designed by Bertram Goodhue—a Prayer Desk both beautiful and unique

In larger and less difficult pieces than a chair, a model is not always necessary, but the progress of the article from the drawing to actual realization is watched constantly in the shop and changes made as they are found advisable. Days and days are often consumed in perfecting this first model, and no pains are too exacting if the final results are to be entirely satisfactory. It may be thought that this work should be unnecessary for an experienced manufacturer and designer. That constantly designing and making furniture he should learn to develop and to visualize a working drawing so accurately as to preclude the necessity of changes in the piece in progress. However, this is not the case. The apparent weight of furniture is never adequately expressed in a drawing made on a flat surface. It is true that the greater the study given the drawings, the less likely are the changes later required. But it is a rash and careless man, no matter how clever and experienced a designer he may be, who is content to rely upon his studies made at the drawing board on paper and to neglect to make further study in the actual materials.

SUPERLATIVE QUALITY THROUGH ORIGINAL RESEARCH

ORIGINAL researches thus made in design are of a personal and artistic nature, doing great credit to the craftsman. The time spent in preliminary studies is seldom realized or adequately considered by the purchaser of the finer types of furniture. Such exacting details of preparatory experimenting for each new piece of furniture are quite impossible for the individual craftsman, the antique dealer, the repairer or any other producer of fine furniture working directly for the ultimate user in a comparatively small way.

The more important shops, producing their own designs for the decorative trade at wholesale, can well afford such seemingly extravagant methods of study, since perfection of design is the all-important consideration. If necessary, a limited number of pieces can be made and readily distributed through established channels of the decorative trade, each bearing its proportion of the original designing cost and so rendering it a comparatively small matter. The few special order houses favored with clients to whom price is a matter of no consideration can also employ this method, but it is a matter of rarity in other than the shops of the type of wholesale makers described.

The value of original research is emphasized by the superlative quality and exquisite beauty of the furniture now being produced in the best New York shops. Their superiority is tacitly acknowledged by the host of imitators throughout the land who follow the styles created in these special order or custom shops.

UNHARNESSED POWER—THE ARTIST HANDICRAFTER

THIS problem of design is of greater importance to the life of the industry than most people realize; and the special order shops are indeed to be congratulated on maintaining a recognized high design standard.

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Equally high standards are maintained by our artist handicrafters, but since they are individualists, working alone instead of collectively, the industry in general does not derive from them the great benefit it should.

Unfortunate, indeed, is it for our artistic progress that modern life has placed a penalty on those aspiring emotions among craftsmen that would lead them to devote their lives to original research and purely individual effort. Twentieth century industrial effort calls for collective action in production aided by the most scientific mechanical facilities and equally up-to-date methods of distribution.

The production methods employed by our American artist-furniture makers of today would have been antiquated even in the days of Alexandria's glory when the collective workers in some greater atelier created Maximian's ivory chair, illustrated recently in this magazine. Our present-day craftsmen who make furniture in their own studios are out of touch with twentieth century thought and suffer through a feeling of resentment towards industry in general, the result of their lack of sympathy with the age. Yet their talent should be harnessed and made an integral part of our manufacturing organization.

STYLE MAKING EXPERTS ARE NEEDED

WHENEVER an artist creates an unusual and exquisite type of furniture, one of the immediate results of such publicity and praise, as may be his lot, is too often not that he can make more money by his work, but that some manufacturer who is unable to create unique things for himself steals the design and reproduces it in quantity, thus precluding any further profit from that creation for the artist-designer, since the value of the design with him rests essentially in its exclusive character. This is a great injustice to the artist and there seems no way of overcoming the difficulty as long as we have unsatisfactory copyright laws protecting works of art of an industrial nature.

It is to be hoped that the day is not far-distant when our artists will not only be protected in their creations, but when each manufacturer will have a studio in his place where artists may work as style-making experts. These factory studios need to be laboratories of ideas for the advancement of America's industrial art.



Pulpit designed by Bertram Goodhue, to harmonize with other Architectural Details of St. Mark's Church, Mt. Kisco, New York—Special Order Work done in a Well Equipped Shop

FOR DESIGN PROTECTION

THE Design Registration Bill which is now before Congress is expected to bring about needed design protection. Up to the present, the cost of protecting designs has been prohibitive for the majority of designers and manufacturers—protection issued by the Patent Office, at Washington, at an expense of approximately $50 a design.

Now the plan is to shift the subject from the Patent Division to the Copyright Division, so as to obtain copyrights on designs instead of patents, at the small cost of $1.00 a design. The Design Registration League, which has given much time and constructive thought to this business problem, is pushing this bill to a sucessful conclusion, it is hoped. However, the League needs the individual support of members of the entire industry in presenting to Congressmen the importance of the measure, and gaining from them promise of their active support.

As a speaker for protection at a recent meeting of the League stated, "There are 531 members in Congress. They have to be met and the merits of the bill urged upon them. If the passage of this bill means anything to you—manufacturers, wholesalers, importers, retailers, commercial travelers and designers—we ask for your active support."

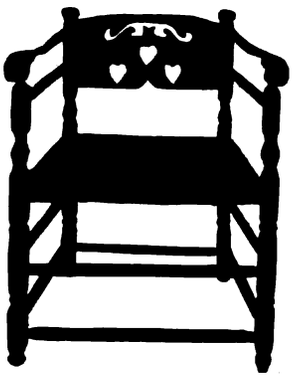
Original research and protection of designs are of paramount importance if high standards of production are to be maintained.

At present, large manufacturers suffer quite as much as do individual artists from design piracy, and this causes friction and jealousy among members of the industry, that would be greatly relieved if the suggested legislative measure were put in force.

The hope of a better standard of quantity production centers in the improvement of furniture design. This can be effected the more easily, if quantity producers will work with, rather than against, the artist handicrafter.

Note: For illustrations appearing with this article, acknowledgment is hereby made of the courtesy of the Metropolitan Museum of Art, the Kensington Manufacturing Co., and Bertram G. Goodhue, architect.

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Heart and Crown Armchair
Period about 1700

COLONIAL FURNITURE

By Henry W. Frohne

BEING A BRIEF REVIEW OF WALLACE NUTTING'S "FURNITURE OF THE PILGRIM CENTURY" (1620-1720). THE ILLUSTRATIONS SHOW AUTHENTIC PIECES OF EARLY AMERICAN FURNITURE FROM MR. NUTTING'S BOOK.

FOR furniture dealers and decorators as well as for furniture manufacturers, Mr. Nutting's splendid volume reproducing one thousand excellent photographs by the author, showing some of the best furniture made by the American Colonists, is the most important contribution to the cabinet making history of this country with which the writer is acquainted. He confesses to amazement at the rich legacy of real Colonial furniture still in existence and expresses his thanks (as all lovers of real Colonial furniture should) to the author for having gathered together, with loving care, rare judgment and accurate knowledge, such a rare record of the furniture of Colonial America.

WHAT IS COLONIAL FURNITURE?

THE term Colonial, as applied to American furniture, has been so misrepresented in this generation and consequently so misunderstood by the lay mind that Mr. Nutting's labor in setting us right in this important matter of furniture terminology is of the greatest importance. He reminds us that no furniture made in America after 1776 is Colonial at all and that still less is the late Empire furniture which, particularly in New York, has been so designated and wrongly accepted as Colonial.

Colonial furniture is the furniture made by the first and second generations of America's settlers, chiefly those of English and Dutch origin who comprised the bulk of the population in America during the first century of colonization.

When the stern life, the hardships and the limited means of our Colonial forefathers are taken into consideration, it does seem, as Mr. Nutting rightly says, that our early fathers should be relieved of the responsibility of having indulged in some of the vagaries and extravagances to be found in much furniture of the eighteenth century which today still parade as Colonial. Individual pieces closely patterned after the more lavish creations of Hepplewhite, Sheraton and their contemporaries, were doubtless made in the American colonies but to do strict justice to the Colonial forefathers, we should not designate as Colonial any furniture later than the time of Chippendale, and then, be it added, we should be pretty sure of our designation.

EXPRESSES MODERN NEEDS

THE furniture of the American Colonies, as Mr. Nutting shows, accurately expresses the needs and living conditions of the seventeenth century in the New World. It is good furniture, very good indeed, strong, sturdy, useful and, for the most part, made with love in the heart, and skill and sound structural sense to boot. It is, for the most part, plain and dignified. Its chaste proportions, fine turnings, restrained carving and fitness to purpose made it of permanent value and not merely for a season as too much of our current furniture avowedly is.

This furniture of the colonists expresses almost prophetically that craving in the souls of Americans today for furniture of good design, construction and finish. That is why Mr. Nutting's work is going to find an audience surprisingly appreciative and numerous. Furniture lovers, laymen or professionals, can ill afford to be without a copy of "Furniture of the Pilgrim Century," a statement which the writer is glad to make because the book will need no individual praise to find its market. Its market is waiting because it meets a real need of the day.



Connecticut Sunflower Chest

ONE THOUSAND PIECES REVIEWED

IT WOULD be a large task to review in detail the many pieces illustrated by the author. Within the compass of a brief discussion, only types can be singled out and their general application to present-day life emphasized. One of the outstanding features of the furniture shown is the emphasis that has been placed on the very simplest pieces of good design, instead of showing merely museum pieces that

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The Carver Chair
Period 1620-1640



Twin Bow-Back Love Seat or Courting Chair



Original Windsor Rocker



Braced Bow-back, Imposed Comb



Double Comb-Back Chair

are more or less familiar to collectors and designers.

The author treats his text, not as so many writers on furniture have done, by spinning their own theories about disputed questions of style development—but in the form of individual descriptions of the pieces shown, classified as to use and arranged, as far as possible, to show the progress of the Colonial cabinetmaker's art. His knowledge of Colonial furniture is intimate, being one of the most painstaking and best informed of American furniture collectors, and his assumption of authority is becomingly modest for one in his position.

CLASSIFICATION OF PIECES

HIS classification embraces chests, which were developed into chests of drawers and later into highboys; boxes, of which many curious carved examples are shown; secretaries from the plainest designs in pine to more elaborate types in maple, butternut, walnut; richly carved court and press cupboards, of which only about forty are known to be in existence, pretentious pieces, mostly of oak, and found in Colonial days only in the dwellings of the most affluent; dressers and china closets, corniced and paneled, chiefly of pine.

A most interesting and numerous array of chairs is shown from the paneled wainscot, Jacobean types, through the spindled so-called Brewster and Carver designs with rush seats, then the Pilgrim slat-backed models, somewhat lighter in bulk. Then come the leather upholstered Jacobean and Cromwellian chairs found in seventeenth century homes that could afford some degree of luxury. The ample selection of elaborately carved Flemish types is especially interesting and surprisingly fertile in fine scroll motives of Dutch and Spanish origin. But the lighter, simple, plain, turned chairs are most engaging from a present-day standpoint and we should like to see more of them used as models by our furniture manufacturers. They would be eagerly sought and would fit admirably into our homes.



Oak Chest of Drawers
Period 1690

Of day-beds there are a number of worthy examples, light and graceful in contour and of as great utility today as when they served as relaxation from the arduous labors of a busy Colonial household.

The American Colonists apparently felt the same need for saving space in their homes that we feel today in our small cottages and crowded apartments, for they made many ingenious chair tables and folding tables that take up little floor space when not in actual use. The trestle and refectory tables were very

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Four-Gate Table, with Drawer for Silver



Butterfly Gate-leg Table
Period 1700

popular in Colonial America and the latter offer us of today many splendidly designed examples to follow. The more massive tables of the Colonists are too heavy for our use but the founders of the Republic evidently had the same experience with these sturdy pieces as we have had two hundred years later with some of our bulky Victorian and Mission furniture. So they gradually developed lighter and more graceful furniture, just as we have been doing for the past twenty-five years, to lighten the labor of the womenfolk who had to move them about when house cleaning.

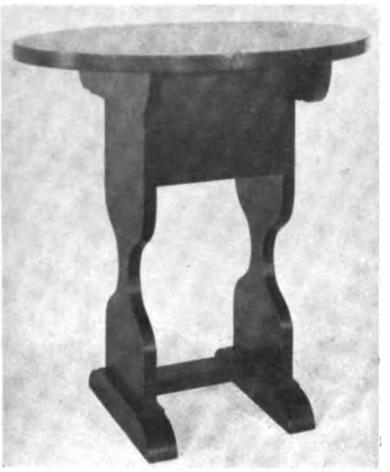
A GOLD MINE OF INSPIRATION

MOST of our twentieth century furniture, unlike the true Colonial, lacks the sincerity of purpose and sterling character developed by the Colonial carpenters of two and three hundred years ago. Their work can teach our furniture designers much, even with our vastly improved facilities for labor saving in quantity production.

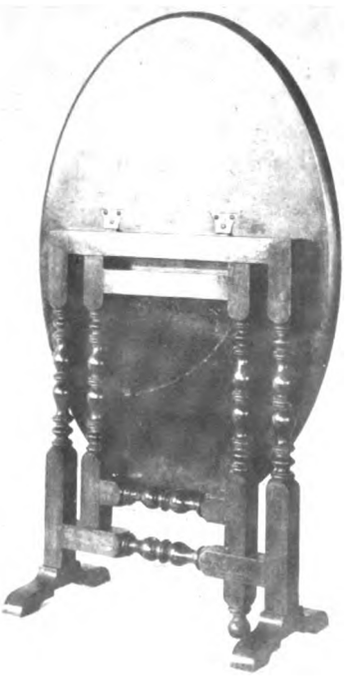
The problem of interpreting in present-day furniture the real needs and desires of our time is still only partially solved and the furniture we buy today for our homes still leaves much to be desired in wholesomeness of design and durability.

The gate-leg table has acquired amazing popularity with us during recent years. Mr. Nutting shows its Colonial prototypes in great variety, many worthy types of which the writer does not recall having seen reproduced at all by manufacturers of today.

Equally engaging and apropos is a generous selection of what we today call furniture novelties, such as cradles; candle stands (which could



Seventeenth Century Pine Work Table, with Hutch for work, covered by sliding Top Table



Tuckaway Table

readily be wired for electricity); occasional pieces like stands, stools and benches; sconces with embroidered, paneled frames attached; simple but elegant types of wall mirrors now much in favor; lanterns and a host of utensils and hardware fittings of charming form, not to mention lighting standards and brackets of wrought iron.

Mr. Nutting's volume is a gold mine of inspiration for designer and home maker alike. To delve deeply into the thousand objects illustrated is to acquire new ideas of what we could make for the insides of our homes today, not by lavish expenditure but by judicious economy, a lesson the world can well learn from the splendid heritage our Colonial progenitors have left us, if we will but take it to heart and act on what it teaches us of real character-building.

THE ILLUSTRATIONS

A REPRESENTATIVE selection of pieces chosen at random from the Nutting book appears with this article to show in brief the scope of the subjects treated. They are all of interesting design. Better yet, they are most adaptable to modern home needs, and hence will be of especial interest to furniture makers and dealers. That progressive members of the industry are already alive to the coming vogue for Early American design is proved by the new patterns being introduced each season to the trade—patterns put out not only by exclusively special order shops but by first class quantity producers at prices well within the reach of thousands of apartment dwellers and suburbanites in and near our most congested centers where space-saving is demanded.

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PARISIAN TEXTILE MANUFACTURERS AND WHOLESALERS

HOW FRENCH AND AMERICAN METHODS DIFFER

By Our Paris Correspondent

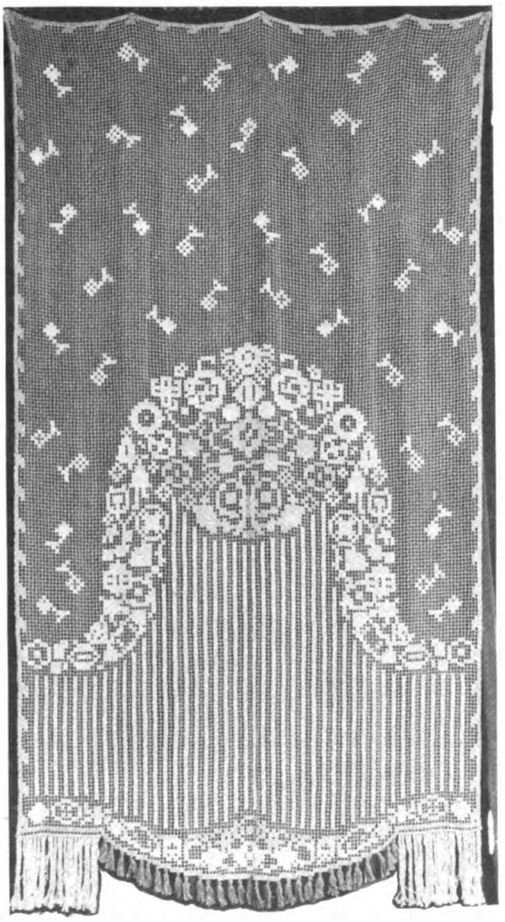
ADVERTISING PROBLEMS

THE situation of the French manufacturer and wholesaler is interesting to the American trade public from a comparative standpoint. In many ways different from us, in many ways behind us in merchandising methods, and in some ways ahead, the French wholesaler is tackling his problems with verve, in an effort to catch up where he is behind the rest, and get ahead.

One thing which causes French manufacturing problems to differ from American is the matter of output. In a strict sense, French manufacturers are seldom large wholesalers because they are not equipped for large scale production as we understand it—that is, up to the present time. But this may not be the case much longer; for since the close of the war, the French manufacturer has turned more favorably to the idea of quantity production, arguing that he must make goods to capacity and beyond, if he is to recapture his share of world trade. Consequently, the ports of France have witnessed the arrival of much machinery in recent years; and meanwhile factories within the country have been kept busy turning out high powered machines for the quantity manufacture of draperies and floor coverings in France. When these high powered machines get going in earnest, France may have another story to tell—with other problems to present, among them those of advertising and sales promotion. And that day, as hinted before, is not many tomorrows distant.

At present, however, the wholesale business is, first and last, a grand game of "watch-your-step" played adroitly but with thorough gentility. In all the wholesale houses I visited, the outstanding feature of business conduct was a bewildering system of dividing affairs into departments and categories. Every division of the work is specialized, bounded on the north, south, east and west by certain trade restrictions.

Thus, in the advertising department, a manufacturer or wholesaler is privileged to use export journals and trade papers of a certain class, but is not allowed to obtain space in the newspapers. If he owns a retail shop, he is however permitted to do so under certain conditions, and provided he organizes and advertises his goods at retail under another name.



Attractive Design of Curtain developed in Coarse Lace, by Madame Fourgeau

AT THE MERCY OF THE RETAILER

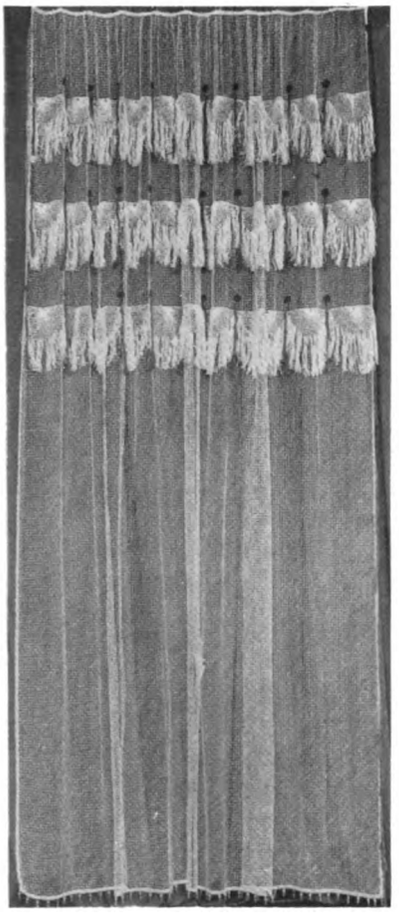
DISCRETION and finesse are the watchwords of every firm. In calling on one wholesaler, I was informed that if I used photographs of their textiles with a given article, that either the name of the house must not be mentioned, or else retail names must not appear in the same article. The reason for this was that the retailer might think that the wholesaler was trying to sell to the general public, who are the retailer's clients, and the retailer's alone. Consequently, it follows that the retail shop must do most of the advertising.

"How stupid," we Americans say, "and shortsighted." And yet we are only a few leaps ahead of this restricted policy ourselves. Are we not still haggling over the proposition of trade-marking furniture, with many retailers still arguing that it is a discriminatory and thoroughly unwise proceeding? And certainly we are just rousing to the possibilities of national advertising, and beginning to see the value of promoting inter-industry cooperation to offset intra-industry competition; in short, standing together as a powerful unit so that home furnishings can win their legitimate portion of trade, instead of letting the automobile and other businesses walk off with any larger share than necessary.

But to return to the Parisian manufacturer and wholesaler: "If you remain at the mercy of each retailer," I asked, "how can you be assured that the goods of some other manufacturer or wholesaler may not be favored to your detriment?" To this came the reply that they were all in the same boat, and in all cases it depended entirely on the quality of the goods, the correctness of the house and their ability to satisfy. The manufacturer was thus left free from care and worry with the retail trade and could devote his time to making fine quality goods.

That argument, made sincerely, sets not so well on our American trade conscience. True enough, there are many who say they are, and *are* offering only dependable goods of quality to their customers. And certainly the after-

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Lace Curtain Design, by Maurice Dufrêne

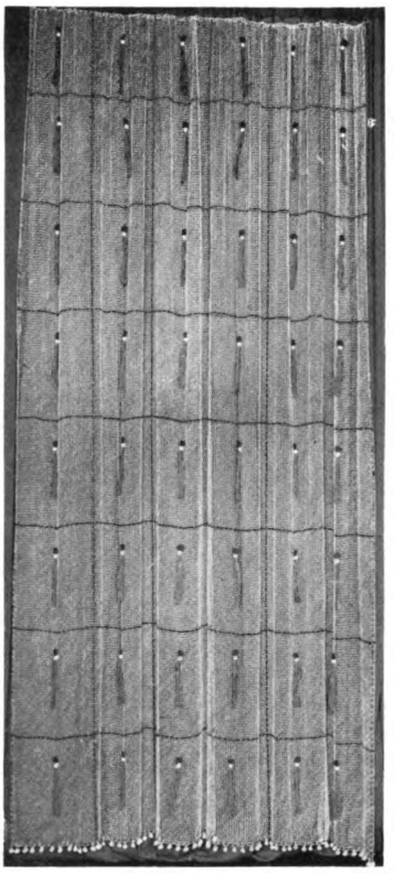
war readjustment slump has proved that the surest foundation for a house in time of trouble is its long time guarantee of strict reliability. Even so, we do not sit back, devote all our energies to making goods of excellent quality, and stop there. We are constantly remembering that our competitor is putting out virtually the same goods at just a trifle less, and we must better his price if we have to cheapen our goods just a trifle, giving perhaps as much for the money, but not as good quality as we would like. This price cutting and quality cutting menace is so avowedly with us, particularly in the lower-end goods, that we rub our eyes, as we hear the French manufacturer say blandly, he depends entirely on the quality of his goods to make his sales. It sounds like a voice from the Middle Ages.

A CHAT WITH ALBERT TRONC

THE firm of Albert Tronc is one of the most modern and progressive in France and not only does a large local trade but has its branches and agents all over France as well as abroad. M. Tronc himself with whom I talked for nearly an hour is a great admirer of the American way of doing things and frankly admits that we are far superior to the French as to organization and in productive capacity. Having travelled at different times in America before the war he was able to present to me a clear picture of the differences in the way of doing business here and abroad. Several of our most important firms making draperies and carpets are well known to him and he not only likes the big way of doing things in America but he practices this to the best of his ability in France, as far as customs and conditions permit.

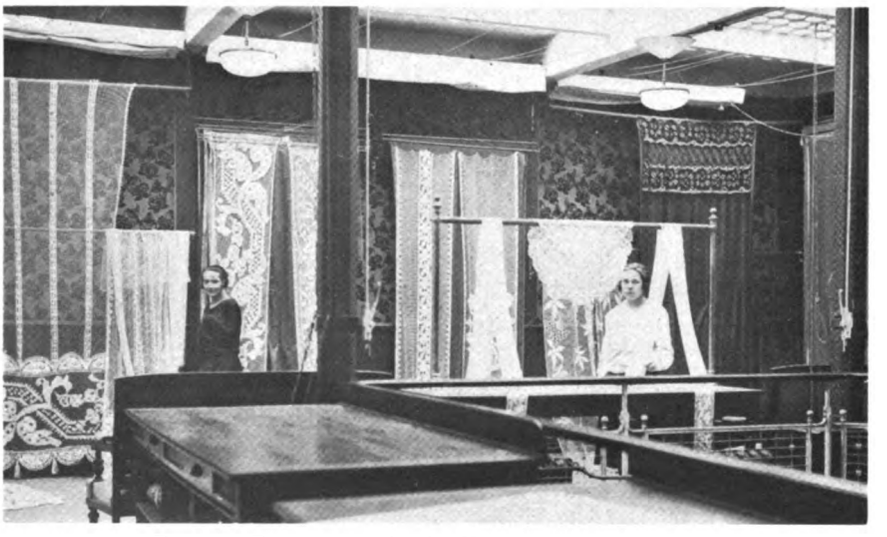
As M. Tronc explained to me, there are in France in the textile trade two large categories of business men. The first class includes manufacturers who sell only to department stores, exporters and commission men. Then comes the class to which Tronc himself belongs, which carries on the double business of manufacturer and wholesaler, dealing with the small upholsterers and carpet men, commission men, wholesalers and retailers.

The manufacturer sells virtually to the middleman alone. If he wishes to furnish materials for such large order trade as hotels, casinos or public edifices, he must be very careful how he proceeds in his dealings so as not to infringe on the rights of his own clients. As M. Tronc put it, "One cannot chase two rabbits at one time."



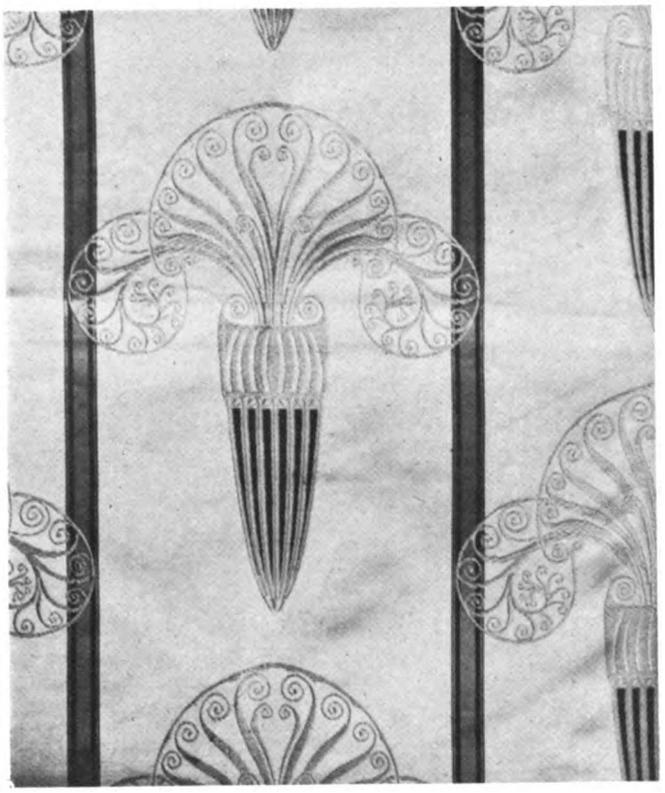
Another Lace Curtain Model by Dufrêne

As a result, many manufacturers merely serve wholesale clients, and stop there. If they decide to enter the jobbing business, they carry this on entirely separately from the other. The popular method is to manufacture some special line of goods, which they merchandise as manufacturers, and in addition carry on a large wholesale business stocking up here in many other lines besides the one which they themselves make. M. Tronc later explained more explicitly about their way of carrying on these two businesses in one.



Drapery Department in the House of Lucien Bouix

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Modern Motif applied to Drapery and Upholstery Fabric

HOW THE AVERAGE RETAIL SHOP IS RUN

I NEXT asked M. Tronc what he though of the French axiom of quality, for as one merchant had just told me, the policy of the buyer as well as of the manufacturer and jobber is to seek first a *fond* or good value quality in an article before it is fit for sale. After that, according to time-worn precedent in France, business should take care of itself.

"Theoretically, that sounds all right," I conceded, "but actually isn't it possible that on one side of a street there is a man honestly selling a stock of carpets worth 50,000 francs which to all art critics may be marvels, while on the other side of the street a certain merchant stocks up with some 200,000 francs worth of trash, but through fine selling methods passes them off on the public who are none the wiser. What methods do you use to keep a check on this?"

"In France," he explained, "we have some 15,000 *tapissiers* or upholsterers half of whom are former workers in carpet factories or larger retail stores. These men run retail shops, scattered all over France and in Paris, which are visited at least ten times a year by our own personal representatives. They are not cultivated by any advertising in the daily papers but rather by personal contact."

"When they start in business they usually demand of us a small amount of credit which we allow, running anywhere from three or four hundred francs up to a few thousand. Once the credit is established and the firm shows a tendency to do well, we allow more credit. This initial credit is called here in France the *"crédit d' inspiration"* and serves to encourage the new house not only in its own affairs with its customers but also in its dealings with us. One can naturally see that this is one of the best advertising methods that could be used, for once the firm has relations with us, it prefers to continue always."

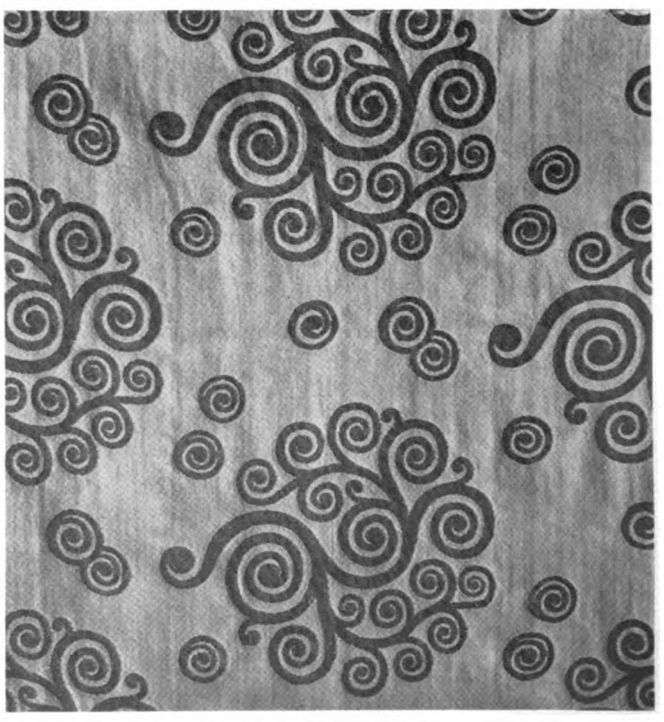
SAMPLE BOOKS

AS MOST of these upholsterers are very small, especially in the provinces, and do not carry much more than from thirty to forty thousand francs worth of stock in hand, they are naturally dependent upon the house which is intermediary between the factory and them. It would be impossible, as M. Tronc explained, for a manufacturer to render the proper kind of service to a retailer as these latter usually want very small quantities of goods and great varieties. The wholesaler, on the other hand, who deals with all the small men can afford to stock up and offer a wide choice. To this end, every client dealing with Tronc receives one of their wholesaler's sample books which are about the size of a Webster's International and from this he makes his choice.

This book of samples is quite different from the samples sent out by a given manufactory to its clients or the special samples which are sent of a piece of fabric and which are usually about 1 meter by 1.30 meters and contain the band of additional colors attached to it. This sample book contains rather small coupons of fabrics large enough only to show the design with the complete design often printed in miniature on the back. The stock sample books are with this firm like with the others, composed of many large tomes all numbered and from which the salesman locates the goods on the shelves.

TRADE PROMOTERS

THE methods of selling in Paris are also very interesting. The large number of small upholsterers to be dealt with, has been mentioned previously. In addition, the firm of Tronc employs what are known as "placiers" or business scouts for the company. The



Another Striking Idea in a Home Furnishing Fabric

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duty of these men is to keep informed as to the possibility of new sales, to keep in contact with large houses like Mercier Frères, and Gouffé-Jeune. Each one of these *placiers* has a clientele averaging about 200 small firms apiece. As Tronc said, these men are also counted as clients of the firm.

Furthermore, like all big houses, a branch is kept in the St. Antoine quarter from which business is done under another name and strictly with the large furniture people of that quarter. Here somewhat different stock is carried from that found in the big shop on the Rue du Mail.

DELIVERY RESTRICTIONS

FINALLY, the question of deliveries is a most important feature with Tronc as with other such houses in Paris. As observed elsewhere, the French business man, especially the wholesaler and the manufacturer, is very sensitive about his relations with other firms and his clients. Certain articles cannot be sold to certain people unless they are entitled to deal in them. More than this when the delivery takes place, it can not be made by an auto-truck which bears the business mark or name of the house which is delivering the goods. "But why?" I expostulated. Simple enough; the small retailer would then let it be known to his particular customers that he got all his goods from Albert Tronc and they would get the impression that they might do better by either going directly to whoever this man Tronc was or else try another dealer. Hence, all wholesalers are forced to deliver in the same manner, with delivery wagons painted grey or black and with only the police number marking the owner.

The small and large retailer, on the other hand, are at perfect liberty to display a large sign on their delivery wagons and go anywhere. They may also advertise in the daily papers.

From the above outline, we get a good idea of the workings of large French wholesalers and manufacturers in which the departments are carefully divided and organized so as to meet the requirements of French business ethics. Their buildings are divided into two sections—one side handling their trade with wholesalers inasmuch as they are manufacturers themselves; and the other side dealing with the retailers to whom they sell as wholesalers. Prices are determined accordingly and the nature of the client (wholesaler or retailer, commission man, hotel or exporter) fixes the relationship.

A. CORBIERE OF LACE CURTAIN FAME

THIS firm is one of the old reliable houses of Paris, has been in business for nearly 100 years and possesses a clientele throughout the world. I personally saw the notes in their books of persons in New York, so well known to every American for their wealth that there could be no doubt as to the standing of this firm. One of these New York families had recently ordered some fifty-two pairs of hand-made lace curtains for their Long Island home while another had placed an order for some 48,000 francs worth of goods.

Dealing only with a limited number of clients and carefully adjusting prices according to the category of the client, this firm does its business by the long process of making high class goods and dealing only with those who can buy such.

Their display room is modest and clean, the windows curtained with hangings manufactured by the firm in times gone by and at present. I was shown one curtain made in the 70's which reminded me of pictures I had seen of famous hotels in Chicago and New York at that time. However, this was immediately replaced by another of more brilliant and modern tendency, for, as M. Corbière said, "We make them on order and execute any design given to us."

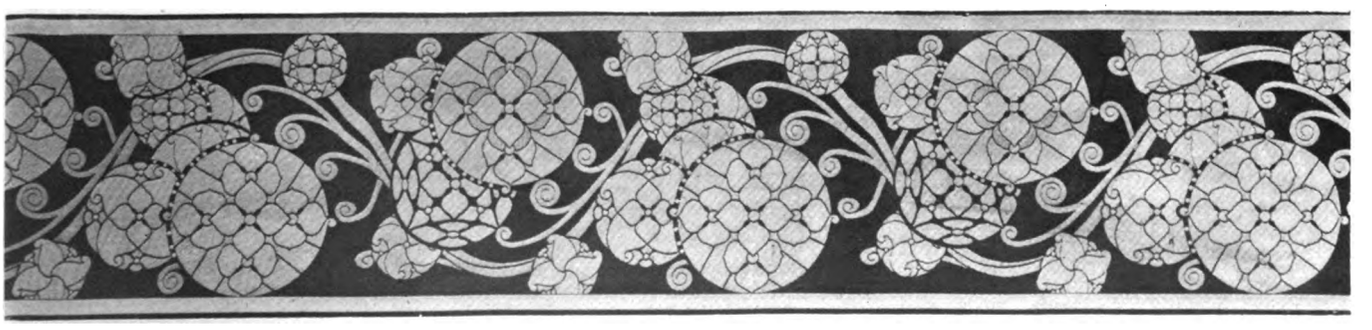
The curtains are thrown over a large rack which is raised to the ceiling when the curtain is large so as to give the customer the complete idea of its value.

In producing these larger curtains, the work is done partly by machine and partly by hand. Prices varying from small sums up to hundreds and thousands of francs are placed on these articles, the firm depending on their workmanship, and their efforts extending over several years for the sale of their goods.

NEVEU, BRUNET & CO.

THIS firm specializes in the manufacture of carpets and heavy upholstery used for upholstering seats in hotels, railway coaches and the like, where great wear is needed. The trade name of the material is *mouquette de laine bouclé* or wooden Brussels carpeting. This comes from their factory situated at Quèsne on the Somme and is the only product they manufacture, the other stocks of goods being bought from the other manufacturers. Like all wholesalers it has been found to be advantageous to possess a factory of some kind in addition, as this leads to closer contact with certain clients and serves as a protection in dealing with other firms. The system works out in about the same way as described elsewhere in this article.

Catering to the big furnishing establishments of Paris, the provinces and abroad, the private buyer is only received when sent with a card from one of the large dealers to select the materials. As for advertising, this firm, like all other manufacturers and wholesalers, believes in letting the other fellow do it for him. They have, however, displayed at various exhibits and in the "Salon of French Taste" which recently went to America.



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SEEN IN NEW YORK

The Modern Art Shop of Joseph Urban—Some Notes on The Dreicer Collection of Historic Home Furnishings Art-In-Trades Club Fall Exhibit

By OBSERVER

EXPERIMENTING IN AMERICA

A COMPLETE interior, that is not in any way a copy is avowedly a novelty at the present time. Such a comprehensive interior may be seen today in the exquisitely and at the same time comfortably furnished art craft shop of the all-around artist, Joseph Urban. He calls his attractive shop on Fifth Avenue the "Wiener Werkstatte of America, Inc."

For years, New Yorkers have heard of *modern art*, of *the new art* or however that sort of art happened to be termed. For the most part, the things we have actually seen and on which judgments have been based, have been more or less imitations of the Viennese styles.

Up to the time of the European war, the patronage of modern art in Austria was ample to keep all their most successful work at home. Munich sometimes sent us a heavy handed imitation with a certain added savor of Bavarian peasant art. Berlin and the north of Germany exported a still coarser brand of up-to-date designs, while France and Belgium produced and are still producing house furnishings in the *style moderne* that many consider little more than an attempt to copy th successful masterpieces invented and carried out first with infinite patience by the progressive artists of Vienna.

During the war, the new art of Austria and Germany received a setback among the Allies, but today Parisian artists are again studying the convenience of *modern art* furnishings, the eloquence of continuous lines and the power of striking color contrasts or the sweetness of gentle harmonies in subtle greys and blacks. The wave and the water lily and other undulating or sinuous forms are taken as sources of inspiration.

These precious artistic qualities may now be studied at Joseph Urban's new show rooms on Fifth Avenue. The delicate symphonies or the striking contrasts in color employed can only be suggested in the black and white illustrations accompanying this article, but the novelty of effect and the harmony of well studied lines are always apparent even in the black and white rendering of a photograph.



1. Private Office of Joseph Urban, head of the Wiener Werkstatte of America, Inc.

SIX ROOMS ON VIEW

THE most attractive interior is Mr. Urban's private office shown in Figure 1. The alluring notes of color in this room and the polychrome ceramic panels placed directly beneath each window opening are all exquisite examples of modern art. To give these panels added importance and at the same time to soften the uninteresting square wall spaces, the window curtains are cut with a diagonal hem that is slightly curved to frame the central spot of brilliant ceramic tones.

The wall coverings are of curious Viennese silks, exemplifying exquisite qualities of color and pattern, while the silver table furnishings are masterly in design and at the same time essentially delicate pieces of fine craftsmanship.

Notable characteristics of this modern art from Austria are the perfection of its finish and the untiring, unhurried spirit of the handicrafter's work. Mr. Urban was prompted to open his present show rooms because of the forlorn position of formerly prosperous artists in Vienna who are today lacking even the bare necessities of life.

The wall arrangement shown in Figure 2 is a part of Urban's private office, and the large mirror with its colorful reflections adds a sense of space to what might otherwise seem rather restricted quarters.

The center of interest in the six rooms on view for the casual visitor will no doubt be the reception room with decorations by Gustav Klimt shown in Figure 5. The furniture and general decorative effects throughout the apartment are by the artist proprietor of the establishment.

TO BE WIDELY DISCUSSED

IN THIS very up-to-date effort at furniture display, color is a dominant

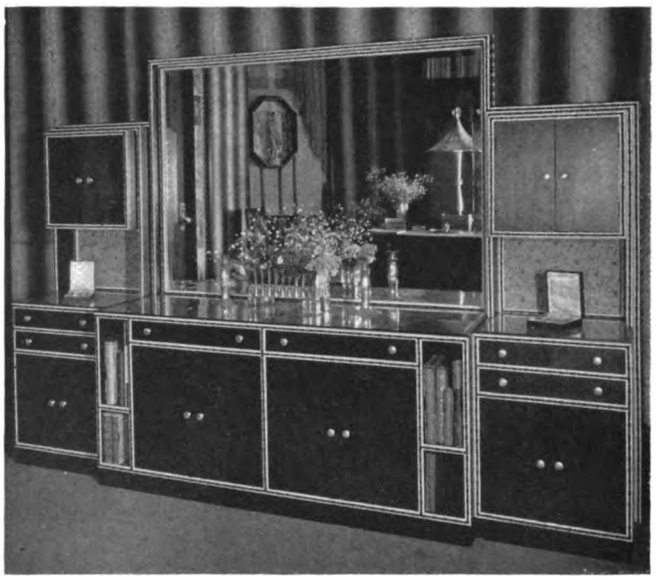
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quality, but the visitor is also strongly impressed by the matchless skill of the modern silver workers of Central Europe. The pitcher, cups and other useful utensils about the rooms add a special grace to the small tables and harmonize successfully with the silvery ornamentation of the armchairs.

Bolder and more striking contrasts in tone and color give an air of masterful distinction to the room that is represented by these illustrations. The glassware, the silverware, the lighting fixtures are all notable examples of the modern style carried out consistently and harmoniously by many different artists working with united efforts. Up to the present, most Americans have judged the modern tendency in art by individual pieces of silks, paintings, metal work or whatever has come to hand, and have concluded very justly that such things were out of keeping with the house furnishing materials about them, and the accepted schemes of decoration with which they were familiar. Joseph Urban, however, has had the personal initiative and talent to work out complete schemes of decoration in the modern style for a half-dozen rooms, utilizing the most varied and thoroughly refined talents in his work.

Painters, silver workers, silk designers, rug makers, bronze casters, bookbinders, and all the other allied trades and crafts are represented by individual achievements of singular perfection both in finish and design. Undoubtedly, during the coming season this effort of the Wiener Werkstatte of America, Inc. will be widely discussed not only in purely artistic circles, but also in "the trade."

So many men and women of intelligence and ample means are quite weary of period rooms that several important commissions for home furnishings have already been awarded to this new and unusual decorator firm, with its very complete show rooms on the Avenue, and its numerous skilful Viennese artists working for the New York market.



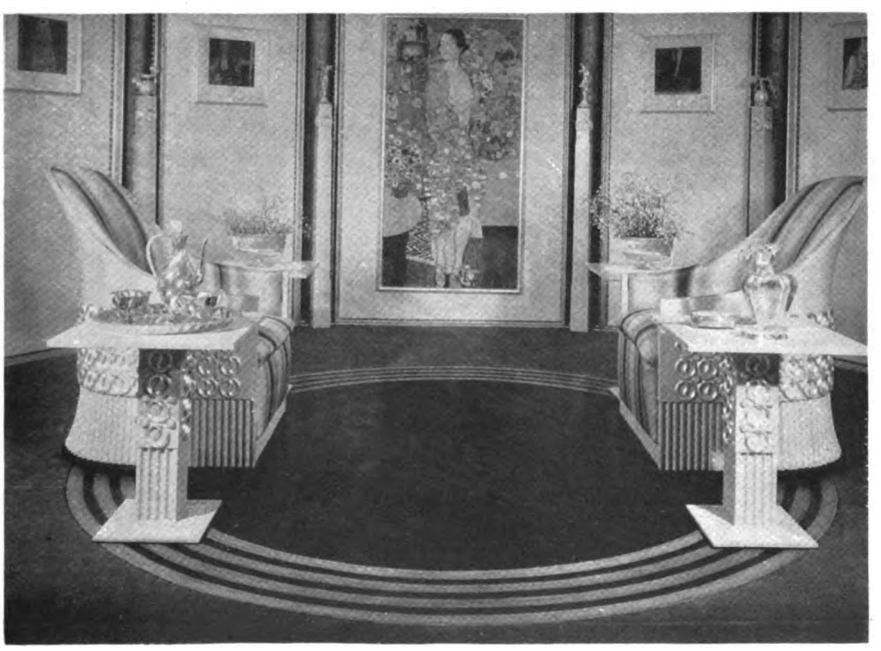
2. Arrangement of Wall Furniture intended primarily to display splendid Book Bindings and Metal Work

THE MICHAEL DREICER COLLECTION ON VIEW

A TRULY notable gift to the Metropolitan Museum of Art is the Michael Dreicer collection of decorative arts, together with "cabinet size" paintings and sculpture suitable for house furnishings now for the first time placed on view.

While a few of these superb works may have been originally designed as architectural details for large buildings, almost the entire collection bears the stamp of domestic art created to furnish or embellish comparatively small apartments. Mr. Dreicer made a special study of old masterpieces suitable for modern rooms and employed his ample means and great enthusiasm in assembling a unique collection of things intended to be distinctly livable in character.

In his own home these rare treasures from mediaeval and early Renaissance periods were thoroughly and carefully adapted to the daily life of a twentieth century gentleman.



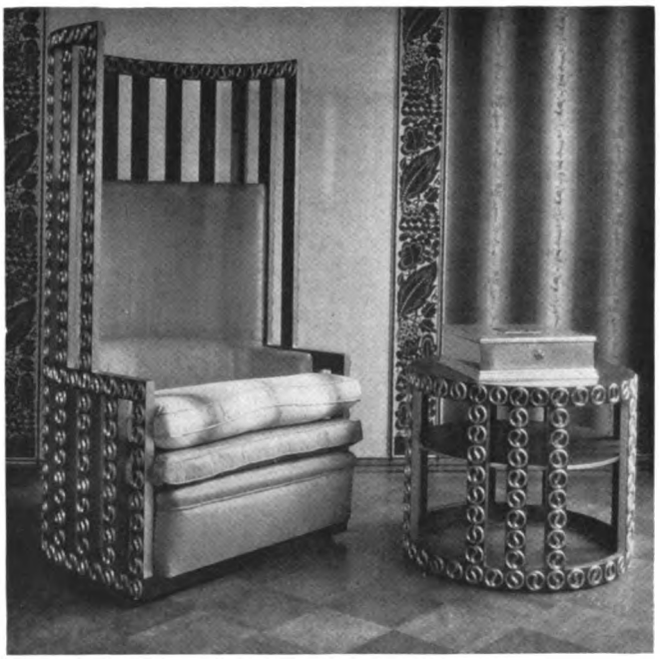
3. Reception Room in the Urban Studios—Mural Decorations by Gustav Klint and Furniture by Joseph Urban, upholstered with Viennese Materials

NEED FOR SPECIAL MUSEUM SETTINGS

WHEN these delicately designed creations of other days, intended always for intimate contemplation, are shown as a narrow line of darksome objects on the grey and lofty walls of the room of recent accessions in the Metropolitan Museum, many people feel disappointed in "The Famous Dreicer Collection." It is but another lesson on the need which the museum authorities feel for legacies enabling them to work out specially planned and fitting settings for the decorative treasures their vast collections contain. Unfortunately, people leave to the museum rare treasures but no money for suitable installations.

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Even the remarkable Dreicer tapestry showing scenes from the Passion of Christ, is small in scale and delicate in texture indicating that it was originally intended for some private apartment or small private chapel. But it hangs today with a vast blank space above it. When contrasted with the palace tapestries so popular in Italy and Spain, this Flemish masterpiece is distinctly "intimate" in style and purpose. The framing of the top corners also indicates that this elaborate work of art was intended to decorate a low ceilinged room. This tapestry was probably woven at Brussels about the end of the Fifteenth Century. It is indeed a pity that this tapestry is not shown in a more sympathetic setting.



2. Detail of a Room of Striking Contrasts. Furniture by Joseph Urban

surroundings of domestic life.

Another singular example of that colorful charm of art in earlier days is the Limoges châsse of the thirteenth century. This delightful result of champlevé depicts the martyrdom and burial of that notable English saint, Thomas à Becket, and must have passed through many hands and through various strange vicissitudes before reaching its final resting place in our Museum.

FURNTURE OF NOTE

THE Barbiere Gothic dresser will be something of an eye opener for many of our twentieth century furniture makers, with its delightful carving left in practically unrestored condition.

A very different and much more palatial type of art is suggested by the late sixteenth century folding armchair of Italian provenance. This handsomely designed piece of furniture is embellished with quite remarkable metal mounts and carefully worked out intarsia.

Our modern craftsmen may well consider the delightful skill with which the furniture makers of long ago were able to infuse their inspiration and untiring energy into every variety of material and utilize their knowledge in rendering gracious the everyday



7. A Late Fifteenth Century Dresser made for the Family Barbiere; now in the Dreicer Collection

ART-IN-TRADES CLUB EXHIBIT

THE first annual Exhibition of the Art-in-Trades Club, an organization of interior decorators, designers, and manufacturers of home furnishings in New York City, will open to the public on Saturday, September 23rd, on the top floor of the Waldorf-Astoria Hotel. The plans of the exhibition, which is designed to be educational in character, call for a varied showing of perfectly decorated and equipped rooms and wall groupings. Everything in the exhibition will be correlated; nothing will be displayed for its intrinsic value but solely because of its particular suitability in some completed scheme.

Heretofore exhibitions of home furnishings have savored obviously of the commercial. The goods exploited were intended primarily for sale and the decorative treatments fabricated to display them were as a whole indifferent in merit and in conception. The exhibition of the Art-in-Trades Club will not be commercial at all. None of the home furnishings featured will be for sale.

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I DESIRE to represent some reliable concerns in Dining and Bed Room Furniture on commission basis in Michigan, including Detroit. I have called on the furniture dealers for ten years in this locality. Will furnish references. Address, Desk 63, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

THE SAYVILLE FURNITURE COMPANY, makers of the famous Children's Cuddle Chairs, Taborets, Footstools, Sewing Tables, etc., would like to get in touch with Agents or Commission Houses, who care to handle exclusive designs and furniture of the sturdy kind, at extremely moderate prices. Sayville, Long Island, N. Y. Post Office Box 227.

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We offer a steady position and an attractive salary and traveling expenses to the right man who can render good services. In answering, state age, experience, present position and remuneration expected. All communications strictly confidential. Address, Desk 86, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

SALESMEN—EXPERIENCED

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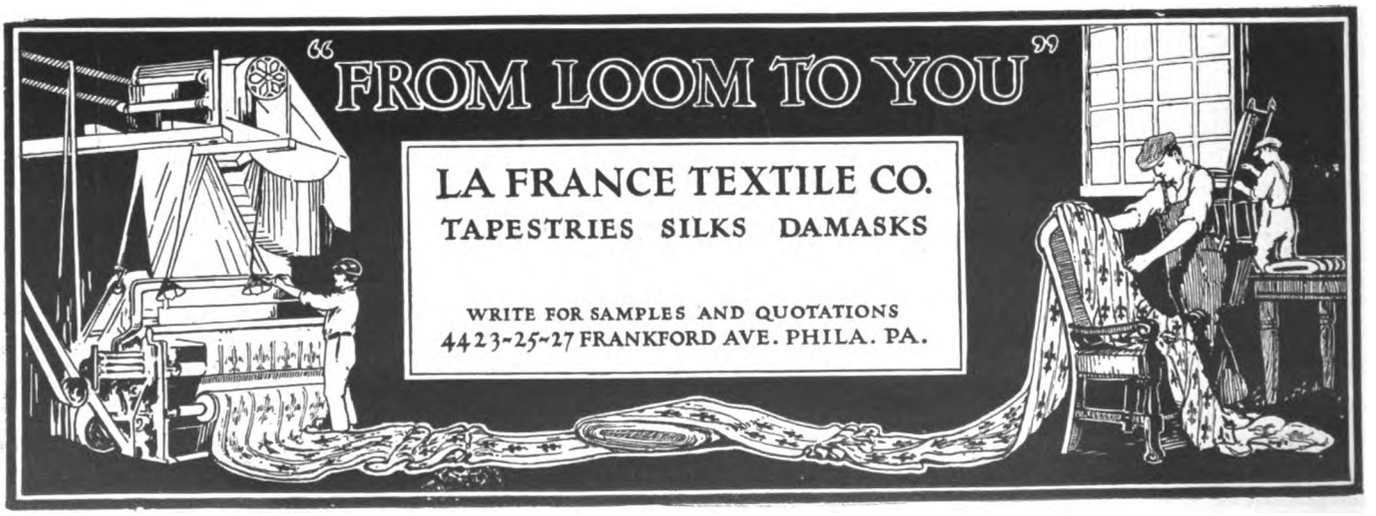
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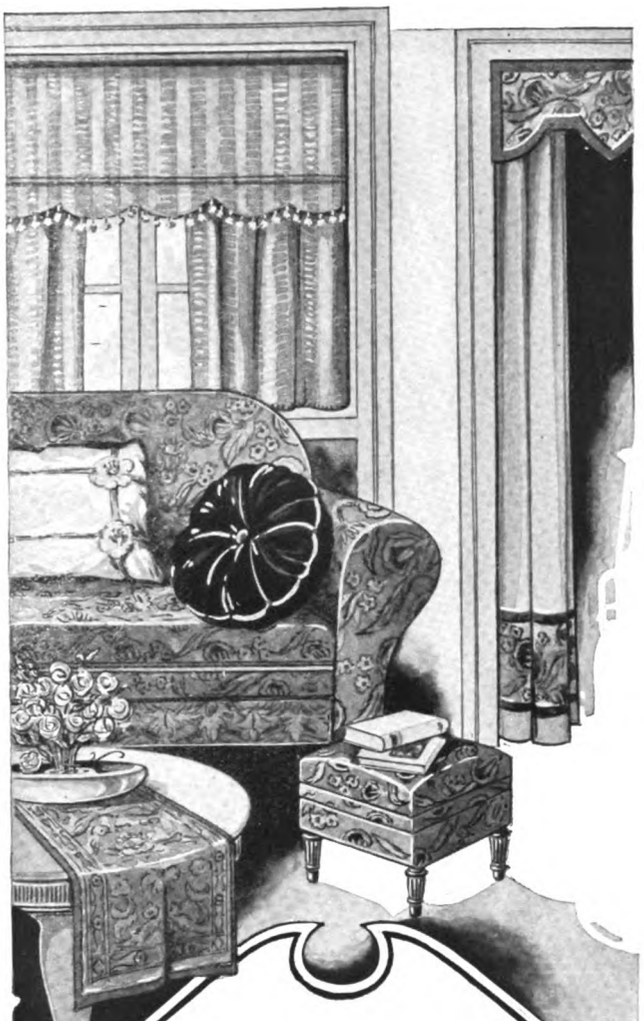
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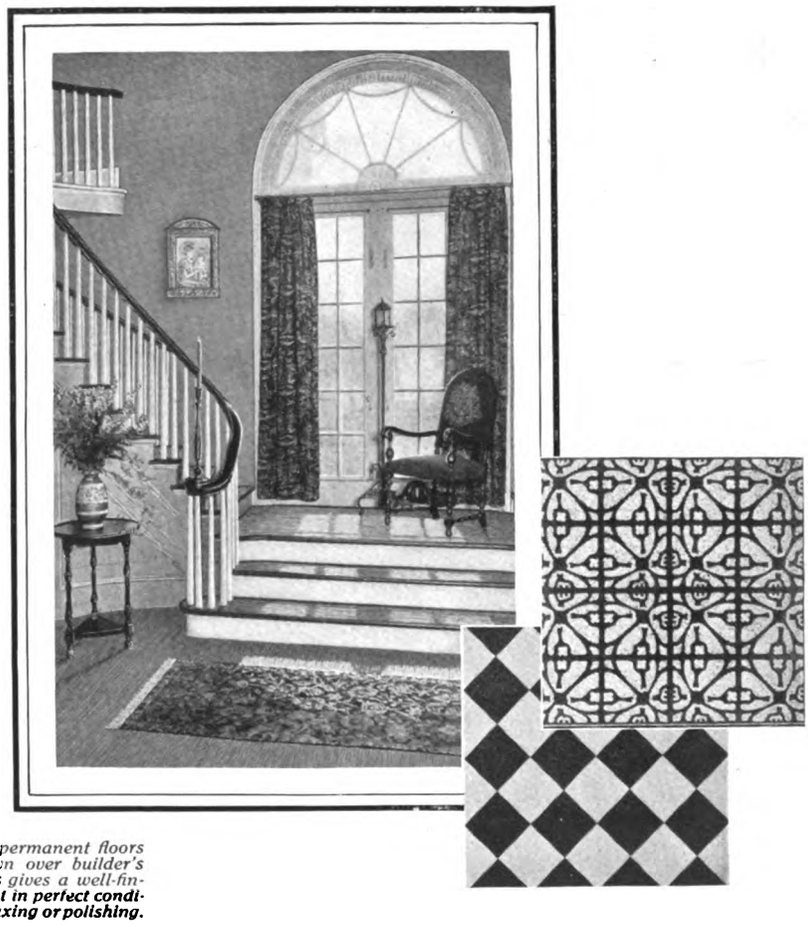
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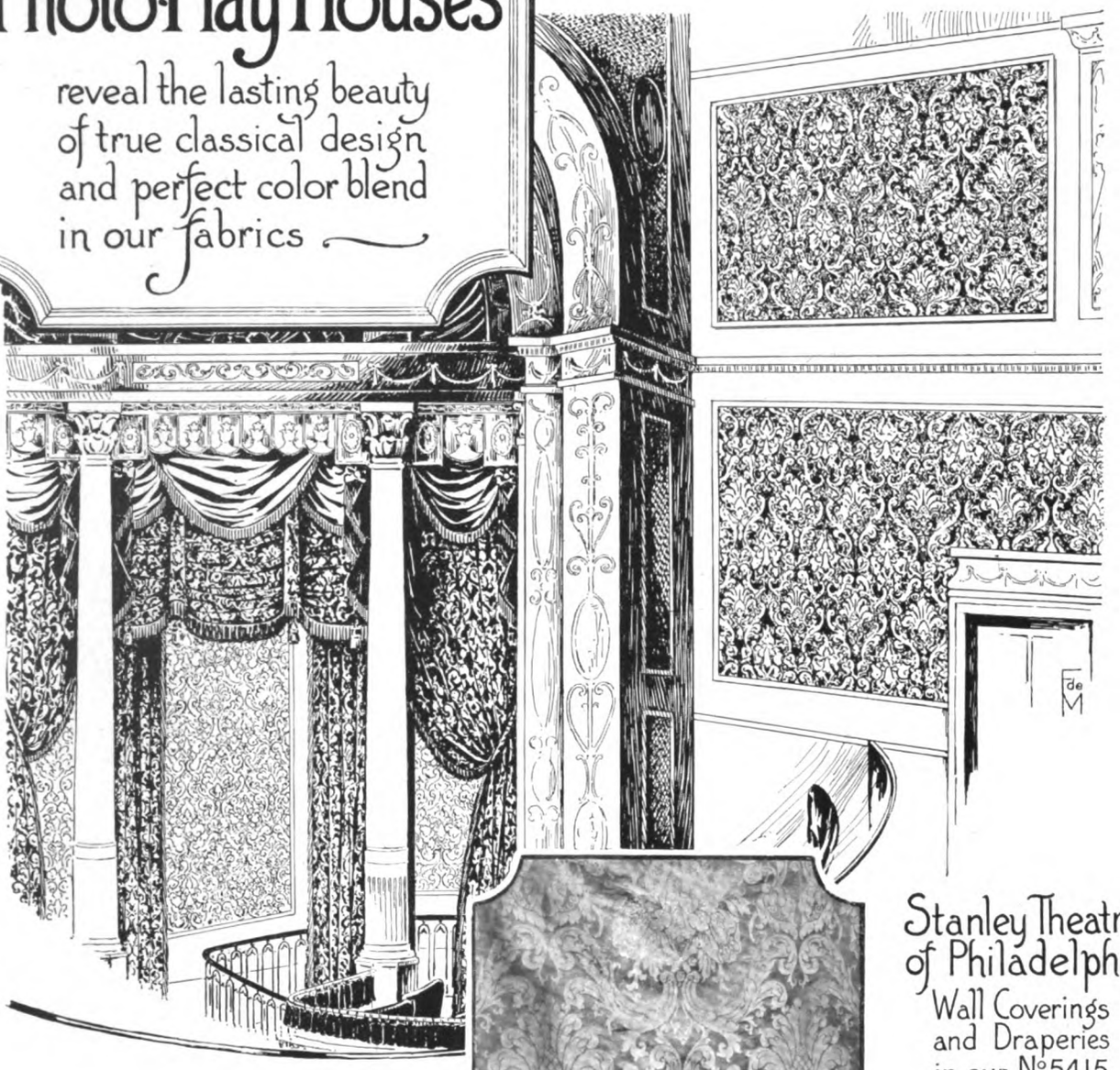
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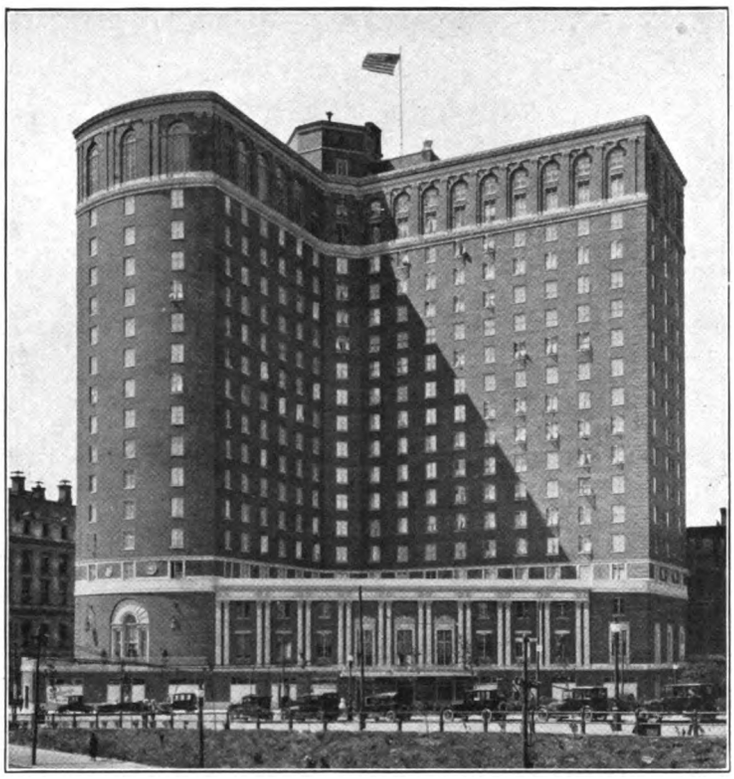
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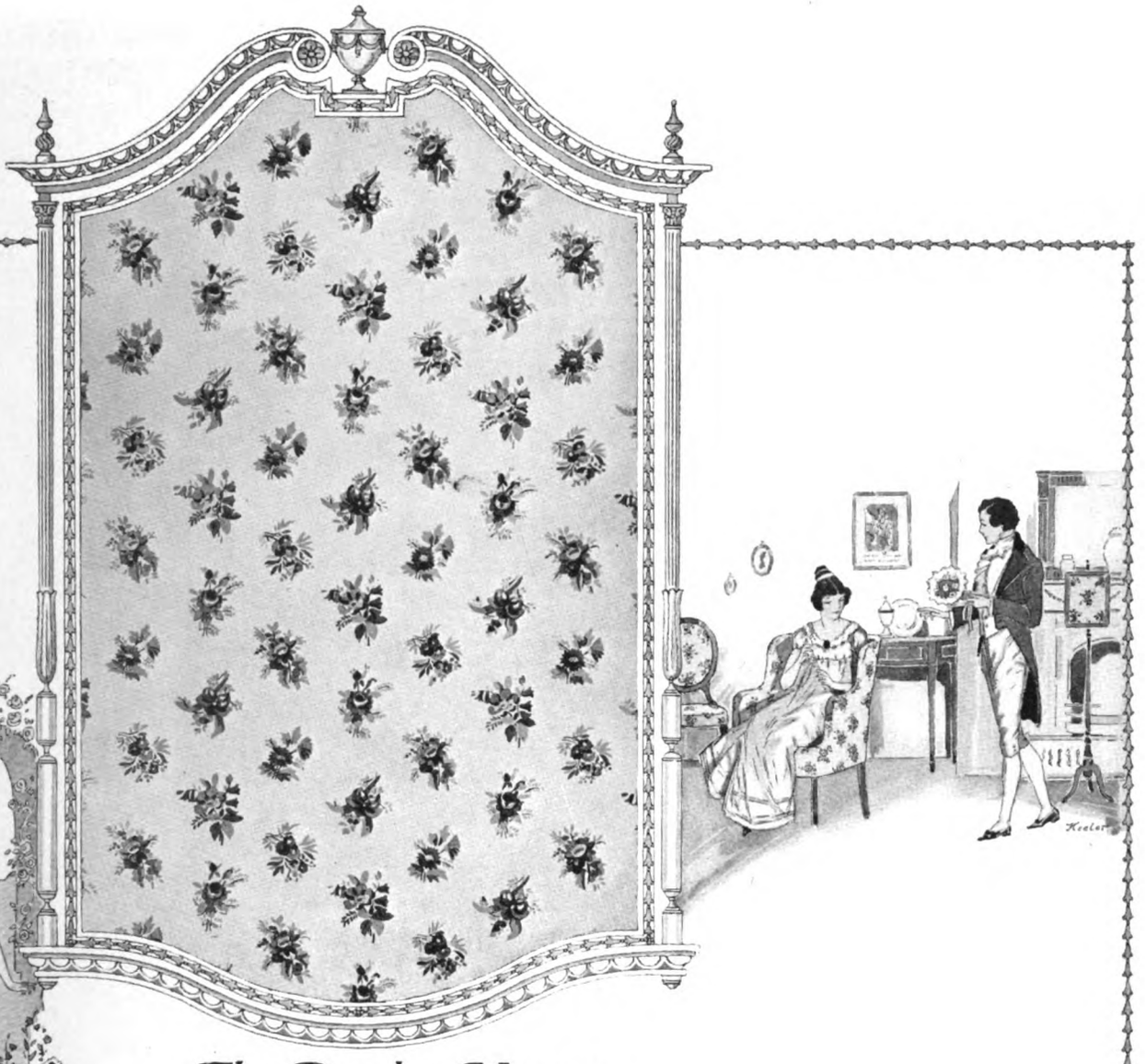
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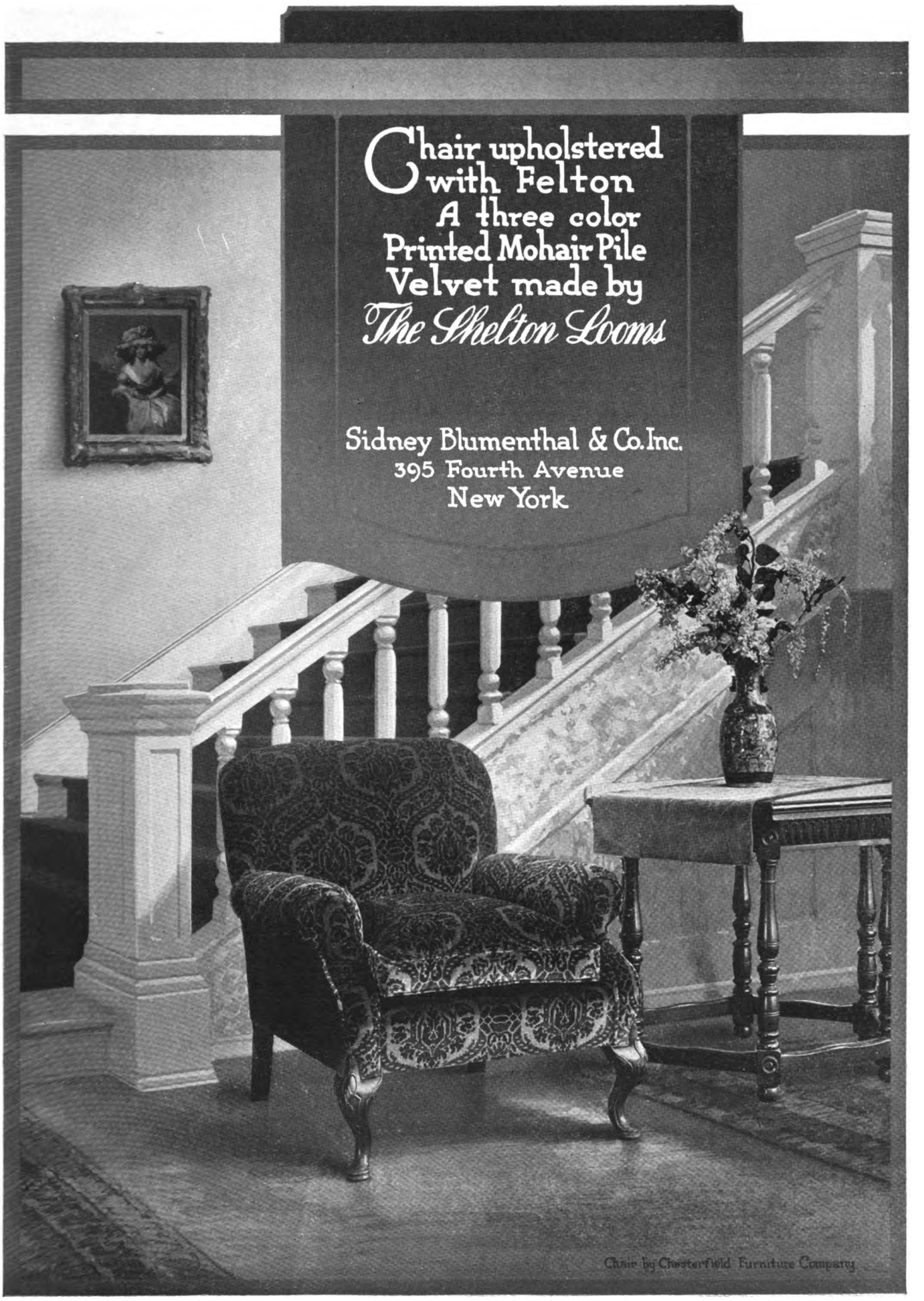
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The Grand Rapids Furniture Market, during the mid-summer Season just past, proved the greatest in history!

Twenty-five hundred buyers, representing the bulk of the furniture purchasing power of America, have just returned from this powerful center.

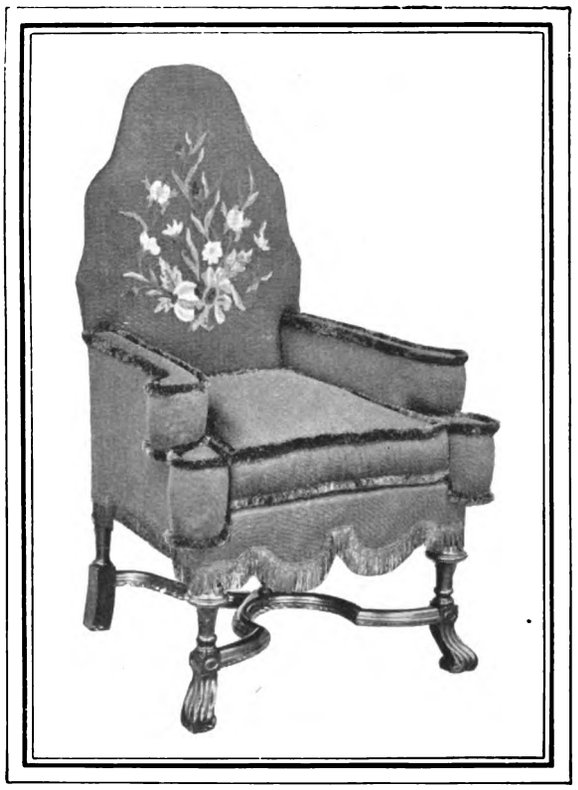
The products of 500 manufacturers of merchandise catering to furniture stores were displayed in more than two-score factories and seven immense exhibition buildings.

These facts and figures are added concrete evidence of the continued forward march of Grand Rapids and its supremacy as the Furniture Capital of America.

Grand Rapids Market Association

July 1922 — C. B. Hamilton, Secy.

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Our Chicago and New York sales and exhibition rooms offer to dealers a constant presentation of new and beautiful furniture with which to add attractiveness to lines that need freshening up with a new appeal. Don't fail to visit them.

KARPEN FURNITURE

Something New to Dealers—

A LARGE SHARE of the success that has been Karpen's is due to the fact that we offer unusual and exclusive cooperation in effecting sales. This persistent service of aid to our dealers to help them create sales—and profits—is as much part of our service as creating distinctive and beautiful styles in furniture.

For the season of 1922-1923 we have prepared new merchandising and sales plans that surpass anything of the kind we have ever attempted before. We now offer to our dealers a thoroughly worked out plan which dovetails with our national advertising and which we believe will prove a revelation in effectiveness.

Karpen quality is built into every piece of Karpen furniture, overstuffed, upholstered, genuine mahogany, cane or Hand-woven Fiber Rush and Reed; dining room, Windsor or office chairs. The Karpen name plate is your guarantee of highest merit.

KARPEN
Guaranteed
Construction
FURNITURE
CHICAGO
MICHIGAN CITY · NEW YORK

S. KARPEN & BROS.

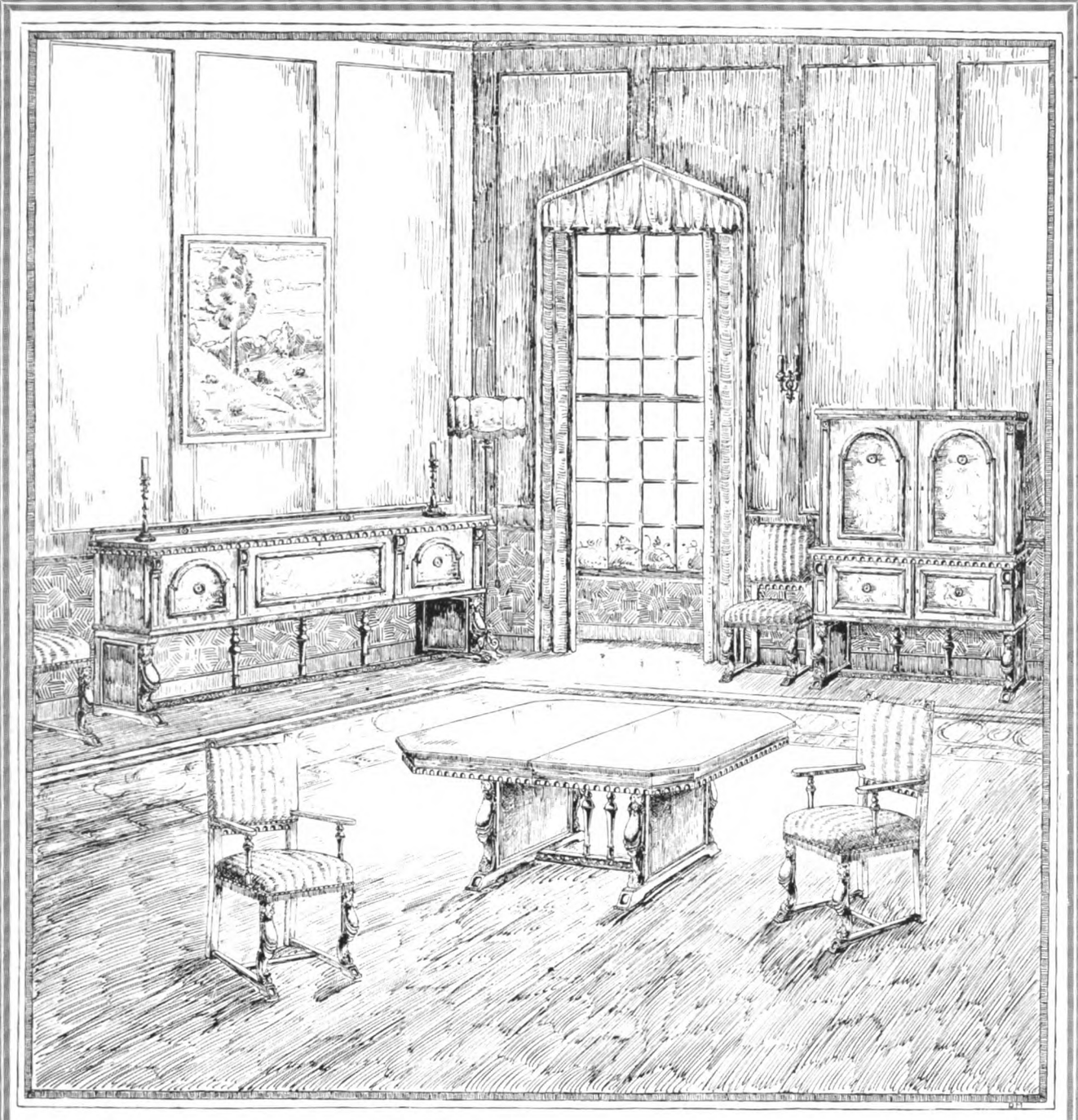
Exhibition Rooms
801-811 S.Wabash Ave.
CHICAGO

Karpen
Guaranteed
Upholstered
Furniture

On every piece
Make sure it is there

Exhibition Rooms
37th St. and Broadway
NEW YORK

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Distinctive Dining Room Furniture

BEAUTY AND ORIGINALITY OF DESIGN
combined with
DURABILITY OF CONSTRUCTION

ON DISPLAY ALL THE YEAR 'ROUND

Mohlhenrich Furniture Co.

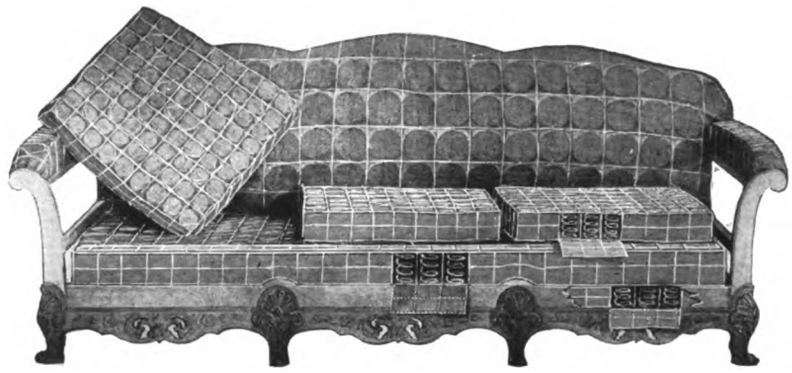
BALTIMORE
305 President St.

PHILADELPHIA
255 S. Second St.

NEW YORK
150 Lafayette St.

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THE SUITE WITH A THOUSAND SPRINGS.



DOWN INNER-SPRING CONSTRUCTION.
PATENTED 11/15/21., 3/28/22.

Proof Beyond Argument

Leading manufacturers of upholstered furniture have adopted Down Inner-Spring Construction because of the added strength and comfort afforded—an unfailing argument for the quality and staunch construction of the furniture so equipped.

Nachman-Springfilled Co.

2241-53 South Halsted Street
CHICAGO, ILL.

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Made of High Grade Hardened Steel Specially Treated to Give Frictionless Surface



Extra Heavy
Size—1⅛ in



⅞ in



¾ in.



⅝ in.



½ in.



⅜ in.

Reg. U. S. Pat. Off.
No. 995758 which will
be strictly enforced



Furniture Footwear Simplicity

Furniture footwear to give thorough satisfaction must be simple in character—otherwise it means trouble and dissatisfaction.

There is only one device that meets this specification

DOMES *of* SILENCE

The perfect footwear for furniture.

Domes of Silence also have these additional qualities, which ordinary devices do not possess:

Economy
Silence
Invisibility
Adaptability—Suitable for covered and uncovered floors alike.
Service— Long wear.

Protection to furniture, floors and rugs.

The perfect footwear for furniture—

DOMES *of* SILENCE

"Better than Casters"

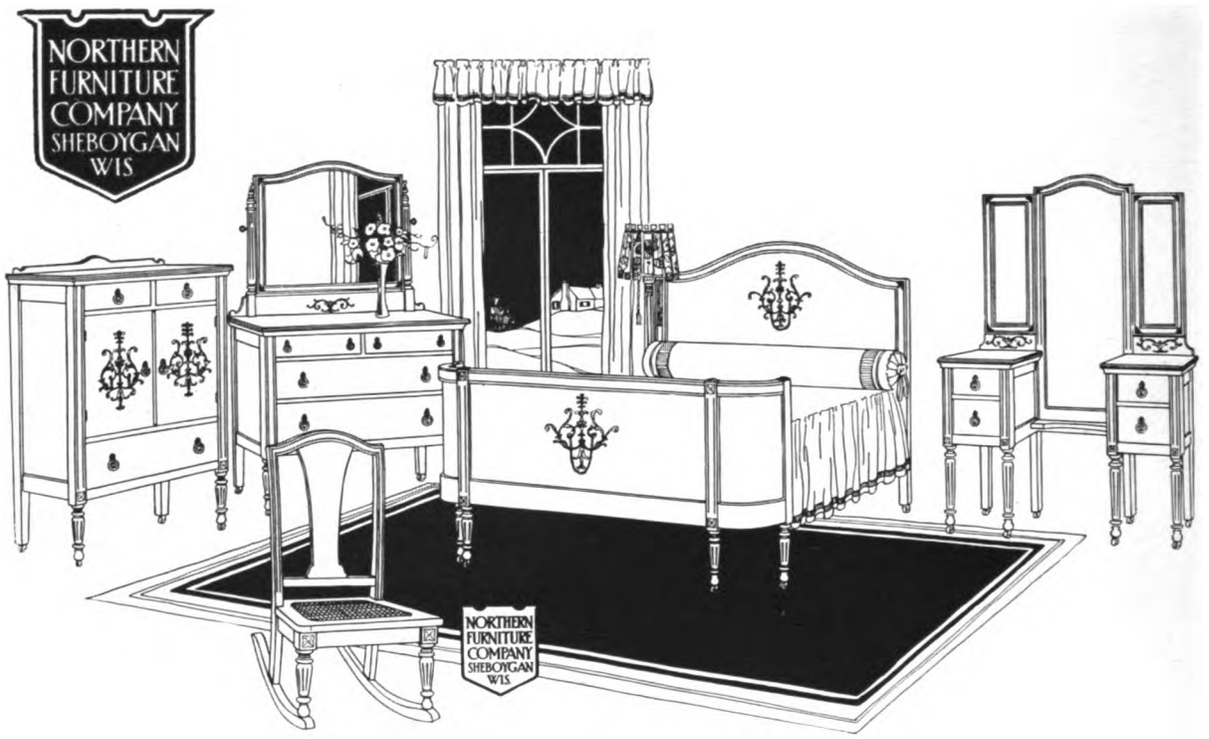
Henry W. Peabody & Co.
DOMES OF SILENCE DIVISION
17 State Street, New York City

In All Your Furniture Orders,

Specify DOMES *of* SILENCE

F-41

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No. 7600 Suite in old ivory enamel. This beautiful group is patterned on a good Hepplewhite Motif. *Rarely, if ever, have goods of this quality of design and construction been offered at so low a price.*

NORTHERN FURNITURE

One reason among many why NORTHERN FURNITURE sells faster and gives greater pleasure to the owners than any other medium-priced line, is its ADAPTABILITY.

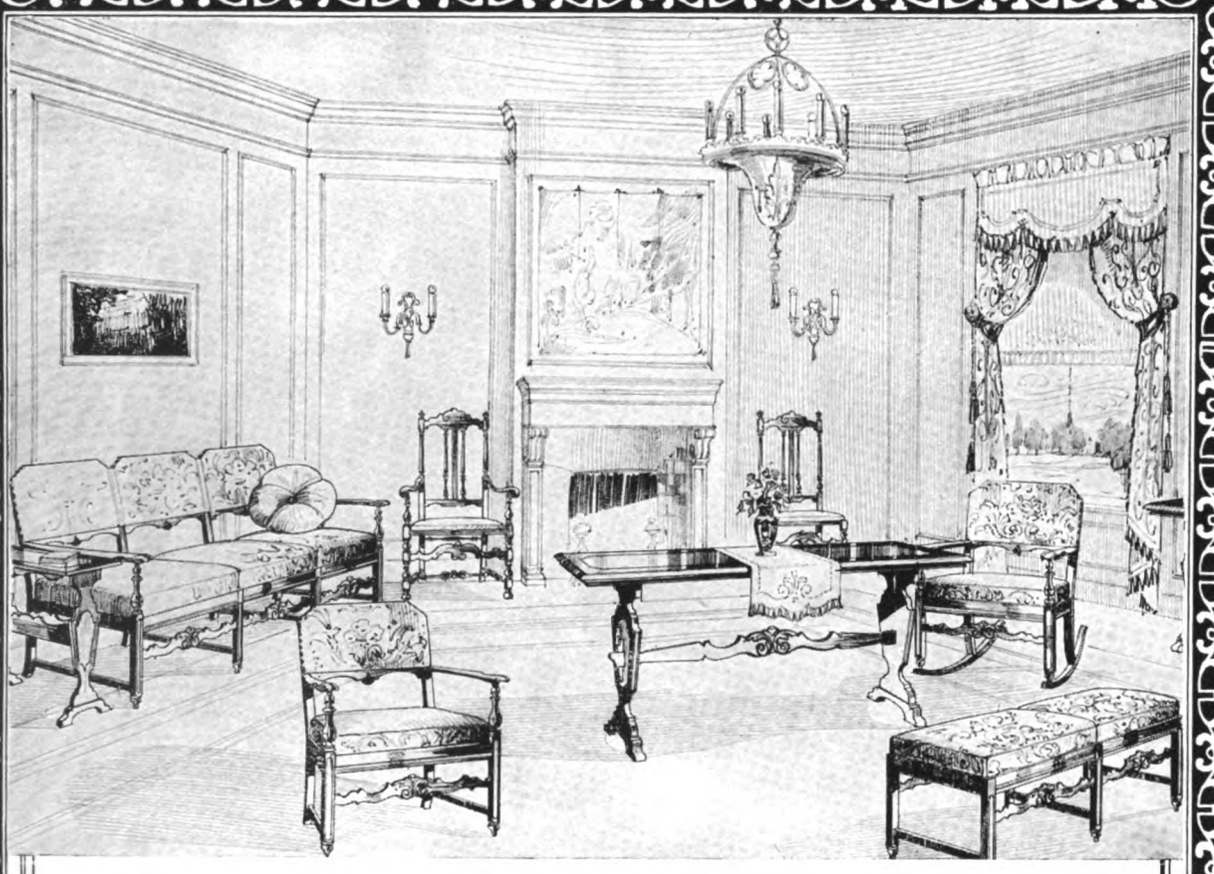
NORTHERN FURNITURE meets the requirements of practically every retailer, as the range of designs, woods and prices satisfy the tastes and means of the great majority of consumers.

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN -:- WISCONSIN

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An Artistically Designed

Italian Renaissance suite of living room furniture, made in solid Walnut, and finished in our Florentine finish—a soft dark brown, high lighted and lacquered giving it that smooth satin effect and antique appearance.

The above Suite is one of a number shown by us together with a variety of odd living room chairs and tables at

Furniture Exchange Building
GRAND RAPIDS, MICH.

Central Market Furniture Building
1414 S. Wabash Avenue
CHICAGO

CROCKER
Chair Company
SHEBOYGAN - WISCONSIN

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Branches: Chicago · New York · Minneapolis · Oakland

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A. REALE MFG. CO.



Designers and Manufacturers of

ARTISTIC PERIOD MIRRORS *and* PICTURE FRAMES



ART NOVELTIES

CONSOLE SETS

FACTORY AND SHOWROOM:
306 East 26th Street
New York

Webster Furniture Company Inc.

MANUFACTURERS OF
FINE FURNITURE
108 BROWN'S RACE
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

BROOKLYN CHAIR COMPANY



No. 183

Carry in stock an attractive line of salable goods

Dining, Bed Room and Office Chairs; Ladies' Desk Chairs; Colonial patterns, both wood and genuine rush seat. Breakfast Room Suites. Kaltex and Reed Furniture. Baby Carriages

See the line

Office and Showrooms: 425-433 W. 28th Street
NEW YORK CITY

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A few illustrations from our own importation of beautiful highly polished, hand-carved and hand-decorated genuine

TAKAOKA LACQUER TABLE LAMPS

Products of our own Designers, characteristic on account of their originality, and popular in price.

Many additional styles can be found in

The Morimura Line

on Display in our Showroom



Lamp 861/424
Shade 896/309/20



Lamp 861/421
Shade 896/306/20



Lamp 861/420
Shade 896/134/20



Lamp 861/411
Shade 896/293/18

The Silk Shades can be had in all standard colors, such as Rose, Blue, Gold, Tan and Mulberry. Lined in any combination color desired.



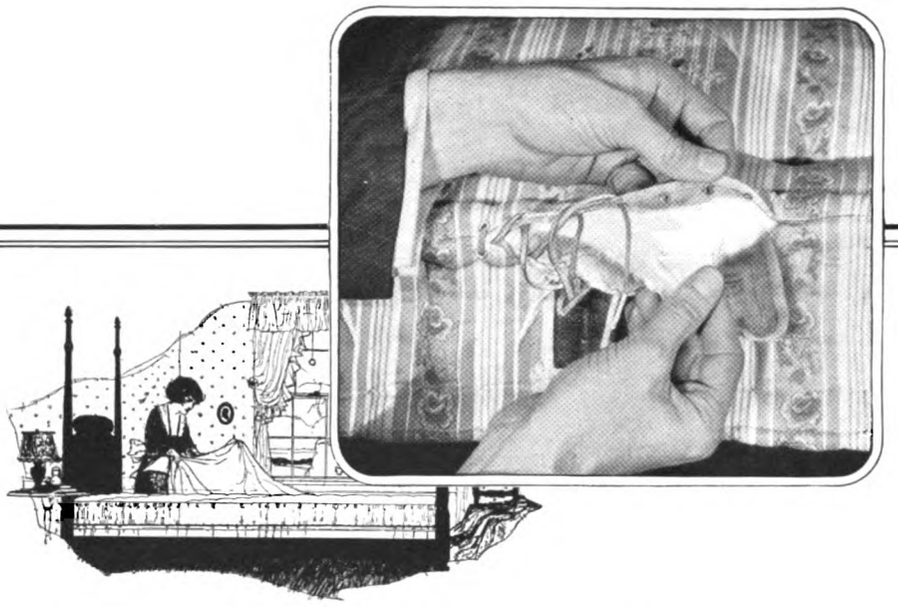
Lamp 861/414
Shade 896/255/20

MORIMURA BROTHERS, Inc.

Importers of Complete Lamps **Manufacturers of Silk Lamp-Shades of Distinction**

53-57 WEST 23rd STREET **NEW YORK CITY**

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You will find this laced opening on every Stearns & Foster mattress. By means of it you can show a customer exactly the quality of the filling throughout the identical mattress she buys.

Mattress facts increase sales

THE intelligent shopper wants to know more about a mattress than she can see on the surface. She wants more than a mere "Yes" to the questions—"Is it comfortable?" and "Will it wear well?"

She wants to know WHY.

With the Stearns & Foster mattress you have a wonderful opportunity to talk definite facts. Facts give a woman confidence in your knowledge of the article you are selling. This results in her being guided in her final choice by your recommendations.

YOU CAN show her the soft, clean cotton inside the mattress by means of the open end device.

YOU CAN explain the special felting process by which the 360 filmy webs of cotton are laid upon each other in such a way that the mattress will not lump.

YOU CAN explain that this same process makes the most resilient, luxuriously comfortable mattress.

YOU CAN tell her that the Stearns & Foster mattress needs no renovating except an occasional sun bath to restore the cotton to its original springiness.

YOU CAN assure her that only absolutely new, clean cotton is used, and that the mattresses conform to all state sanitary bedding laws.

YOU CAN, as a final argument, tell her if she is not satisfied after a sixty-night trial, her money will be refunded.

We have warehouses with complete stocks of all grades of Stearns & Foster mattresses in *New York, Philadelphia, Pittsburgh, Cleveland, Detroit, St. Louis, Chicago, Minneapolis, Des Moines* and *Great Falls.* We make quick deliveries from these points.

THE STEARNS & FOSTER CO., Cincinnati

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Rockford's good Furniture

TO SEE THE COMPLETE LINE OF HOME FURNISHINGS MANUFACTURED IN ROCKFORD IS TO BECOME ENTHUSED CONCERNING THE POSSIBILITIES OF RETAIL SELLING.

A THOROUGH UNDERSTANDING OF THE ROCKFORD MANUFACTURERS POLICY OF PRODUCING POPULAR PATTERNS IN EVERYTHING FOR THE HOME, AT A PRICE CONDUCIVE OF BIG TURNOVER, WILL RESULT IN MORE ENTHUSIASTIC DEALERS.

IT REFLECTS GREAT CREDIT THAT THE ROCKFORD FURNITURE MANUFACTURERS USE MORE WALNUT LUMBER THAN ANY OTHER FURNITURE MANUFACTURING CENTER IN AMERICA. QUALITY IS PARAMOUNT.

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ROCKFORD'S FAMOUS

Furniture of extreme elegance and fine workmanship.



WE PRODUCE patterns of striking individuality, not only from the standpoint of design but also because of excellence of workmanship and selection of woods.

ROCKFORD CHAIR & FURNITURE COMPANY

ROCKFORD, ILLINOIS

We are producing dining room suites so well executed that they meet the instant approval of discriminating buyers in the better stores.

Showroom at Rockford always open.

EXCEL MANUFACTURING COMPANY

ROCKFORD, ILLINOIS



No. 216

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

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GOOD FURNITURE



SKANDIA FURNITURE CO. ROCKFORD ILL.

A strikingly novel and extremely popular addition to the admirable Skandia line of Library and Dining Room Furniture.

Write for the new "Viking" Sectional Bookcase catalog



SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES



Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y.
Western Representative:
F. J. Murphy

ROCKFORD DESK COMPANY
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

Individuality in Furniture

need not be obtained by means of freakish design or oddity of finish.

For forty-five years we have been making furniture of pleasing individuality at a price that assures repeat orders.



UNION FURNITURE COMPANY
ROCKFORD ILLINOIS



We make furniture for the discriminating purchaser at a price that is more than satisfactory to our dealers. Write for our price on the above suite complete.

METROPOLITAN DISTRICT REPRESENTATIVE
MR. SAUL H. PEARL

ROCKFORD PALACE FURNITURE CO.
ROCKFORD, ILL.

The MODERN HOTEL

AN ESPECIALLY fine edition of GOOD FURNITURE MAGAZINE, issued in 1916 as a tribute to the magnitude and splendidness of America's leading hotels. Contains 120 illustrations. A valuable work for manufacturers, interior decorators and home furnishers.

Write for particulars

GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan

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GOOD FURNITURE

ILLINOIS CABINET CO.
ROCKFORD, ILLINOIS

Represented by
BRUNNER BROS., NEW YORK CITY

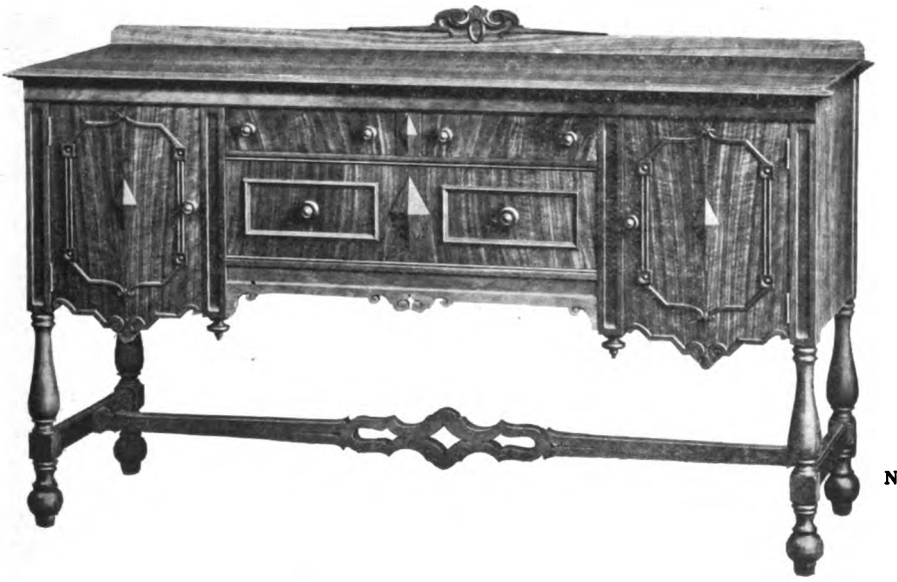
LEO ADLER, CHICAGO

Furniture for
Discriminating Buyers



No. 114

Individuality in design is the feature which distinguishes all our patterns. Our new designs are especially attractive and are sure to meet with general approval.



No. 367

ROYAL MANTEL & FURNITURE CO.
Rockford, Illinois

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ROCKFORD'S FAMOUS GOOD FURNITURE

The Dining Room suite of which we show the sideboard, is designed especially for the large, elaborate home. The workmanship is in keeping with the magnificent design.



Suite No. 161

MECHANICS FURNITURE COMPANY

ROCKFORD ILLINOIS



Suite 580
Made with 54-60-66-72 inch Buffets

We call your attention to this charming suite, representative of our line. Infinite care as to details has produced a notable suite. The same execution characterizes all of our work.

"Truly the Line of Individuality"

ROCKFORD REPUBLIC FURNITURE CO.

ROCKFORD, ILLINOIS

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American Furniture Co.



No. 695

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

The New American Bed Room suites have received unqualified approval from the trade. The 690 suite is as unusual in attractiveness of line and proportions as it is in utility features.

If you are handling the Batesville Cabinet Line you know how well our patterns are pleasing the public. Dealers who wish to increase their business should be sure to use our catalogs.

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES

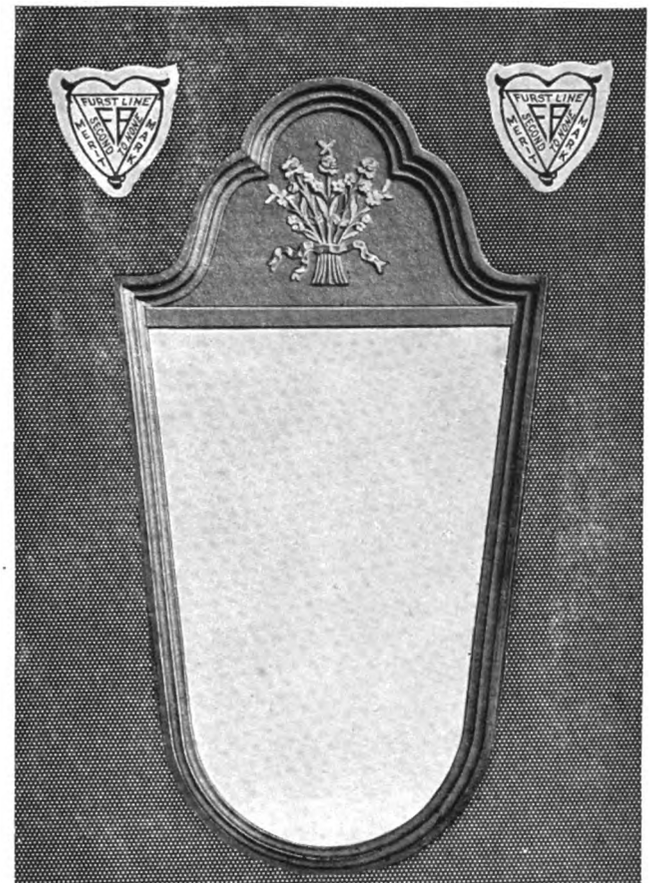


No. 3142

Batesville Cabinet Co.

BATESVILLE, IND.

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MIRRORS

That Express Individuality

Patrons who discriminate will show a marked preference for our Mirrors of Merit. Each is finished in individual style, just as a fine piece of jewelry is made. A card from you today will bring our Catalog

Furst Bros. & Co.

BALTIMORE, MD.

Mirrors - Pictures - Frames

Art Novelties



R 600

Hand Wrought iron Torchere
All that the name implies—*Strictly Hand Hammered*

JOHNSON-MEIER COMPANY

Designers and Manufacturers

Hand-Hammered Lighting Fixtures, Andirons and Bronzes

155 Wendell Street Chicago, Illinois

Pittsburgh
Plate Glass Company

Glass



Mirrors

Paints

Brushes

Warehouses in all
Principal Cities

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Jamestown Lounge Company

Makers of Living Room Furniture

Jamestown, New York

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Downy Rest Bed Springs

They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887
1109 W. 37th St., Chicago, Ill.



DownyRest

The Bed Spring that Rests You all over

To Insure Profits

PLAN YOUR BUDGET ON SOUND COST ACCOUNTING

"It is one thing to make the Plan quite another to work the Plan"

PROFIT, in a large measure, is the elimination of LOSS. To be eliminated, Loss must be accurately detected.

Adequate cost accounting—Accounting Control—locates Loss, shows where, how, when, and in what amount it occurs, and points out the remedy.

Only thru Cost Accounting can the factors that enter into the Budget—always planned to *insure* Profits—be determined and controlled.

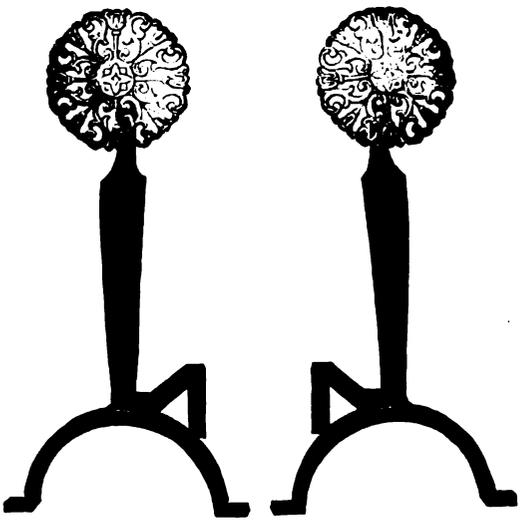
Present business conditions *demand* adequate and sound Cost Accounting, devoid of frills, and administered by a competent organization of experts of wide and varied experience.

ERNST & ERNST
AUDITS – SYSTEMS
TAX SERVICE

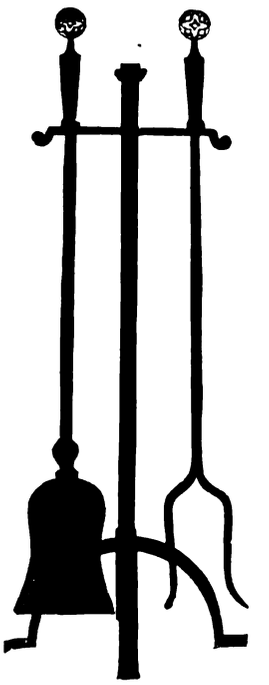
NEW YORK	CHICAGO	CLEVELAND
PHILADELPHIA	MINNEAPOLIS	BUFFALO
BOSTON	ST. PAUL	PITTSBURGH
PROVIDENCE	ST. LOUIS	DETROIT
WASHINGTON	KANSAS CITY	CINCINNATI
INDIANAPOLIS	NEW ORLEANS	
TOLEDO	DALLAS	
ATLANTA	FORT WORTH	
RICHMOND	HOUSTON	
BALTIMORE	DENVER	

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Artistic Wrought Andirons



ENHANCE
the
BEAUTY
of an
OPEN FIRE



Haddon Hall Pattern
Height, 18 inches
No. 500 Black Andirons.
No. 500S Andirons, Swedish finish.
Brass Ornaments, Antique Brass finish unless otherwise ordered.
For 24-inch size, see No. 501

Haddon Hall Pattern
Height, 28 inches
No. 500 Black Fireset.
No. 500S Fireset, Swedish finish.
Brass Ornaments, Antique Brass finish unless otherwise ordered.
For 36-inch size, see No. 501

Manufactured by THE S. M. HOWES CO., Boston, Massachusetts

Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY

Albert Stickley, Manager

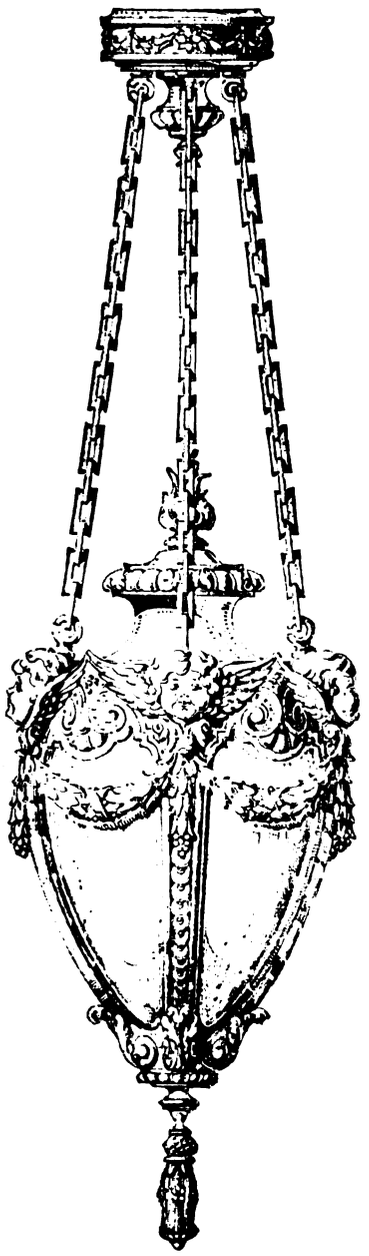
Grand Rapids, Michigan

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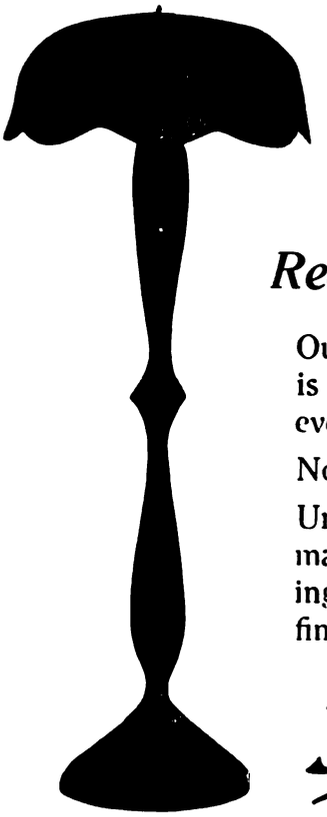
THE DECORATORS SUPPLY CO.

2547 ARCHER AVENUE
CHICAGO, ILL.

Composition Lighting Fixtures For Every Purpose



Catalog No. 114
Now Ready For Distribution



This is the HEYDAY of Reed Furniture

Our unexcelled line is now better than ever.

New designs—

Unusually clever matching of coverings with beautiful finishes.

Ficks Reed Co

Write for our new price list and a supplement of new patterns

CINCINNATI
NEW YORK

Newcomb, Macklin & Co.

Galleries, Retail Salesrooms and Factory:
State and Kinzie Streets
Chicago, Ill.



MIRROR FRAMES, PICTURE FRAMES,
DRAPERY HOLDBACKS,
CORNICES, SCONCES, BOOK ENDS,
HAND MIRRORS AND DECORATIVE SPECIALTIES

Salesrooms: 233 Fifth Ave., New York City

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Kiel Represents Perfection in Table Making

Graceful lines—durable finish—painstaking construction—practical designs
All these are combined in Kiel Tables



No. 4306. Burl Walnut Top, 20" x 66"

A most complete line of medium priced

Living Room and Extension Tables

Console Tables—Telephone Stands—Desks—Pedestals

Exhibit floors open the year around at
New York, High Point, Chicago, Milwaukee and San Francisco

THE KIEL FURNITURE COMPANY
MILWAUKEE

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The FURNITURE Industries of Los Angeles Invite You!

FOR further information, hotel reservations, etc., address Los Angeles Chamber of Commerce or C. A. Singer, *Secretary Furniture Manufacturers' Association*, Room 518-520 American Bank Building, Second and Spring Streets, Los Angeles.

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ALMOST time to pack the old bags and be on your way to the greatest exposition of its kind ever held in the West!—25 acres of exhibits, representing more than 800 trades and industries!

15,000 square feet of floor space devoted *exclusively* to the displays of the manufacturers of fine furniture. Everything people use in their homes! As fine a selection of unsurpassed merchandise at as low a price as can be found ***anywhere!***

As for *pleasure*—well, you know Los Angeles! Don't miss the biggest two weeks of your life. We'll expect you August 26th to September 9th!

For

BUSINESS & PLEASURE

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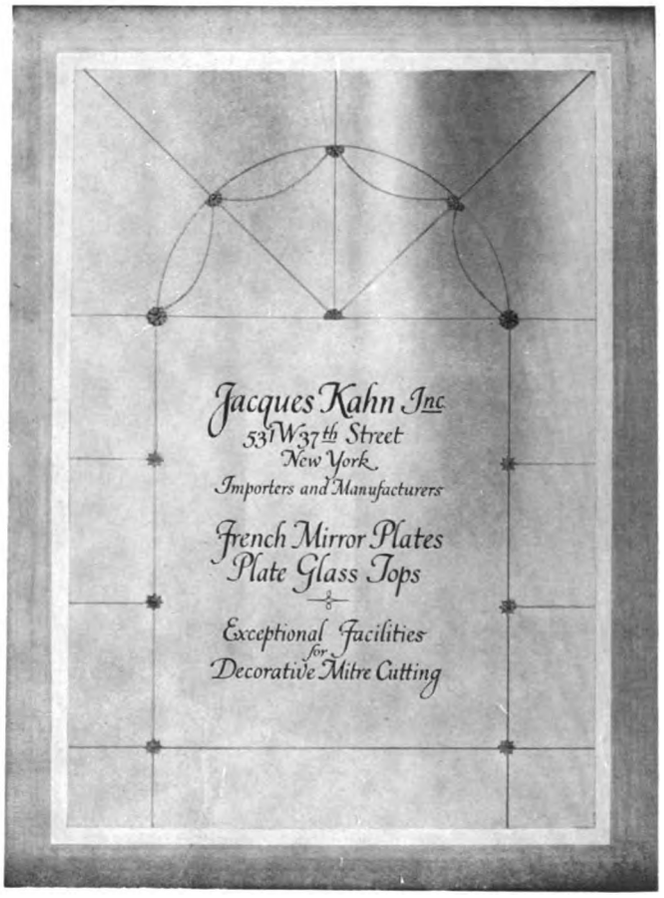
Afternoon Tea Room, Hotel Biltmore, New York
H. R. Stone, Decorator

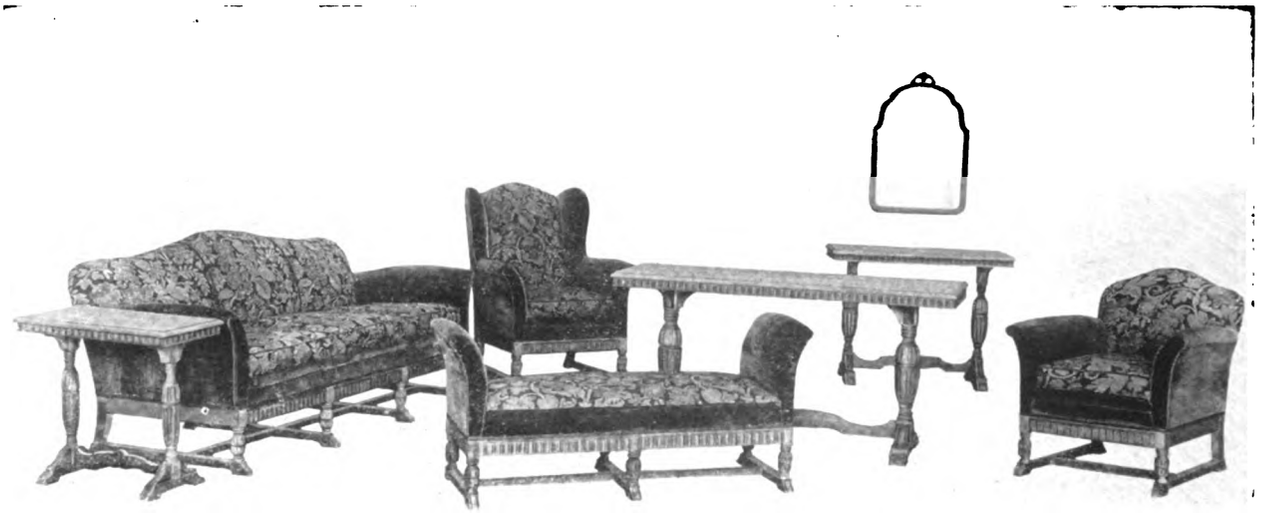
DRAPERIES

IT IS only natural that for hotels, clubs and private homes of character, where draperies of quality and artistic merit are required, we are chosen for their designing, making and hanging.

Our reputation and experience in this work is at your service in catering to your customers.

CHARLES P. ROGERS & CO., Inc.
Manufacturers of Upholstered Furniture, Metal Beds and Bedding since 1855
16 East 33rd Street, New York





A Very Attractive Offering
From Our New Line of

Complete Suites for the Living Room

AMERICAN CHAIR COMPANY
SHEBOYGAN, WISCONSIN

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An added room—subtracted rent

No. 830
Long Daven-O

Ready for a big season's business

MERCHANTS who push Kroehler Daven-Os this fall will have the biggest davenport-bed business they have ever known.

The demand for Kroehler Daven-Os is increasing by leaps and bounds. Our advertising will reach ten million homes every month. The new styles are more attractive than ever. We have complete sales plans to help dealers move them quickly.

Everything is set for the biggest Kroehler year in history. Are you ready? If not, send in your order now; and ask for our sales helps, which are free.

KROEHLER MANUFACTURING CO., Chicago

New York Showrooms: 130-132 West 34th St.

Factories at
Kankakee, Ill.; Naperville, Ill.
Binghamton, N. Y.

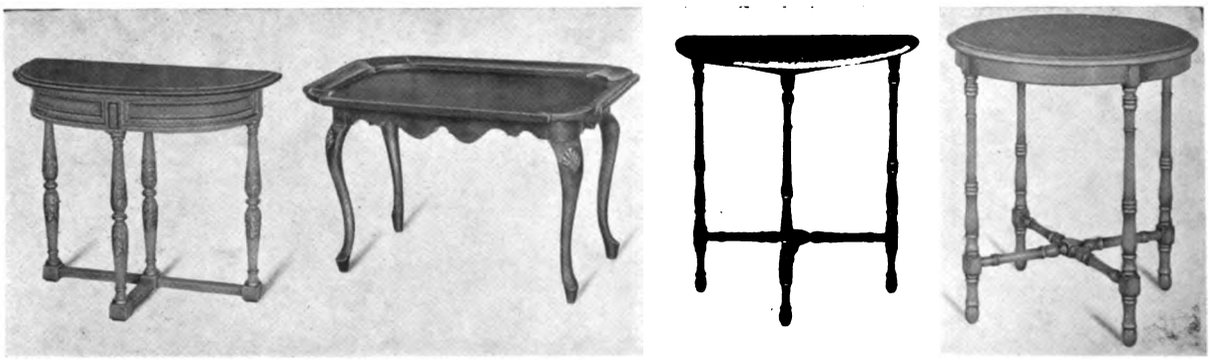
Canadian Factory
Stratford, Ontario



KROEHLER DAVEN-O

The Invisible Bed Room

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ODD PIECES *of* QUAINT BEAUTY

Exclusive design and compelling charm distinguish our varied line of tables, upholstered chairs and settees — odd pieces — uniquely adapted to harmonize in well furnished interiors. In beauty of design and quality of workmanship these products attain the same high standards which have been the foundation of appeal of all Smith & Jones furniture.

The superior wearing qualities of our bedding, upholstery and cushions assures the maximum of comfort and service as well as beauty and distinctive charm.

SMITH & JONES

Manufacturers of
FINE FURNITURE · UPHOLSTERY · BEDDING

216 East 37th Street, New York





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Typical of

The Charak Line



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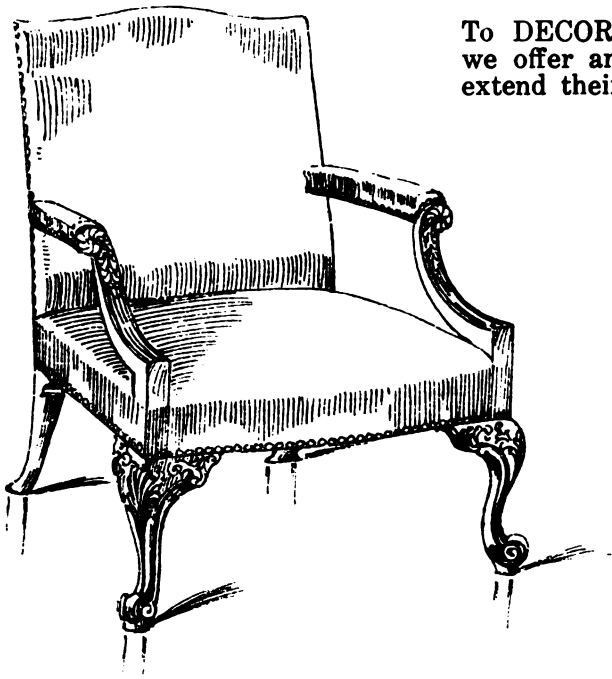
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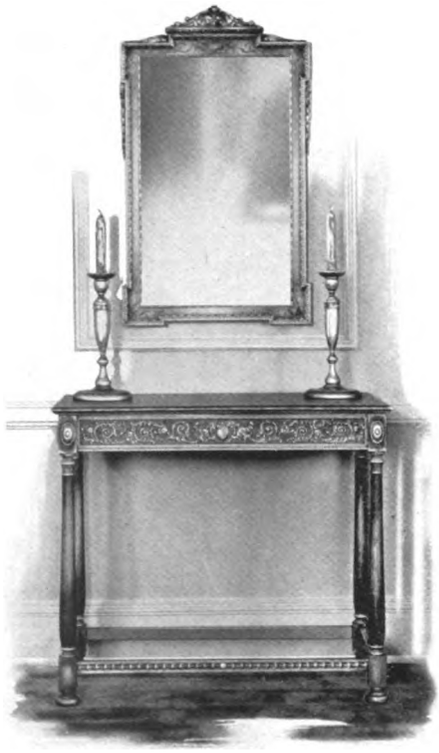


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No. 4100

PAGE 104 of this issue shows this complete suite, our newest and most beautiful creation, in a charming room scene.

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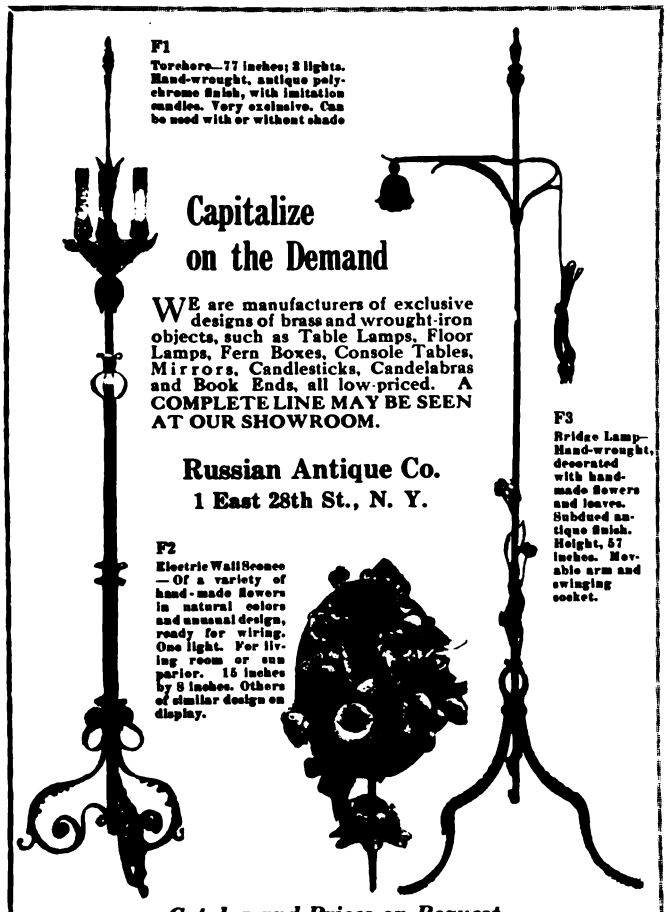
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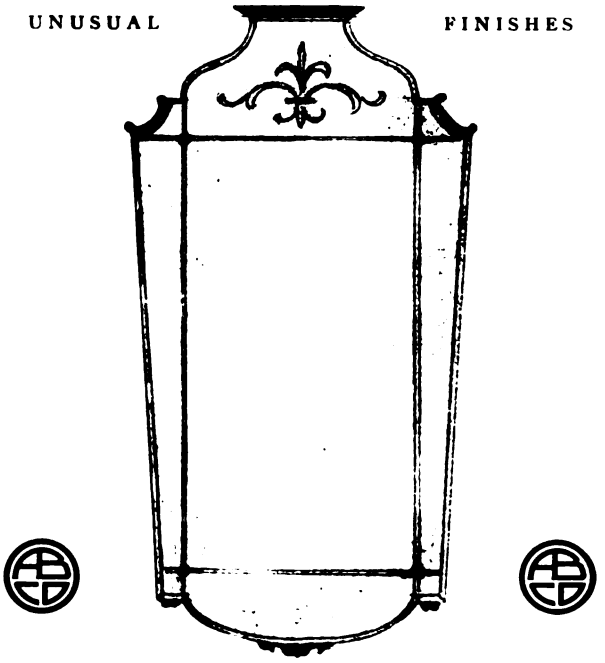
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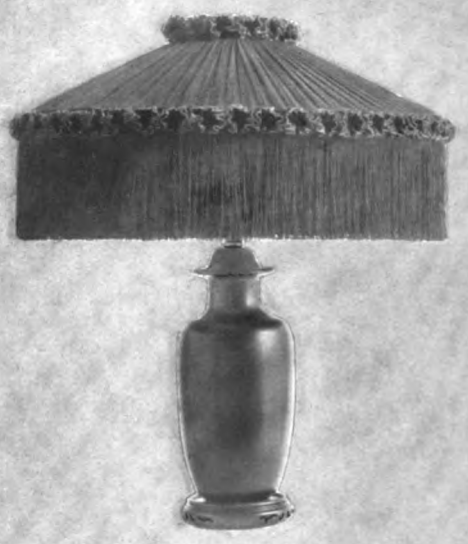
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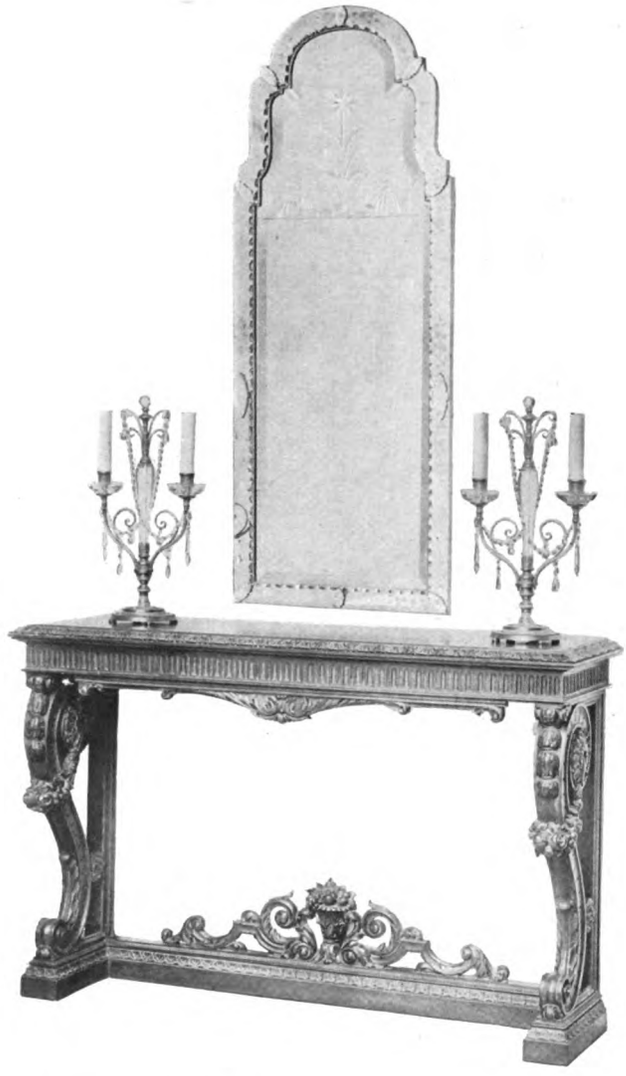
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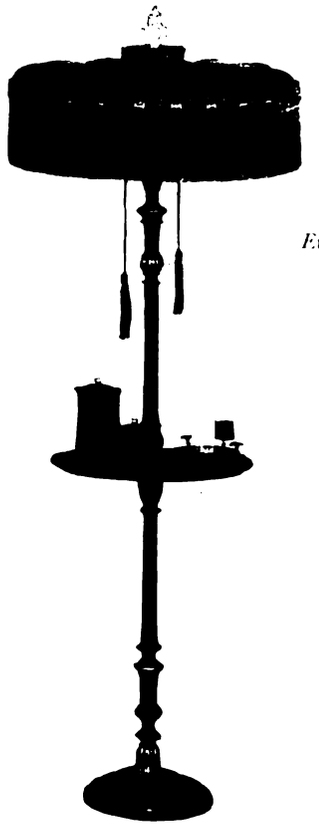
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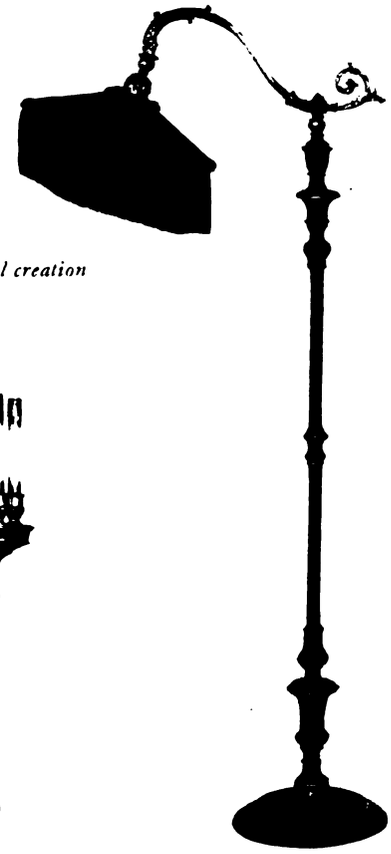
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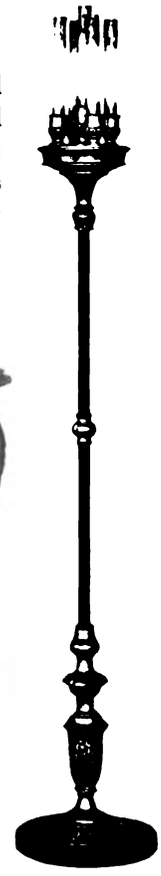
Our new Fall Line will most assuredly appeal to your customers and the attractive prices will bring you many sales.



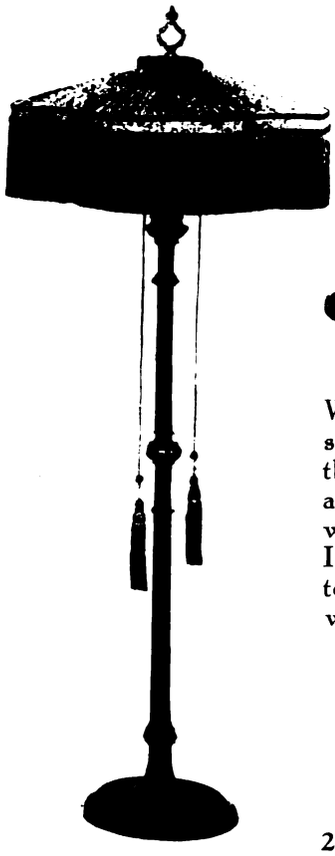
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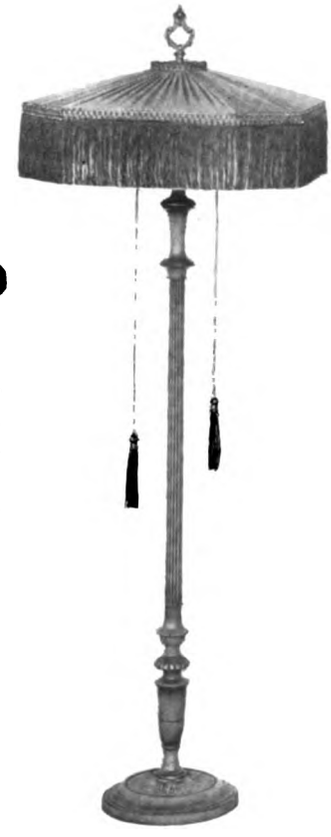
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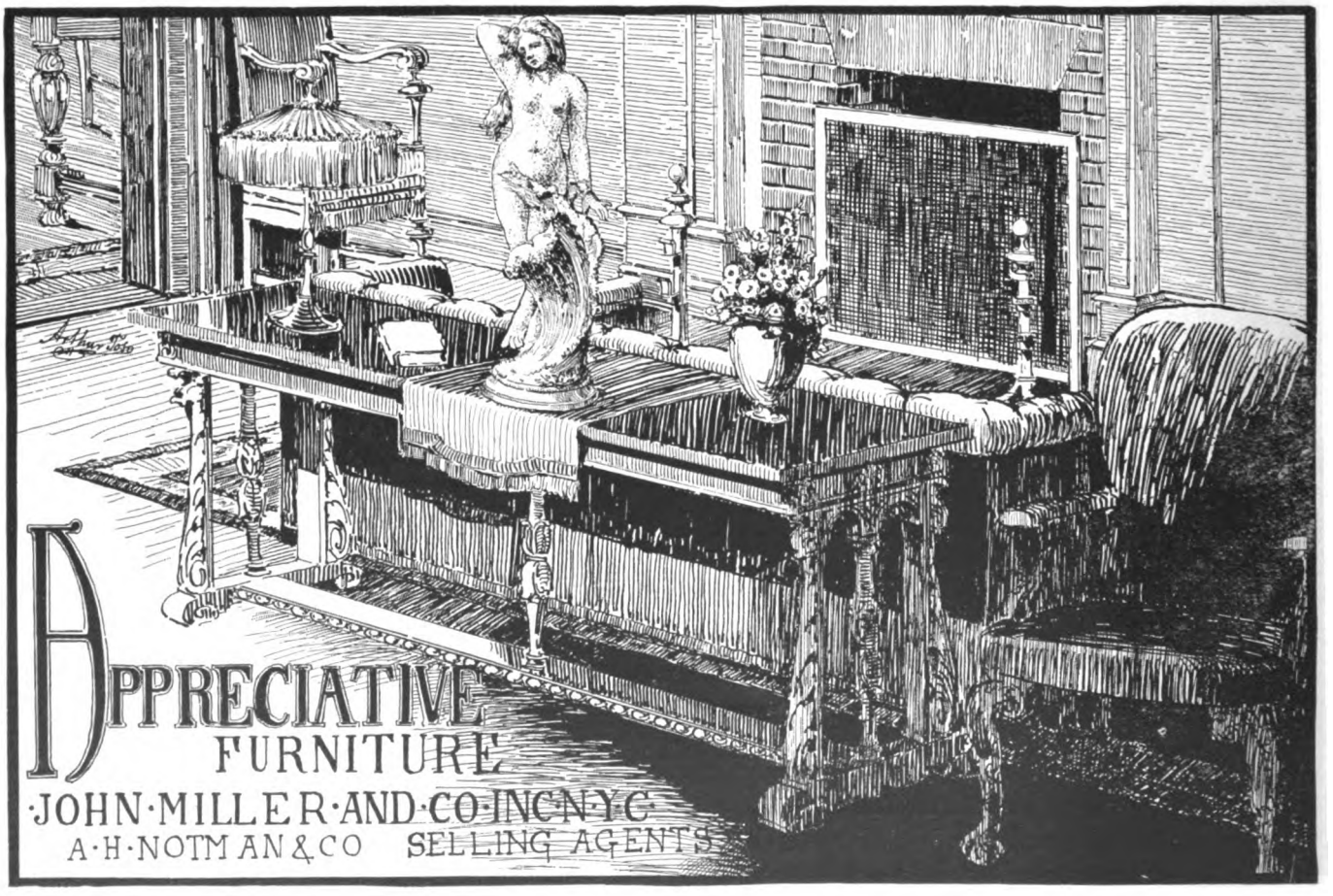
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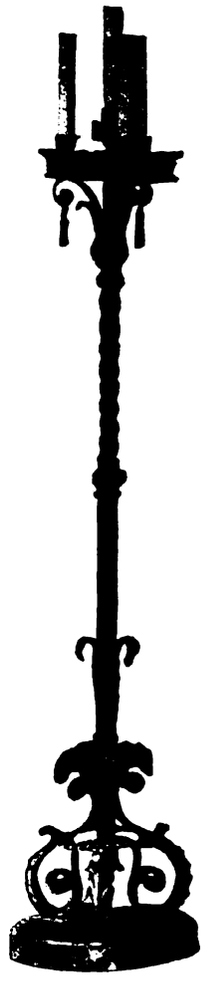
Our Duncan Phyfe suite, here illustrated, is an adaptation of original pieces in the Metropolitan Museum of Art.

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DORETTE SPANISH DESK

No photograph can adequately illustrate the subtle charm and richness of this quaint Dorette Desk.

It is but one of many reproductions of Italian, Spanish, French, and Old English masterpieces developed by us.

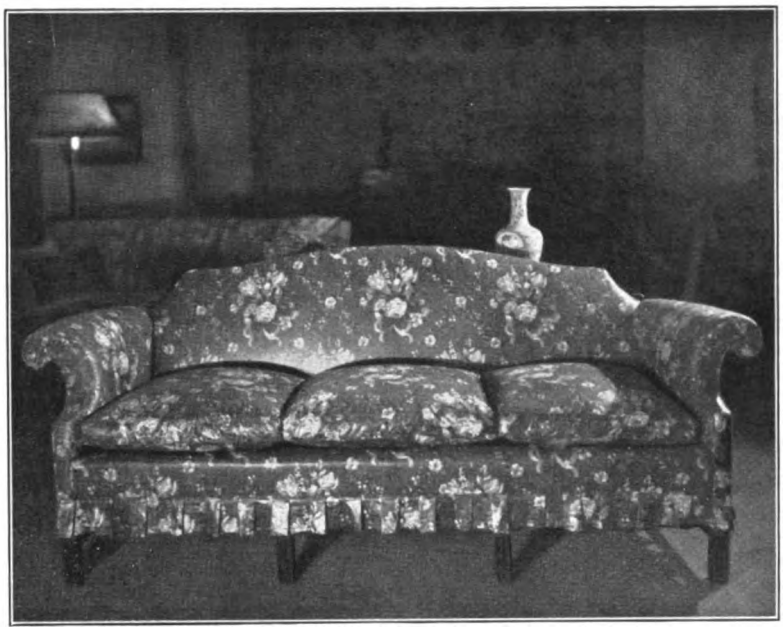
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CHICAGO ILLINOIS

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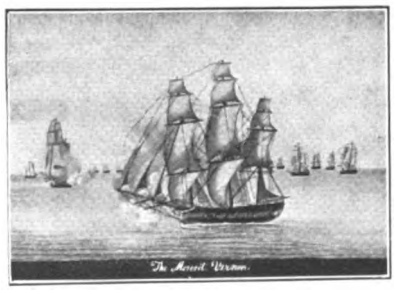
Chintz covered Verona couch

Danersk Furniture

Hidden values in construction give a choice possession its permanence

KNOWLEDGE is power, and those who *know* good joinery and beauty of design in a moulding, joint or turning, have the power to obtain orders and achieve satisfactory results far beyond those who purchase for their clients from a blind trust in superficialities.

Take, for example, the Verona Couch illustrated above; the frame can be made of seasoned ash, mortised and tenoned, or it can be nailed together at a tenth of the labor cost. The wood showing can have the true flush construction of the original Chippendale, with delicately moulded legs, or it can be cheaply dowelled with clumsy wood stock. It can have the maximum number of oil tempered springs on wide Scotch webbing, each tied eight or ten times; or it can be made with half the right number of cheap springs, poorly tied on inferior webbing. Such are the hidden points of value or the opposite in one piece of furniture.



Perhaps the most interesting to the Decorative Trade of all the Early American ships is The Mount Vernon, on which came to our shores the great marine artist, Corne, who gained a reputation also as a decorator. The Governor Hancock House in Boston was "done" by him in rather a different acceptance of the term than we mean today, in that he personally painted the famous frescoes.

In Danersk Furniture it is our purpose to build quality and trustworthiness into everything we do for you, and we welcome the opportunity of acquainting you with the structural specifications.

Call with your clients at any one of our salesrooms.

ERSKINE-DANFORTH CORPORATION

2 West 47th St., New York

315 No. Michigan Ave., Chicago
643 So. Olive St., Los Angeles

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Palmer & Embury
M'F'G.CO.
119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
MOROCCOS

The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail, for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE at 36TH STREET New York

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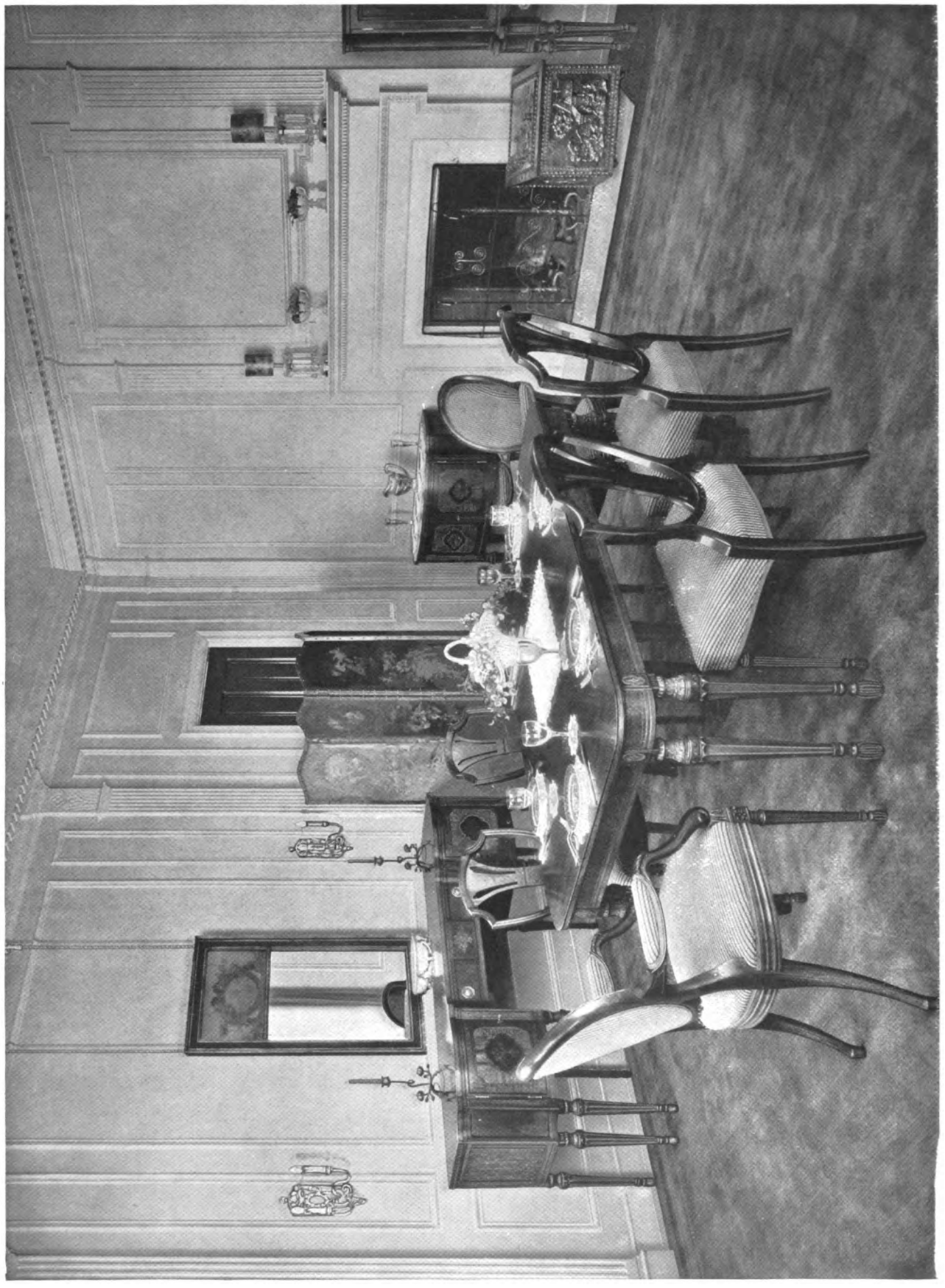


PLATE 363

STYLE, BEAUTY AND SERVICE IN MODERATELY PRICED DINING ROOM FURNISHINGS

Suite No. 4100, made by
ORINOCO FURNITURE COMPANY
Columbus, Indiana

COPR. GOOD FURNITURE MAGAZINE

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HEPPLEWHITE MOTIFS USED IN PRESENT-DAY STYLES

A DINING ROOM suite of rare beauty and color, enhanced by exquisite inlay work and floral marqueterie, whose appealing lines and symmetry are among its attractive features is here shown. From a craftsmanship and artistic standpoint, this suite is truly a work of art.

Of two-tone walnut, it is strictly an American adaptation of Hepplewhite in feeling, with some of the refinements of the Louis XVI period, especially in the carvings on the legs, charming ornamentation and attractive form.

The sideboard is a splendid specimen of the best product of the expert designer and skilled craftsmen in the furniture industry. The panels, of burl, reflect the delightful colors of the wood, finished in the natural. The inlay work is the highest conception of such ornamentation, seven different kinds of woods being used to produce the beautiful floral effects. The drawers have the same finish as the exterior.

Thoroughness of detail, with a view to effectiveness, and without a trace of lavishness, is found in the inlaid fret supporting the apron below the silver drawer and extending to the cabinet side. The rear legs of the buffet are as harmonious pleasing in effect and finish as those in front, a feature found only in quality furniture.

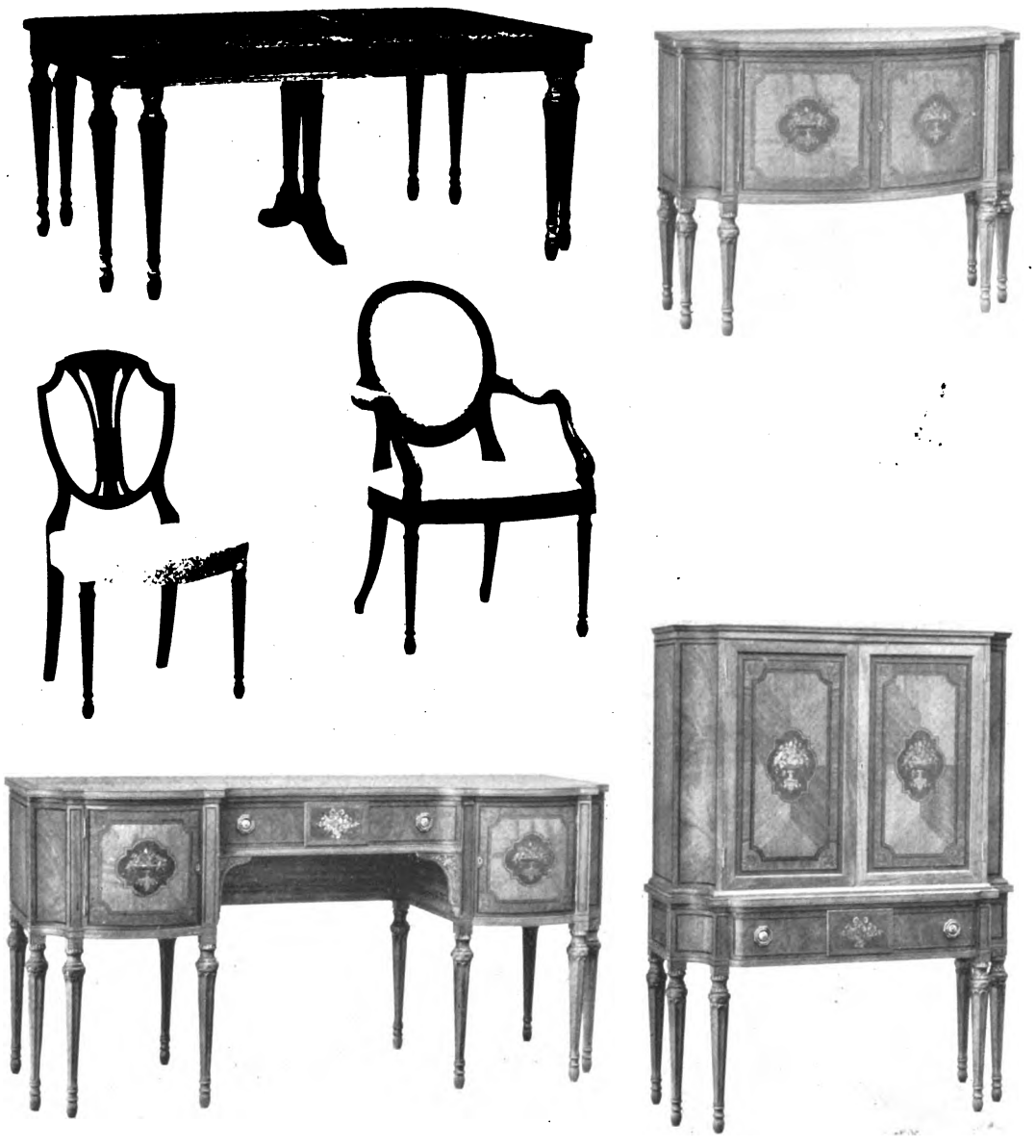
The broad surface of the 72-inch oblong table top, showing an artistic burl, is inlaid around the edges with two lines of darker wood, making that piece ideal. The inlay work is carried to the apron, another pleasing effect. Extra leaves for the table provide for an extra extension of 52 inches.

The chairs, a conception of an old English design, are hand carved and beautifully inlaid. Their bow back and shield panels instantly appeal to those who seek good taste in furniture and want an attractive, dignified dining room suite.

The china cabinet carries an old-fashioned distinction, is beautifully paneled and inlaid and is provided with shelves for use as a linen cabinet.

Commodious and serviceable is the serving table, the panels of which show the same delicate shadings and rich inlay work as the larger pieces.

The gold framed mirror has a purely Italian motif, the carved leaf and fruit design at top and sides being delicate suggestions of Chippendale. Its beauty is emphasized by the deep fluting in Italian blue coloring which outlines the glass.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 4100, made by
ORINOCO FURNITURE COMPANY
Columbus, Indiana

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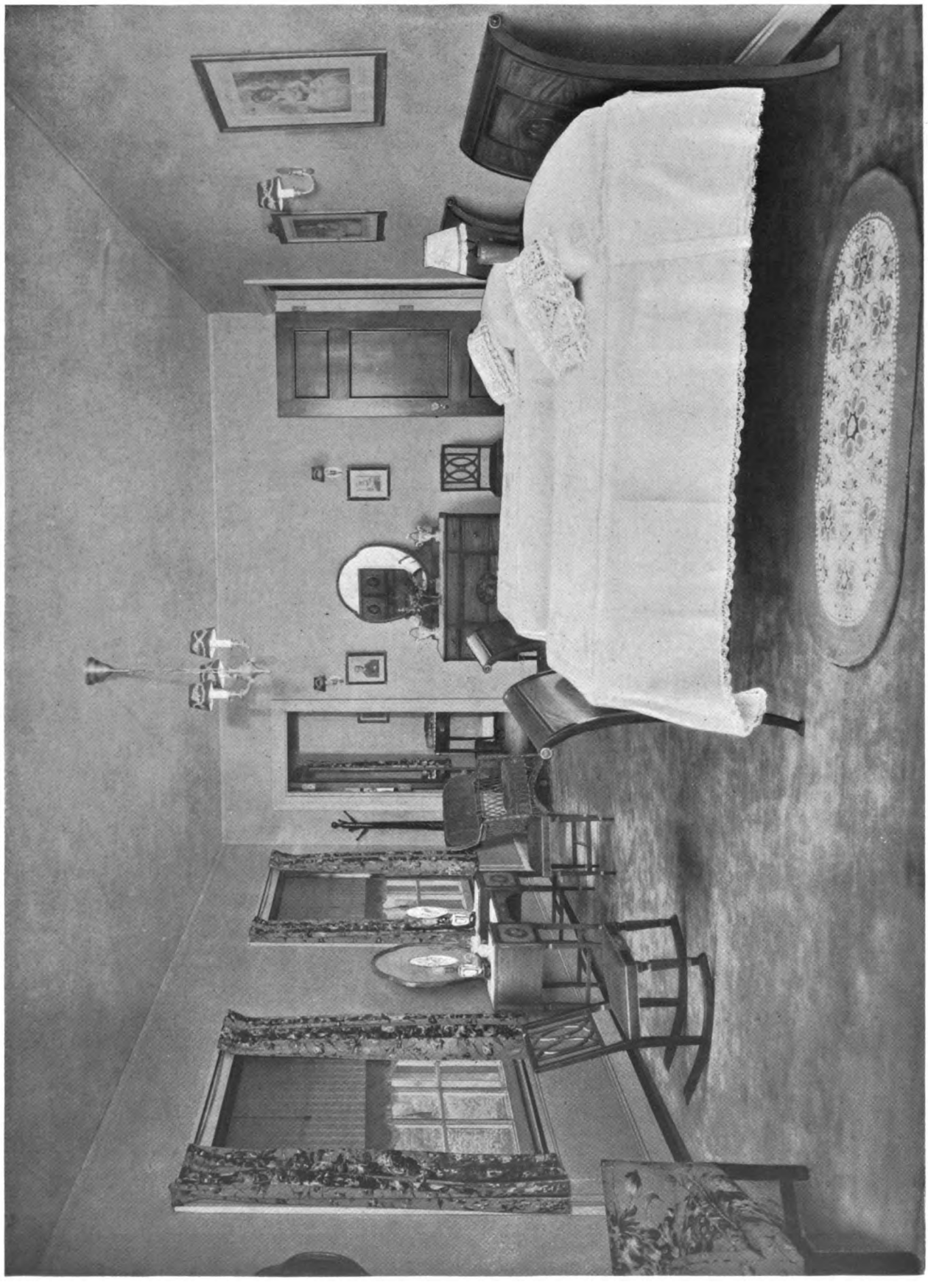


PLATE 364
CHARMING DECORATED BED ROOM SUITE IN SATINWOOD AND MAHOGANY
Suite No. 353, made by
THE JOHN WIDDICOMB COMPANY
Grand Rapids, Michigan

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GEORGIAN STYLE BED ROOM HAS GRACE AND BEAUTY

RARE beauty and taste in decoration, unusual grace of form and charming lines have been embodied by the expert furniture designer and skilled craftsmen in this delightful bed room suite, a modern adaptation of the Georgian style with Sheraton motif to meet present-day needs. The suite is in satinwood with mahogany trim, decorated and is the superlative degree of refinement and distinction.

From the curved head and footboard of the beds, the enchantment of the pieces carries one's admiration through the suite even to the strap-work panels in the chair backs.

The twin beds, because of their graceful lines, paneling and floral ornamentation, quickly win favor. Mahogany borders transform the broader satinwood surfaces into large, attractive panels. In the center of these are mahogany ovals containing hand-painted floral designs, outlined in bronze, dark tracery lines accentuating the decorations.

The vanity and dresser are real delights, fulfilling the dreams of any woman who seeks beauty, charm of line and utility in those pieces of furniture. Graceful but novel shaped mirrors increase the suite's attractiveness. The table is three-drawered, has floral panels illuminated with bronze, and shapely, fluted legs. All the wooden pulls are bronze edged.

The decorative effect gives the vanity a real, artistic tone, especially the two-compartment door panels and the apron. The Sheraton motif is carried to the long and shapely but well proportioned legs, the deep fluting being brought into bold relief by the bronze and green decoration.

Broad surfaces, showing the beautiful grain and shading of the satinwood, outlined into panels by mahogany borders and line traceries, make the chiffonette a desirable companion piece. The large compartment contains three sliding trays and there are three drawers below.

The chair seats are upholstered in blue tapestry.

The interiors of the cabinet pieces are excellently finished. The beauty of the beds is enhanced by the coverings, a linen set, with hand-made lace borders over taffeta.

This suite proves the ability of the modern manufacturer to reproduce the basic charms of old-time furnishings, adding a present-day touch, bringing true grace and distinction to the home.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 353, made by
THE JOHN WIDDICOMB COMPANY
Grand Rapids, Michigan

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Bringing You Precious "Word-of-Mouth" Publicity

People like to talk about furniture that gives them joy in ownership. The "cheap" pieces they buy they prefer to forget.

Favorable comment of pleased customers is priceless. The publicity it gives you is your best trade builder.

When you sell Berkey & Gay Furniture you *make* pleased customers. Each piece is a distinct addition to the home which it graces. Through the years its owners speak of it fondly, and as proudly point it out to admiring friends.

"We got it at Blank's," they say. And another potential customer is made for you.

For more than sixty years, Berkey & Gay have been building *furniture that pleases.* In this fact—and in the widespread public recognition of this fact—you, as a retail merchant handling the line, have an asset of untold value.

IN AUGUST WE ADVERTISE "THE CAROLEAN"

Each month our national advertising brings to the attention of your most valued customers a specific example of Berkey & Gay quality.

For August we feature "The Carolean," a walnut dining suite in the Stuart fashion. Its quiet elegance, at a moderate price, should make it a particularly good seller. If it is not already in your stock, ask us about it.

This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

BERKEY & GAY FURNITURE CO.

456 Monroe Avenue

GRAND RAPIDS, MICHIGAN

New York Showroom, 119 W. 40th Street

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The Great Khan (Bazaar) at Damascus
[From an old engraving]

Motif from a Damascus Mosque
—XVI or XVII Century

THE SILK MARKET AT DAMASCUS

ABOUT the twelfth century, the city of Damascus, long famous for her looms, outstripped all other places for beauty of design, and her silken textiles were everywhere in demand. Thus, traders fastened the name Damask or Damascen upon every silken fabric richly wrought and curiously patterned, no matter whence it came.

The renown of the city's bazaars attracted a myriad of caravans, bearing brilliant burdens from strange lands. Here one was ever pressed, hurried and confused by cries; the raucous voice of the mule-driver urged watchfulness; rich and poor were jostled in the crowd—beautiful women and their slaves, merchants, potentates, workmen and beasts—all were there from morning till night.

The goods displayed came from every quarter of the globe and were of an unbelievable variety; but "most important was silk, richly figured with fruits, quaint flowers, fantastic animals, and landscapes with patterns elaborately woven in colors or gold thread."

A number of these priceless fabrics, distributed through various countries, copied, and adapted from century to century, give inspiration today for interiors that express the inimitable charm of the East. In considering the possibilities of such interiors, it is gratifying to learn that adaptations of several ancient Damasks are available in Decorative and Upholstery Silks by Cheney Brothers.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

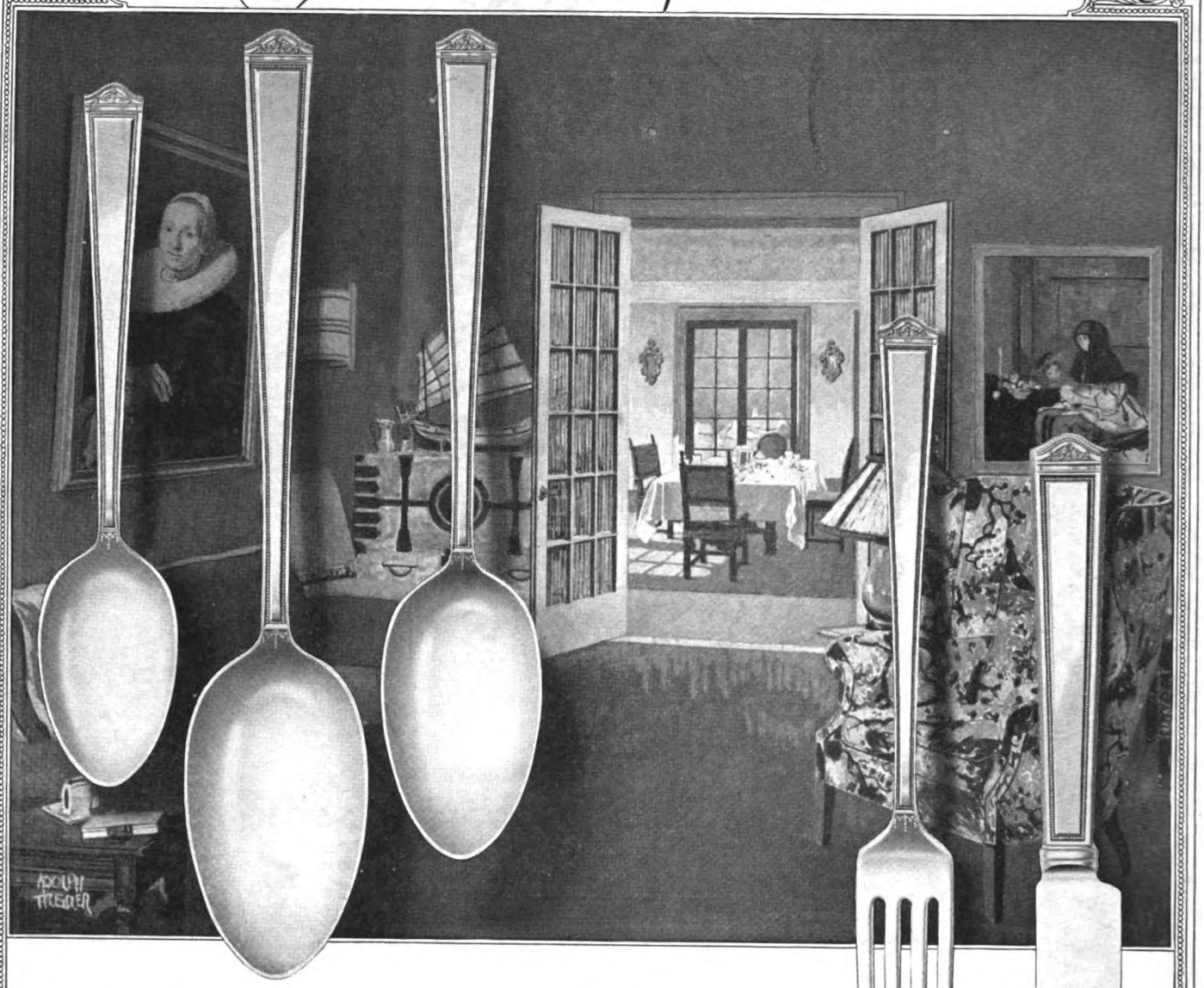
CHENEY SILKS

© Cheney Brothers, 1922

Keeler

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"Anniversary" Pattern



THIS new pattern is pure Colonial in design. On the back, at the top of the handle, is the typical fan-shaped window. The handles are straight.

In talking dining room harmony with your clients, remember this authentic pattern. Incidentally, it commemorates the birth of "1847 Rogers Bros." seventy-five years ago. No other silverplate has stood so long the test of time.

For illustrations of other patterns, write to International Silver Co., Meriden, Conn.

1847 ROGERS BROS.

SILVERPLATE

INTERNATIONAL SILVER CO.

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Architectural
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SEP 1922

GOOD FURNITURE

Magazine

of Furnishing & Decoration



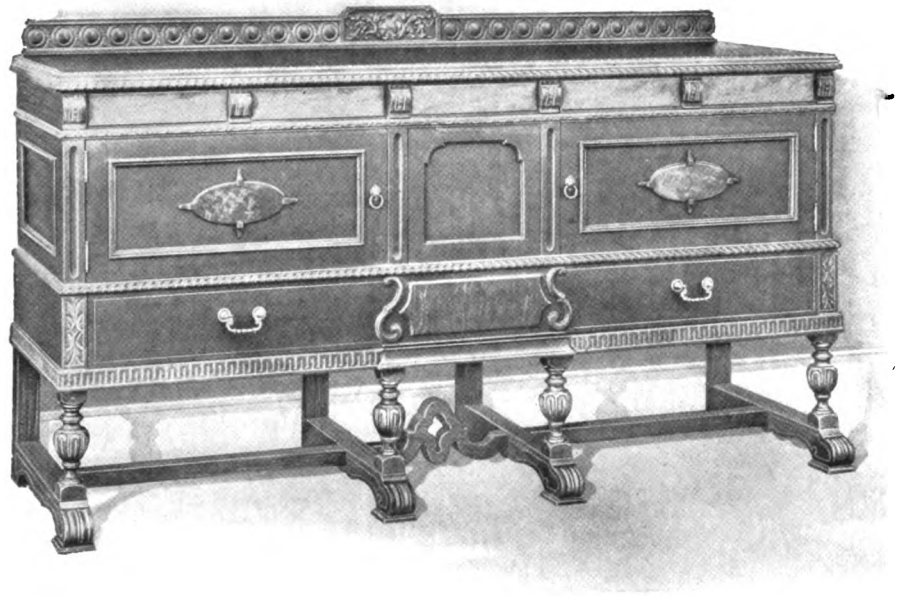
September 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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"The Line of Appeal"



Distinctive Design

Dealer requirements govern the production of our designs and patterns, therefore our efforts to meet the present demand for furniture of restrained ornamentation, dignified line and rich finish is receiving marked approval from dealers everywhere. Never indeed have we produced a line of goods so attractive and of such evident value as the furniture we are now making.

New Catalogue on Request

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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Companions of Many a Quiet Hour

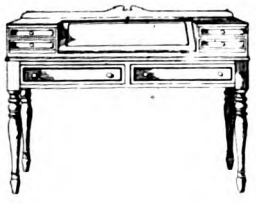
Associated with the writing desk and the cabinet of well-thumbed volumes are many of the happiest of the home hours. For a half century the Grand Rapids Chair Company has been creating beautiful pieces of craftsmanship for the living rooms of the nation. Daughters and grand-daughters today cherish many of these heirlooms purchased in the eighties and nineties.

Typical of these productions is the simple beauty of the English desk above (No. 676) in mellow tones of old mahogany, and the book cabinet (No. 222) after the manner of the 18th century Sheraton. Framed in the doorway is a Jacobean console set with walnut parts quaintly fashioned in that early vogue (No. 1156). The spinet desk (No. 656) is one of a notable group, finely made, of fine woods.

GRAND RAPIDS CHAIR COMPANY

GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture



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THE PHŒNIX FVRNITVRE COM PANY. IN CARRYING ON THE TRADITIONS OF THE EARLY AMERICAN CABINET MAKERS, IS PRODVCING FVRNITVRE OF VNVARYING REFINEMENT IN DESIGN AND STVRDINESS OF CONSTRVCTION.

THE PHŒNIX FVRNITVRE CO.
MANVFACTVRERS
GRAND RAPIDS, MICHIGAN.

MVB

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No. K-560
JACOBEAN
WALNUT OCCASIONAL TABLE
Crotch Walnut Top inlaid with
bands of ebony and white holly

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:
Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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Dressing Table 315

IN WIDDICOMB bed room furniture good design is always accompanied by expert cabinet work and substantial construction. The discriminating class of buyers who inspect furniture for perfection of workmanship and material, as well as for attractive appearance, have found our product entirely dependable.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U. S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



DUQUESNE VELVET

An attractive Jacquard Velour—new in both design and colorings.

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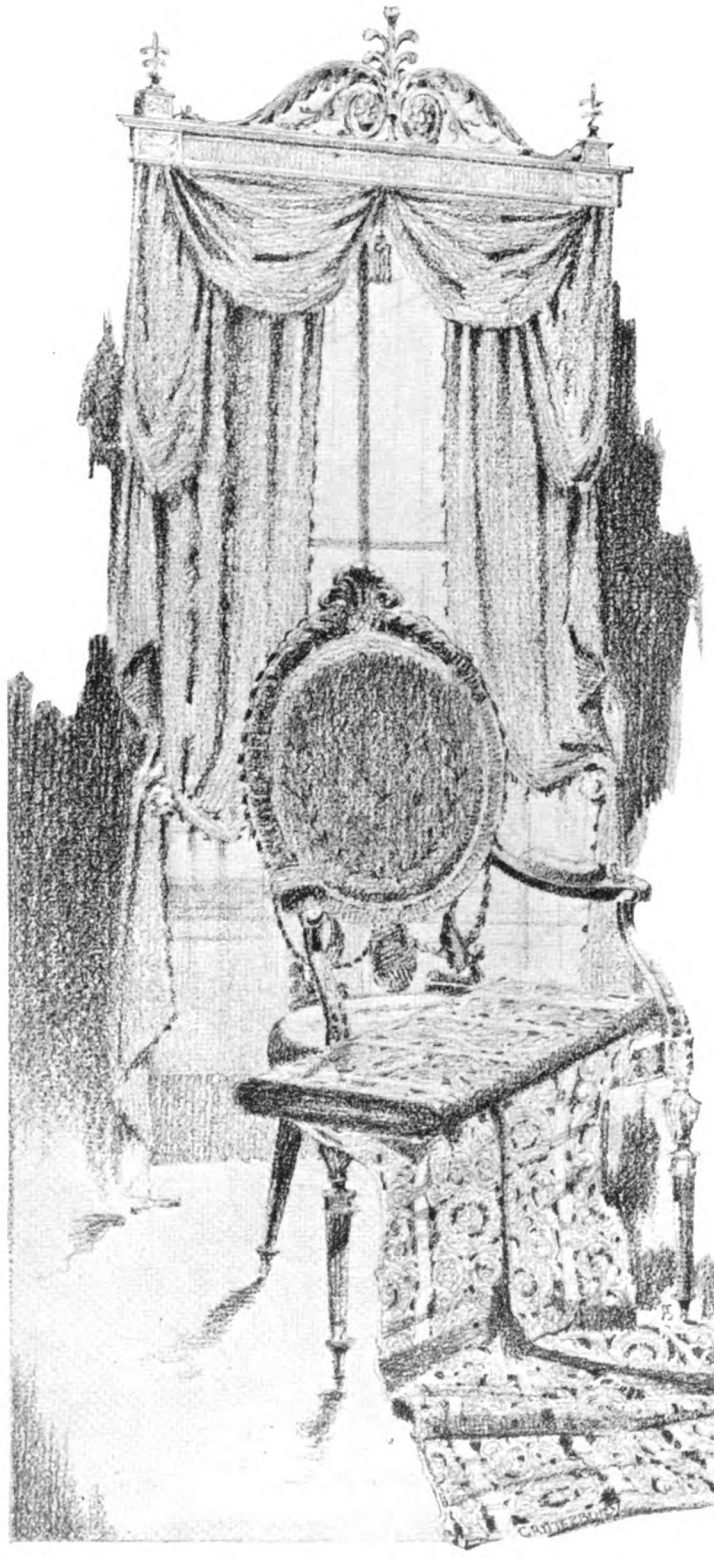
JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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FIELD QUALITY





CANTERBURY DECORATIVE FABRICS

THE best creative ideas of generations past and present are embodied in our Canterbury Decorative Fabrics. The choicest of foreign fabrics and fine domestic cloths including velours, velvets, domestics, draperies, hand-blocked and machine printed cottons and linens, are produced in special designs and colorings for our exclusive distribution.

Design ADAM STRIPE is illustrated

Woven in silk damask in a range of five color combinations it is especially suitable for living room draperies and furniture covering.

MARSHALL FIELD & COMPANY

Manufacturers and Distributers of Standard Merchandise

CHICAGO

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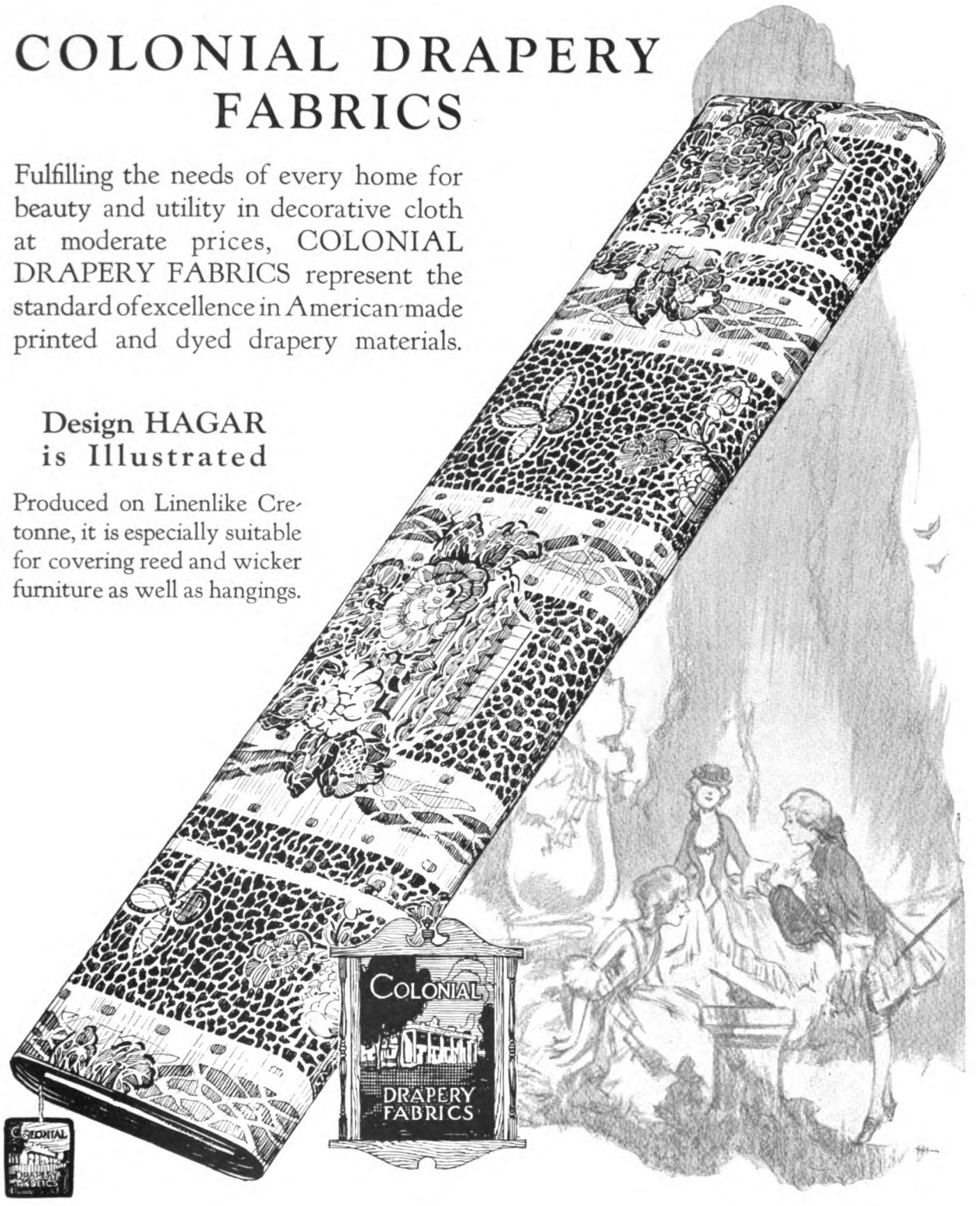
FIELD QUALITY

COLONIAL DRAPERY FABRICS

Fulfilling the needs of every home for beauty and utility in decorative cloth at moderate prices, COLONIAL DRAPERY FABRICS represent the standard of excellence in American made printed and dyed drapery materials.

Design HAGAR is Illustrated

Produced on Linenlike Cretonne, it is especially suitable for covering reed and wicker furniture as well as hangings.



MARSHALL FIELD & COMPANY

Manufacturers and Distributers of Standard Merchandise

CHICAGO

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It is the extra touch of beauty in design, materials and finish, which distinguishes our furniture and makes it a superior product.

Everything for the Living Room, Library and Hall

at Moderate Prices

Grand Rapids Furniture Shops

840 MONROE AVE.,

GRAND RAPIDS, MICH.

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The ever increasing appreciation of distinctive furniture at a moderate cost is the result of our artistic research and enterprise in economical production.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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FURNITURE OF QUALITY,
ATTRACTIVE AND REFINED,
FOR THE DINING ROOM



LIFE TIME FURNITURE

For many years LIFETIME FURNITURE has been offered to dealers under the following designation: *"Furniture of Quality, Attractive and Refined."*

With the exception of value, this statement includes every feature necessary for building a substantial retail business.

And regarding value, every dealer who handles LIFETIME FURNITURE knows that for genuine value our line is unsurpassed.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 706
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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EVERY home worthy of the name is a logical prospect for a Colonial Clock. From the simplest and least pretentious to the largest and most imposing, all Colonial Clocks have this in common: they add charm and distinction to the homes in which they are placed.



COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

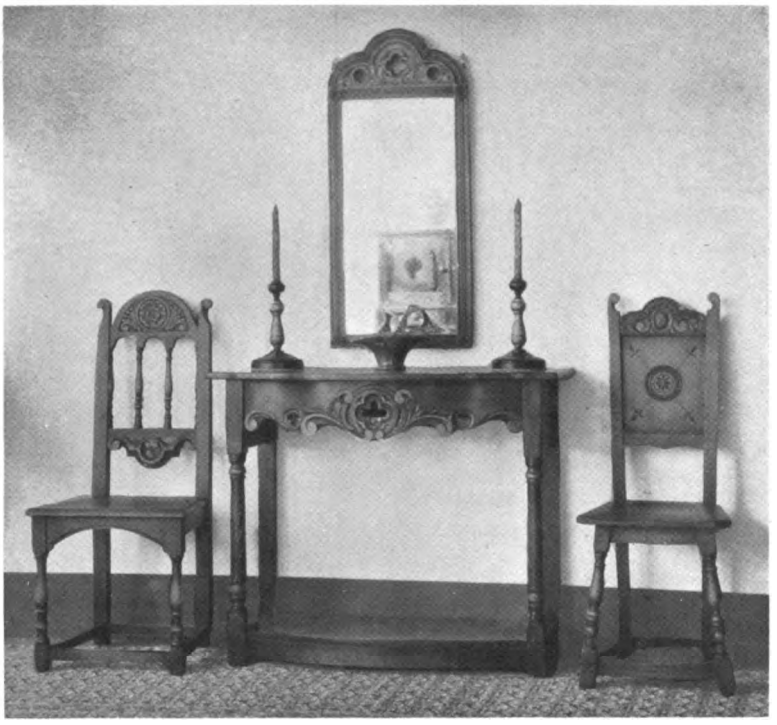
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QUAINT AMERICAN FURNITURE
STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

AMERICA'S FAVORITE STYLE

"Quaint American"



The above illustration clearly demonstrates the excellence of the Stickley plan of furnishing the modern home.

Excepting only the candlesticks, no two pieces in this group exactly match in period design or decoration, yet all the pieces are in perfect harmony and the complete group has a charm of variety not obtainable in furnishings that are of one type and design.

Any one of the above pieces could be replaced with some other pattern from the Stickley line without disturbing the harmony and charm of the group. In other words, Stickley patterns are designed for variety, adaptability, exquisite charm, and interchangeability of pieces to suit the type and proportions of the interior to be furnished.

The plan applies equally well to Sun Room, Living Room, Dining Room, Breakfast Room and Apartment Rooms.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company
Grand Rapids, Mich.

QUAINT AMERICAN FURNITURE
STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

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When This Happens

You have a particular customer. Competition is keen. It's not a question of money, although that counts. The main thing is to find just the right fabric—the exact shade.

When this happens—and it does happen every day—what is it worth to *know* that you are backed by a line of Upholstery and Drapery fabrics that is not surpassed by any in America?

This means, first, that you have an almost endless variety of fabrics at your command—second, that your orders will be shipped promptly.

Such assurance has a very definite value.

Samples of Upholstery or Drapery fabrics, or our new 300 page catalog of Cabinet and Drapery hardware submitted to Manufacturers, Merchants, Upholsterers and Interior Decorators.

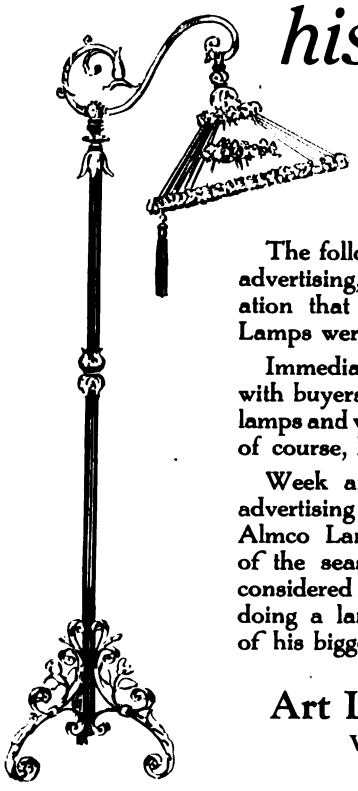
LUSSKY, WHITE & COOLIDGE, INC.

65 to 71 West Lake Street
Chicago

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How one dealer made the "dull months" his biggest lamp season



A prominent dealer found himself with a number of lamps on hand at the end of last winter's selling season. He advertised a special sale of these lamps one week with very little result.

The following week he repeated the advertising, with the additional information that a number of fine Almco Lamps were included in the sale.

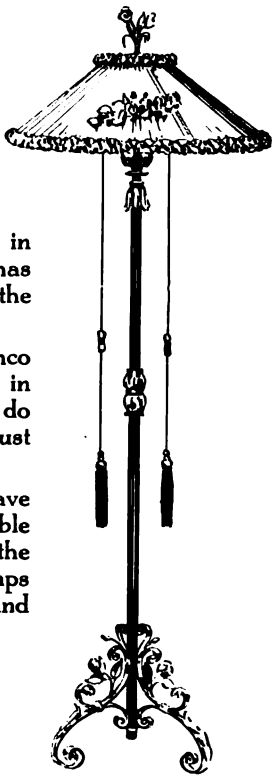
Immediately his store was crowded with buyers. He cleared his floor of lamps and was obliged to reorder. And, of course, he ordered Almco Lamps.

Week after week he repeated his advertising of a special showing of Almco Lamps. And in the middle of the season which he had always considered dullest, he found himself doing a lamp business far in excess of his biggest holiday volume.

There has been no falling off in business, though this advertising has continued every week throughout the past summer.

If the mere mention of Almco Lamps can produce such results in an "off" season, what will it not do for you in the big selling season just ahead?

Write for the sales plans which have sold Almco Lamps with remarkable success for merchants throughout the country. And order now the lamps for which there will be a big demand this fall.



Art Lamp Manufacturing Company, Chicago

Wholesale Display Rooms: 1435 S. Wabash Ave., Chicago
306 Fifth Avenue, at 31st Street, New York

ALMCO LAMPS

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Announcement

BEGINNING with the November Issue, Home Magazine will be printed in Two Colors.

This step involves considerable increase in cost of production which will be borne entirely by the publishers and their representatives.

Stores that have the franchise to distribute Home Magazine will pay no more than when the magazine was printed in one color.

This improvement is made possible by the fast growing circulation of Home Magazine and the desire of the publishers to have many more stores take advantage of the opportunity.

Home Magazine is proving itself an effective direct advertising medium for several hundred home furnishing stores that are using it.

It can do as much for your store.

The Home Magazine franchise may still be open in your territory.

It will pay you to investigate.

GOOD FURNITURE MAGAZINE

The Dean-Hicks Company, Publishers
Grand Rapids, Michigan

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PERU CHAIRS

Out of the Age that Produced Michelangelo

At no other time in the world's history has art progressed with such astonishing rapidity as during that vivid period known as the Renaissance. Italy alone (where the "awakening" had its inception) produced literally scores of painters, sculptors and architects who are numbered among the great of all time.

The furniture of the period naturally shared fully in this brilliant artistic achievement and evolved into a style that has been acclaimed for nearly five centuries.

Peru Chairs in the style of the Italian Renaissance combine absolute historic fidelity with structural excellence and comfort undreamed of in the days when the style originated. The examples shown here provide striking proof that true artistry and real craftsmanship can be had in furniture of moderate price.



2204

Italian Renaissance
Solid American Walnut
All Ornamentation Hand Carved

The combination of a rather simple side chair with a large ornate arm chair offers the excellent merchandising opportunity of four or five relatively inexpensive side chairs to keep down the cost of the set, and one or two exceptionally handsome arm chairs to give it character.



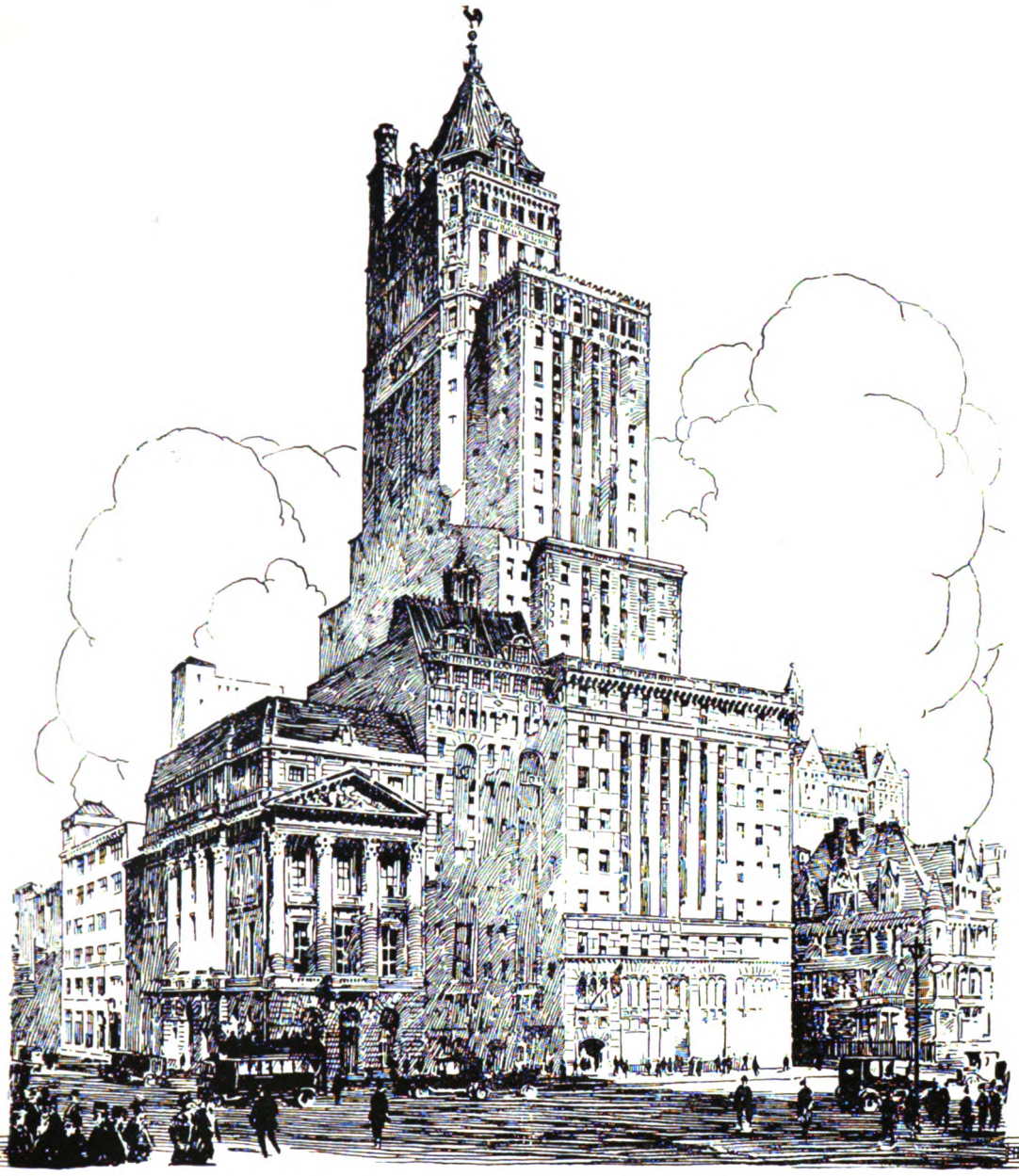
2205

Peru Chair Works

Peru Indiana

"The End of the Search for Better Chairs"

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STROHEIM & ROMANN

UPHOLSTERY AND DECORATIVE FABRICS
of DISTINCTION

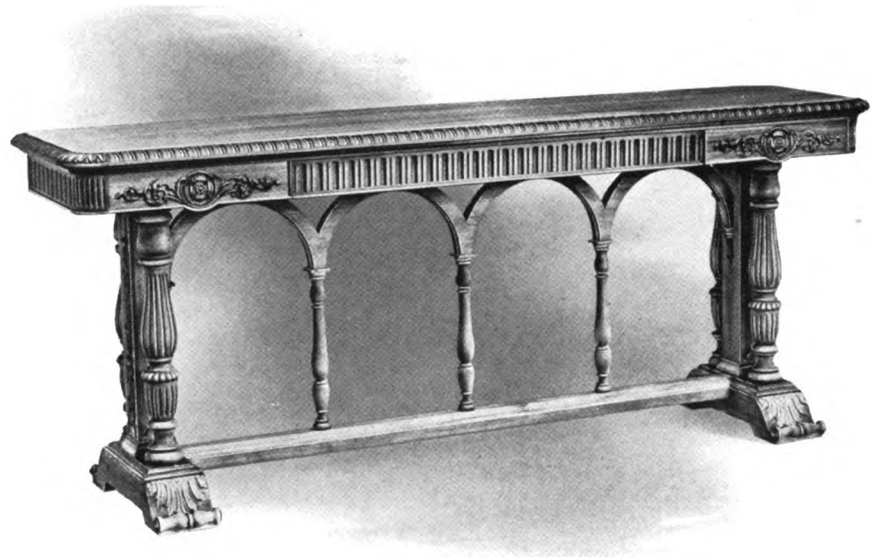
ANNOUNCE

THE REMOVAL OF THEIR SHOWROOMS TO

730 FIFTH AVENUE AT 57th STREET
NEW YORK
THE HECKSCHER BUILDING

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IMPERIAL TABLES



The Cultural Value of a Beautiful Table

DAILY association in the home with a beautiful table like the above is bound to have a beneficial influence on one at all responsive to the finer things of life. Children particularly, in their impressionable years, will gain from such association precious conceptions of good taste and refinement.

This Imperial production is an Italian study, No. 1898. It is rich in authentic detail finely rendered. The ornate top is supported by fluted columns guarding carved pilasters united by a stately colonnade.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Davenport Tables, Library Tables, Apartment Dining Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries and Occasional Pieces

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GOOD FURNITURE

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In every piece of Royal Furniture is the same distinctive artistry, quiet elegance, and positive individuality.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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Let's Go!

The Home Furnishing Business is in the limelight. Popular magazines, leading newspapers, the movies, women's clubs, civic and industrial organizations everywhere have become greatly interested in Making the House a Better Home.

Nothing can build stronger and safer for civic stability and national prosperity than happiness and contentment in family home life.

For the home furnishing trade classes all this means a golden business opportunity, an increased responsibility—a test of their preparedness to guide and serve a keener buying, home-loving public.

Manufacturers and merchants should put their most intelligent efforts into this business of *home making,* and *do it now* while the movement has popular and favorable public attention.

GOOD FURNITURE MAGAZINE

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CURRENT TOPICS— OF TRADE INTEREST

IF THE strikes continue, they will naturally have a detrimental effect on late fall and holiday sales, but as several financial authorities have expressed it: "Up to the middle of August, the notable improvement of general conditions, has somewhat overshadowed the strike effect" and the world has moved on progressively.

The Outlook

Nevertheless, retailers will miss the millions of dollars that the strike situation has kept out of normal circulation. Pennsylvania retailers alone must get along without an estimated $130,000,000 which ordinarily would have gone into the hands of miners during the period of the strike. Add to this the losses entailed by the railroad workers, then multiply it by comparative losses in all states, and a state of wonderment develops. It is really almost unexplainable how general business has withstood the scares and actualities of the past two months.

The psychology of "being hopeful" is rewarding the business man of today.

Nature has been kind—crops good—reserve banks are full—interest rates lower—foreign trade no worse—big prices for certain big crops—and employment increasing. Each one is a prosperity item.

Commodity prices are holding firm. Selling prices are equally firm in most lines. Some textile interests are reporting sold up. General decorative and other fabrics that enter into the furniture trade, are in good demand. Of national consequence in the price market is the lower and lower pricing of tires and automobiles. Greater production seems to be the reason given. This being true, there is not much prospect of price changes reflecting in any direction save that of "more sales" which is an increasingly healthy sign.

Southern retailers should feel good over the prospect of an exceptional price for cotton in the year of a bumper crop. This is one economic happening that is unusual. Let us hope the south will buy furniture with a fair share of that amount over $400,000,000 which it is estimated it will receive this year in excess of the millions received in 1921.

There is no serious disturbance in the labor ranks that will interfere with the building program. This is going on in fine style. Other strikes are sure to be settled and the day that marks the settlement, will mark also the day of increasing business, possibly rising to a point in the not far distant future when demand will out-distance supply.

THE sales manager of a prominent Eastern Lamp concern, recently issued the following statement regarding trade prospects in lamps and other furnishing accessories:

Optimistic Over Accessory Trade

"Our salesmen have been out since May and are reporting business very good in all parts of the country, with the possible exception of Iowa, Minnesota, and a few other sections of the northwest.

"Some sections of the south and southwest are particularly good, and generally speaking, business in all parts of the country is ahead of last year.

"We find that the merchants of the smaller towns are buying more freely than the department stores of the big cities. This condition we ascribe to the conservative policy of the merchandise man of the big department store, who is stressing turnovers in his instructions to buyers. This theory is supported by the fact that we are getting a large number of unconfirmed orders from buyers—showing that the buyer is willing, but the merchandise man is still timid.

"Buying is in pretty fair volume generally speaking—about equal to that of 1920. The retailer seems to be getting over his hand to mouth buying habit, although quantity buying is, of course, not yet up to normal.

"We send our salesmen out in May, and it is to be noted that whereas last year the buying held off till August, this year it began right away and has kept up steadily."

PRESIDENT Harding's expressed hope for the "unqualified success" of the National Merchandise Fair held in the Grand Central Palace, New York City, August 7th to 25th, seems quite sure of fulfillment. The opening attendance pleased the management and early reports indicated a volume business.

The Voice of General Merchandise

The exposition method of displaying and selling merchandise is growing rapidly and the success of this most recent attempt to exploit general merchandise will be followed closely and possibly be the forerunner of other individual efforts, both as to industry and city.

Furniture has no particular inning at this Fair, but because many of the items carried in the average furniture store are shown, it was unquestionably visited by a large number of furniture buyers.

Buyers from Honolulu, California, Florida, Maine

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and practically every state in the Union were reported on the first few days as voicing promises of a good fall and winter business.

Naturally the strike situation shared in the comment and as is always true, cast a shadow over an otherwise perfect business sky. Despite this, optimism prevailed overwhelmingly.

IF SPACE permitted we would repeat our news note "Retailer's day at hand for big business" from the August issue, because of the continuity available since that was written. It is about housing, and furniture men are always interested in good housing news.

Breaking All Records for Houses

Figures just compiled by John Ihlder, manager of the Civic Development Department of the Chamber of Commerce of the United States, are to the effect that the housing shortage, apparently, will furnish the stimulus for building for many years to come.

The shortage at the beginning of 1922 was equal to three years pre-war normal production. "So great has this shortage become," he says, "that even if we begin on its reduction now, it will take us twelve years working at 25 per cent above normal to provide as adequately for our population as we did before the war."

Such statements in conjunction with specific references to sectional operations gives promise for the future of furnishings. A ten year program as reported by the Journal of Electricity and Western Industry calls for over four billion dollars to be spent in the west during the next ten years—$1,700,000,000 is for homes.

It will require some household effects to furnish these homes, and a huge supply of office furnishings to equip the $2,560,000,000 worth of office buildings, factories and other mercantile structures being built.

EVERY retailer meets the problem of fitting furniture to rooms that object to almost any harmonious arrangement.

Building Houses Around The Furniture

Corporations that have housing problems meet the same issue, and according to reports they are planning to build future houses around the furniture of the employe. This is ample evidence that the houses will be "better houses" thus making "better homes"—and as a result, the average working man will have more chance and inspiration to invest in good furniture, if he is given the opportunity to trade advantageously.

An official of the United States Steel Corporation is quoted as saying:

"Three years ago, the United States Steel Corporation companies began to devise a set of standard tests which are now applied to all house designs to insure against such results. These tests are the result of experience in designing and building thousands of industrial houses and are being developed gradually as we encountered weaknesses and objectionable features.

"A survey of our existing houses enabled us to make up what we call a minimum furniture list in which we have enumerated, by size, every item of furniture which the average workman owns. For instance, every bed room in a Class 2 house must contain, in addition to the clothes press, room for one double bed, one dresser, one chest of drawers and two chairs, and we have a similar list for every room in the house. The first step in checking a plan is to draw in place all of the furniture to scale. The wall space must be such that this furniture can be placed without interference with doors, windows, hot-air registers and electric light switches.

"The convenience of the house is checked entirely by observation. For instance, it must be possible to place all of the beds so that the housewife may dress them without pulling them away from the wall, and she must be able to get food from the ice box without going to the cellar."

The well planned house makes ample provision for the furniture and it is not unlikely that other builders of group houses will enlarge their vision, bringing furniture and its placement into prominence in the formation of housing plans. All of which interest will work for the betterment of the working man's taste in choosing and arranging the furnishings, and will bring more trade to the retailer in these centers.

BETTER Homes Week, October 9th-14th, will be a week long to be remembered if we are to judge by the advance notices of the Retail Furniture Association of the United States. To carry out some essential features, the dates have been changed from October 2nd-7th to October 9th-14th. Be sure to get the correct dates fixed on your retail store calendar.

Better Homes Week, October 9th-14th

You cannot go wrong in making elaborate preparations for this very general show and selling period which will be given extensive publicity as Better Homes Week. It will be national in scope and pertain to everything that makes for better homes and living conditions.

Several of the prominent women's publications are pledged to feature the week in their October issues. They will put on the campaign under the caption of "Better Homes in America" and will cooperate in the demonstration idea. An advisory Council endorsing the demonstration week, includes Vice-President Calvin Coolidge; Herbert Hoover, Secretary of Commerce; Henry G. Wallace, Secretary of Agriculture; James John Davis, Secretary of Labor; Dr. John T. Tigert, U. S. Commissioner of Education, and twenty-four governors of states, all of whom are cooperating.

Individuals, stores, cities, newspapers and others will join in. No doubt many cities will have houses fully equipped and open to the public. This has been found quite successful. Richmond, Va. recently carried out such a demonstration, and approximately 27,500 people were attracted.

Better Homes Week does not mean an industrial show. Neither is it necessary to equip a whole house or to feature some extravaganza-like program. It can be very well and simply done, by first giving the idea a little study; then through proper publicity, establishing the connection between the public and your well defined idea; and finally by means of your displays and sales methods, proving your point by merchandise. Sincerity plays a big part in this method. If there is to be co-operative effort, be a cooperator; it will pay.

In all, it means many steps forward for the selling of furniture. No better words than "Better Homes" could be chosen for enlarging an idea of living in a better house and improving the furnishings within that house. October 9th-14th should prove to be six gala days for the 1922 Better Homes movement.

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AN ATTRACTIVE membership emblem has been prepared by the American Homes Bureau for immediate distribution to manufacturers and retailers who have affiliated with the organization.

To Distribute Membership Emblems

The sign has raised brass letters on a dull background and is mounted on a mahogany board which measures 6 by 15 inches. An easel back is provided to permit its standing on a flat surface.

The lettering reads:

MEMBER AMERICAN HOMES BUREAU
"BETTER AMERICAN HOMES"

Robert W. Lyon, Secretary-Manager of the Bureau, is desirous that all retail members place these emblems in their store windows, and manufacturers display them in their offices and exhibition spaces, thus indicating who are the sponsors of this most progressive movement in the furniture industry.

THE Retail Furniture Association of the United States is protesting against the "price prevailing" habit of the plate glass manufacturers, of billing retailers for goods at the price prevailing at time of shipment instead of at that quoted at time of order. The Association has addressed its letter to the Federal Trade Commission and gives the following reason:

Is Price Prevailing Right?

"This manner of doing business unquestionably makes furniture higher to the consumer, as the furniture manufacturers, in order to remain in business, must protect their selling price to dealers on all articles that contain mirrors, because they are not able, under this plan of buying, to properly figure costs. Even were prices set for three months at a time, it would be a much more reasonable basis on which to do business than that of 'price prevailing,' which has proved time and time again a bad basis when the consumer is considered."

Not often does a letter of complaint carry so constructive a suggestion as does this letter of the Retail Furniture Association. Assuming that the manufacturers of mirrors cannot quote prices many months in advance, it seems reasonable that they could at least work down to a three-month period. Sales of essentials by contract for quantity or for given periods, enable the manufacturer to make a definite price, which ordinarily is the lowest possible, provided he has all figures in hand.

Right now it is of paramount importance that all commodity prices be quoted so that the economic adjustment be kept moving in the right direction. The saddest of commentaries would be that "red tape" or adherence to some outworn method were permitted to interfere.

COLUMNS of space are being given to sales by the mail-order houses during the first six months of the year, and to their forecast of future business.

Watch the Mail-Order House Barometer

In addition to published charts, a resumé is issued showing that July sales average over fourteen to eighteen per cent greater than in July 1921.

In the forecast statements, much publicity is given to programs of enlargement of facilities for more prompt handling of orders and the assurance of stabilized prices, all of which spell action.

One house reports handling 3,700,000 orders in six months, an increase of 500,000 over last year. This seems to carry some evidence of the facts as expressed by one of the principals, who said, "Mail order houses in general are coming back strong."

In addressing its stockholders, one company is quoted: "Inventories are lower than anytime during the past five years, and present stock consists of salable, good merchandise. We have continued to reduce expenses and have made further large savings."

Furniture dealers should be greatly interested in the reference to coming back strong. Good Furniture Magazine again impresses merchants with the necessity of "coming back strong" or "going stronger" in the matter of placing their stores on the map in the territory on which they are depending for business.

There is plenty of business for everybody including the mail-order-house, but it is mighty interesting to feel sure that you are getting your share. If you get the business, you know it is in good hands.

Advertising pulls the orders. Use all you can of it. Hook up closely with your newspapers, get on intimate terms with the solicitors, and be sure to put your publicity in the hands of someone whose heart is in the work. Sail in heavily on direct mail campaigns. Use some good medium as a house organ—some publication that will be looked for. There will be more mail carried this fall than ever before—play safe by having your name spread over a bigger area and more often.

NOT one per cent of retail stores do enough direct mail advertising, and not any of the number do too much. It is understood that we are referring to good advertising material.

One Thing Hard To Overdo

Even admitting that there is too much of poorly prepared and printed copy, there is usually something gained through the medium of general publicity.

The publishers of Good Furniture Magazine are anxious that furniture retailers will read carefully the series of articles on the subject of direct mail advertising now appearing each month. Mr. Watrous is an authority on retail merchandising and publicity as best adapted to the furniture industry.

Ordinarily we do not recommend the cutting of the pages, but to cut and retain the pages of this series and keep them for re-reading and reference will surely prove profitable. If the numbers are kept intact and bound by volumes, so much the better.

You see figures such as $40,000,000 representing only a part of the mail orders that are every month written on paper by home folks who are guided entirely by the picture story, and you wonder why they buy that way. Isn't it logical that your store can sell more of your service and merchandise?

Use good paper, good copy, good printing, make sure of your addresses, have names accurate, neat and legible, stamp them carefully, and mail as often as your facilities will permit.

THE big story about furniture retailers hasn't been told, but some day there will appear in the prominent publicity mediums, an account based on a wide-

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spread survey of retail stores and the public will learn that the profits in furniture are not large and that there is no other merchandise of such universal use that gives as much service for the money invested.

The Big Story About Furniture Retailers

The Federal authorities are now giving attention to some phases of the house furnishing industry and from the investigation will come facts and figures favorable to the average retailer.

Recently Collier's Weekly gave considerable space and devoted much publicity to an article "What You Pay for Home Sweet Home," this being the third of a series on "Too Many Retailers," by William G. Shepherd.

In a display paragraph, this statement was featured: "When you spend a dollar for furniture, you pay 58 cents for the furniture and 42 cents for the cost of keeping the store going. The cost is high because the retailer faces too much competition. He has to keep big warehouses full of furniture, sell 80 per cent of it on the installment plan, and offer you elaborate and expensive service."

The Federal Trade Commission is now investigating the retailing of furniture, which Mr. Shepherd says, "stands out among all other businesses as taking too great a percentage of its customers' money."

The reference to distributing the customer's dollar needs no comment as the average retailer has already framed his opinion. As to the Federal investigation, it is our understanding that this is directed to the House Furnishing Industry, which embraces many items beside furniture. It is especially interested in ascertaining the organization and interrelations of corporations and firms engaged, their methods of competition and the factors of pricing.

The article referred to makes a hypothetical case of the average bride and groom, illustrating one couple as making a selection of furniture and the salesman's presumably telling them that with $150 you can immediately secure $750 worth of furniture, and go in debt for two years.

Possibly the most damaging evidence is contained in the following statement, and mainly because the writer did not have the average furniture store in mind:

"In trailing around this young couple I'm going to try and give the furniture man as fair a deal as possible. But putting the best possible light on it, our happy young pair are in a game where they don't stand a chance."

Assuming that the "game" referred to is the credit system, let us consider that the home they will buy, the piano, talking machine, electrical devices, insurance, and many other essentials must bear part of the stigma of unfair advantage; for they, too, are bought on credit. In other words, there are very few lines of merchandise that carry a smaller ratio of profit than does furniture.

In the final analysis of this or any special dig at the retailer's profit, overhead seems to be the bugaboo. To keep down overhead is a problem that is never without attention on the part of good retailers. Looking at your own store, how much of the 42 cents allowed you out of each dollar sale, can you safely put into your personal profit account?

A FIRM in New York is understood to have leased building space, with the purpose of providing a new "outlet" for odd pieces and holdovers of the installment furniture trade, here associated in a club. Of course, this type of furniture will not be shown exclusively, but a joint arrangement is said to be contemplated, according to reliable information, whereby members of the "club" will be able to show at reduced prices goods they would not care to carry any longer on their floors.

A New Kind of Store

"A rental of only $1.25 per square foot per year is said to be the charge for 'exhibition space,'" declared our informant.

This method of selling has been applied to other lines for several years and in the instance of one of the large mail order houses has been quite an outlet for general merchandise, exclusive of house furnishings.

Very recently, the garment manufacturers with a heavy surplus on hand, brought their stocks to a prominent hotel and by good advertising of the fact, disposed of sufficient quantity of it to make the venture a pronounced success.

Now, it seems timely and a mighty good business stroke if retailers can pool their non-selling lines of furniture and furnishings and thus keep their stocks fresh and up-to-date. This of course applies almost entirely to the large cities where it is convenient and profitable to maintain a selling store for the pooled merchandise. There is a class of trade that can be served in this way.

HOW many retailers remember the days when installment sales were made or inspired largely by wagons filled with lamps, rugs and other small wares, circulating around certain sections of the city and nearby countryside?

The Traveling Store Catches On

Possibly they have continued in many places but it would seem that in recent years, the wagons have given way to the more progressive methods of handling merchandise, especially relating to the sale. Attractive stores and rapid delivery systems have made it more satisfactory to purchase where a more varied assortment was available.

But maybe the wagon a-la-automobile is on the way back. The automobile papers and retail store journals in some lines would indicate such a trend.

In many, many sections, the traveling grocery store is no stranger. Bakeries, of course, have long since served their communities, even covering long distances. Music dealers are numerous that have regular motor truck routes, with the trucks stocked with a machine and records, to be left at home in the country.

Clothing dealers are getting into line. One dealer tells how the plan has met the needs of the farmers during the busy season, and especially with the service idea. In other words, he looks upon it as a feeder for the store.

It would be interesting to know some of the experiences of retailers with this method of selling. Is there any value in working the power of suggestion to the point of taking a few pieces of furniture on display to those not just ready to come in, or to others who hadn't thought of buying?

Good Furniture Magazine readers will watch with

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interest the advent of the display car into the furniture field, especially in the rural sections.

Be Fair With Your Cover Samples

THE National Association of Upholstered Furniture Manufacturers is calling the attention of the retail trade to the withdrawal by some makers of textiles and covering materials of the over-free distribution of sample pieces.

Instead of the large free samples formerly distributed, many manufacturers are making a charge for the big pieces demanded, saying this is necessary because of the expensiveness of some of the fabrics.

The Association suggests that retailers make one book of well chosen patterns serve their purposes rather than keep so many large pieces scattered through the department that may become soiled or lost. Manufacturers will gladly supply sufficient small swatches but the practice of sending out large squares is gradually being eliminated except where the trade attaches sufficient importance to them to make payment for the samples.

That there is a great waste in promiscuous sampling in many lines has been recognized for a long time but to overcome it is the problem. Any move toward economy without retarding sales is a good move and the average retailer will cooperate.

Get Ready to Match Wall Paper

THE sum of $600,000 is to be spent by the manufacturers of wall paper to bring to the trade and the public a better understanding of the industry.

There is a tie-up of the maker, jobber, retailer and the guildsman—him whom we have always addressed as Mr. Paperhanger. The campaign is working in close accord with these distributing and using channels, and from indications it will be a successful campaign. It is planned for a three-year period.

It is quite fitting to raise the standard of any industry, and when a plan is made so thorough as to give an artisan a new, distinctive and appropriate appelation, it bears evidence of thought that entices worthy cooperation. The artistry in transforming a room from its original barrenness to a garden of wondrous beauty, should have a more prominent place in our national understanding of what constitutes the better home.

Attractive walls are essential to the making of the best results from furniture. It is with the background that furniture too frequently clashes.

It will be wise for home furnishing retailers to follow closely this wall paper campaign. It will open up many avenues of thought for your local advertising and give an opportunity to cash in on wisely expended advertising money that has a direct bearing on the furnishing business. While this is true of all campaigns offering merchandise that you sell, it is especially true when the publicity refers to an entire household.

Fifty Years Of Service

FOR fifty years, John G. Shedd has been associated with the firm of Marshall Field and Co., Chicago. He is one of the thirty-four "fifty year men" identified with this organization.

Pause for a minute, and in reflection try to picture the magnitude of romance, sentiment and commercial glory necessarily involved in the lives of thirty-four men who have together served the American public for over a half century in the distribution of ideals and merchandise.

To celebrate Mr. Shedd's fiftieth anniversary of association, they gathered for a luncheon and day of play. The incident is doubtless without a parallel in the history of American commercial institutions.

Mr. Shedd, who entered the business as a stock boy and rose to its chief office, was presented with the customary diamond medal, the insignia of honor bestowed upon its employes upon completion of a half-century of service with the house.

In referring to reasons for such service, James Simpson, Vice-President, said: "It is a tribute to the ideals and policies that have been the guiding force of our institution. Nothing could more discredit that oft repeated fiction that there is no sentiment in business than this gathering."

Truly there is sentiment in business, and the proper application of this phase of our human make-up to our purchases and sales is sure to result in the commercial advantage of better workers, longer employment, better stores and a satisfied patronage.

Mr. Shedd, your service is an inspiration.

Adaptable Ideas on Period Style

THE publication of "Good Homes" by the Weyerhauser Forest Products of St. Paul, Minn., suggests the value of a similar constructive publicity effort that might be attempted by progressive furniture manufacturers and dealers.

This handsomely printed book written by Russell F. Whitehead and illustrated with drawings by Birch Burdette Long, sets forth in concise form, the salient characteristics of the architectural styles commonly used in building American homes.

Possibly the most valuable feature of this presentation is the historic rating of the different styles, in point of formality of type and construction and the probable cost of twentieth century construction.

The folly of trying to build a "Georgian" mansion if one has only enough money to construct a New England cottage or a quaint house of the Dutch Colonial type, is emphasized by well considered plans and drawings. The arguments for and against each style of building are further strengthened by a series of photographs.

These arguments for and against the propriety of using each architectural style, apply with equal force to the choice of different styles in furniture. While people are beginning to understand the artistic differences that distinguish the various "periods," they have had little opportunity for finding out the economic factors that played such an important part in creating these different methods of design. In this, they need guidance from the retailer if they are to choose furniture as well as types of houses suited to their conditions.

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TELLING THE PUBLIC ABOUT RETAILING

Are There Too Many Retailers in the Furniture Business?
Are Retailing Expenses Too High or Is The Retailer Making Exhorbitant Profits at The Customer's Expense?
Where Does The Furniture Store Stand In The Scale of Retailing Efficiency?

By HENRY W. FROHNE

A great deal of public curiosity is being aroused concerning the retail furniture business. In some instances, abnormal profits are being alleged and wasteful methods that are said to make furniture dear to the public.

The furniture retailer who is operating his business on up-to-date lines and who therefore understands the value of publicity, will capitalize this curiosity by giving the public the facts as these affect its pocketbook.

By so doing, he realizes he is building the strongest of good will for his institution, at a very small cost, which must lead him to increased business and consequently bigger profits.

For the retailer who has lacked initiative (and he is generally the unsuccessful fellow) and has consequently fallen behind the times, the present public curiosity concerning the retail furniture business should act as a spur to greater effort to perfect himself as a useful merchant.

A GENERATION ago few consumers paid much attention to the average retail store except to trade there for what they needed or desired. In fact, the average retailer did not pay much attention to his store, except to stock up and pass out the goods his patrons asked for. Today the public pays closer attention to retail stores, what they say and do, and the successful retailer has to exercise his ingenuity to keep alive the interest of the shopper in service, methods of trading and merchandise.

Competition has become keener with the years, in every line of business, and as new ways of spending money have been invented by clever observers of public opinion competition in the wider sense, between different lines, has added its problems for every kind of business. For instance, at every gathering of furniture retailers the hard competition of the automobile business with the furniture business comes up sooner or later, because people have spent billions for automobiles, a large part of which, the furniture merchant feels, would have been spent for furniture if automobiles did not exist.

It used to be said, and generally believed, that competition is the life of trade but of recent years there has been a strong feeling that two much competition is as bad as not enough. Just how much competition is most beneficial to the greatest number has yet to be discovered. It is a problem for the economist and the statistician who will probably give us the answer after this problem in economics has been worked out in practice.

UNDER the title, "Too Many Retailers," Collier's Weekly has recently published a series of articles about retailing which are of significance to all retailers and to furniture retailers in particular.

The author of these articles, William G. Shepherd, goes to the very core of retailing in his title, "Too Many Retailers." He puts his finger on the pulse of retailing in all lines and is polite in stating his conclusions. He might have entitled his articles "Too Many Inefficient Retailers" and been entirely within the facts, and had the efficient retailing fraternity solidly with him.

The fifth article of his series, entitled "Pick Your Store and Stick To It," contains the suggestion that the cause of, "Too Many Retailers" lies squarely at the consumer's door. The consumer, Mr. Shepherd says, can apply the remedy himself, if he will, by giving his patronage and his confidence to the retailer in each line whom the consumer believes to be his most efficient purchasing agent in that line.

Most assuredly the consumer can give his patronage and his confidence to those retailers he thinks deserve to be in business, because they serve him best. That, we imagine, is exactly what he thinks he is doing now. The real question is, if the consumer does this, will he be doing his buying any differently from the way he now does it and, finally, will he be choosing to trade in any fewer stores than he now does. Who can give the correct answers to these questions?

Another remedy suggested by Mr. Shepherd is to forestall "Too Many Retailers" in the future. The remedy is to have the National Government "census" all retailing and furnish educational institutions (and he might have included state and municipal governments and financial institutions) with an accurate census of all gainful occupations—incluing retailing, of course—to serve as a guide in showing those who are contemplating entrance into business which lines are undersupplied and which overcrowded.

In one of his articles of the series, "Too Many Retailers," Mr. Shepherd says: "it was estimated that every twenty-two census families in the United States, with one and a half members of the family engaged in gainful occupation, keep or try to keep, one retail store of some sort on its feet, atone financially for all its blunders, pay for all its competition, keep the proprietor's family alive, and otherwise maintain the institution which some man has elected to establish in their midst and shoulder upon them."

It would be instructive and perhaps helpful for the American public—including the retailer—to know how many retailers other countries are maintaining and with what results. To supply such public intelligence might also be a legitimate service of our National Government, along with the American census of gainful occupations suggested by Mr. Shepherd as a remedy for obviating the rapid increase of superfluous retailers.

"Before this century is out, it has been estimated by an expert, if we keep up at the present rate, there will be one distributor for every producer in this country," says Mr. Shepherd.

THE occasion for this discussion about retailing is, of course, to eliminate the waste which, it is believed, is occasioned by overcrowding in the ranks of retailers in all lines, with consequent decreased purchasing power of the dollar.

Furniture retailers need not feel that they have been especially singled out as flagrant profiteers because Mr.

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Shepherd in one article of his series "What You Pay for Home Sweet Home," points out that "when you spend a dollar for furniture, you pay 58 cents for the furniture and 42 cents for the cost of keeping the store going. That cost is high because the retailer faces too much competition. He has to keep big warehouses full of furniture, sell 80 per cent of it on the installment plan, and offer you elaborate and expensive service."

All of which is perfectly familiar to the efficient furniture retailer who gladly admits the facts as stated and sincerely desires to be informed how he can reduce the cost of keeping his store going, so that a larger part of the consumer's dollar may apply on the furniture.

The Retail Furniture Association of the United States, composed of leading furniture retailers of the country, is authority for the statement that 27.51 per cent is the lowest cost at which the most efficient furniture retailer, with a successful business, can operate his store. His profit is, of course, to be added to this amount, making about a 35 per cent cost which the consumer has to pay to keep the enterprise going, if a profit of 7½ per cent be allowed as a necessary incentive for the retailer's efforts.

The same authority says that the cost of operating a furniture store will advance to 40 or 42 per cent in the larger cities where delivery, labor, taxes and other selling expenses are higher than in the smaller communities.

The foregoing statement might be misconstrued to mean that therefore furniture must be higher priced in the larger cities and lower priced in the smaller communities. But this would be an invalid conclusion, because retailers in the larger cities, as a rule, have bigger opportunities to make a larger volume of sales in a year than those in the smaller communities operating on equal capital. The larger cities retailer, on the same capital, can therefore realize as much profit on a given investment, at a smaller percentage of profit as the smaller communities retailer can at a larger percentage of profit. The reason, the well informed retailer understands, is increased turnover. On one turnover a year at 7½ per cent profit the smaller communities retailer makes no more than does the larger cities retailer on two turnovers a year at 3¾ per cent profit.

Of course, both the larger cities and the smaller communities contain retailers of varying efficiency and initiative. Averaging up furniture retailers everywhere —good, bad and indifferent—their turnover has been estimated at about 1⅓ times per year. The above-the-average retailer does better than this, the subnormal retailer worse. Those that fall too far below the norm fail; those that exceed it prosper accordingly.

IN COMMON with other lines furniture retailing of recent years has shown increasing efficiency with decreasing costs, decreased value of money considered.

We cannot agree with Mr. Shepherd that the retailing of furniture "stands out among all other retail businesses as taking too great a percentage of its customers' money." We can find no evidence in Mr. Shepherd's articles to justify such a statement, other than his impression that such is the case.

Because selling cost is lower in some other lines of retailing he cites proves nothing, because it is a recognized fact that individual factors enter into the retailing cost of every kind of goods, which cannot be avoided and that retailing costs necessarily vary in different lines.

For example, no one conversant with retailing will contend that hardware entails the same cost in rent, care, salesmen's wage and delivery cost as furniture or that furniture is as readily or as frequently sold, dollar for dollar.

Our impression is, though we have no specific figures to prove it, that furniture retailing is no more costly than any other kind of retailing, the nature of the goods, considered.

We cordially agree with Mr. Shepherd's statement that certain basic principles underline all good retailing, regardless of the goods. We maintain, however, that it is very difficult to divorce retailing in a given industry and treat it as entirely independent of production. It is axiomatic that production and distribution in an industry must keep step or the industry suffers in both branches. We maintain also that the aesthetic element in the furniture business must be considered in judging the cost of selling. Furniture, by and large, cannot be standardized or patented. Happy will be the day for the furniture industry, we believe, when most furniture can be identified by the public, by the maker's name, though there is still plenty of difference of opinion on trade-marking furniture and active opposition to the idea in some quarters.

If there is one general fault we have to find with Mr. Shepherd's handling of his subject, "Too Many Retailers, it is that he fails to dig to the root of his problem, to the production of what is retailed and what the public desires and will buy, at least as far as the furniture business is concerned, where we feel at home and, in a measure, competent to state and judge the issues involved.

We do not contend that the furniture industry is as efficiently conducted in all respects as it could be; that better education of producer and distributer will not bring furniture more economically to the home; that the furniture business is not surrounded by practices and customs that stand in the way of desirable improvement in goods and costs.

We gladly add to Mr. Shepherd's slogan of "Too Many Retailers," too much duplicated effort in furniture production, too many patterns, too much furniture people do not need and do not want.

GOOD FURNITURE MAGAZINE stands firmly for the elimination of waste in the furniture industry; for the production and distribution of better goods; for closer cooperation between producer and distributer; for fundamental education of the consumer in the true worth, usefulness and appreciation of furniture.

We have consistenly, we believe, stood on the principle that *good furniture* is furniture that is *made right, sold right* and *used right.*

Retailing is only one step in the operation of providing good furniture for the American home. Important as it is, it cannot function with maximum efficiency unless producer and consumer take their respective parts in the fullest sense.

We believe, speaking for the furniture industry, that Mr. Shepherd would have gleaned useful information if he had made a more exhaustive study of the furniture industry than his articles show, instead of merely getting what information was available to him, from individuals in one branch of the industry. However, as we said earlier in these remarks, we believe his series is

(Concluded on Page 131)

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IN METROPOLITAN MARKETS



Judging Fall Trade by August Sales — *Some Tips on Foreign Competitors*

WALTER E. MAIR
Editorial Representative

THE GENERAL TREND

WHAT progress have good furniture, good draperies, good tapestries and their including ideal, the House Beautiful, made in the Metropolitan territory during Mid-Summer? As regards furniture, one may judge largely from retail offerings and the response evoked: the retail stores are selling better designed goods.

As regards draperies, present indications do not augur as wide a representation of varied designs as might be desired; one cannot predict for next season that generous appreciation of the range of fabrics which a complete department might offer. This we glean from both the lace curtain wholesalers and the upholstery and damask and cretonne jobbers. Importers, on the other hand, have stepped ahead rather boldly with foreign block-prints, and are planning extensive merchandising through the decorator.

FRANCE OFFERS LITTLE REALLY NEW

WHILE there seems to be ground for anticipating a fairly strong flair on the part of the higher grade custom for needle-point upholsteries in values ranging as high as $150 a set for antique chairs, there has been ample provision in the cheaper damasks for thinner purses and less educated and ambitious tastes. As regards design and color, one sees little that is startlingly new as compared with features of a year ago, although the elimination of the more exotic French designs is noticeable. Yet the French penchant for blacks has not been wiped out. They crop up in backgrounds frequently, both in woolen tapestries, in some damasks, and often in cretonnes.

France, in the main, seems to be floundering, if her designers are really attempting to produce cretonnes that America will buy. She is printing many designs painted here but "ninety out of a hundred we cannot use" of those executed by French artists. The fortune of "la guerre" took away from the ranks of her best creators too many men—and recovery will not come in this generation. England and English designers seem still to find quietude in the gardens of Yorkshire and the hedgerows along the upper Clyde. Albion also suffered the loss of many of her best creative minds, but this season as before the war, she has still a grip on the solid old themes—she is in touch with that desired feeling of domestic peace and plenitude.

However, there is the word of some of the principal importers that few blocks are being cut. There is merely a swing into new color arrangements, with occasional shiftings of familiar groups of figures.

RETAILERS REASONABLY HAPPY

ALL things considered, the last month's retail business has been a distinct encouragement to all branches of the furnishing trades. Spring did not provide the clan which forces confident buying in New York. This city, ever ready to leap to the bait of speculative prosperity, is as sensitive to the weather and to rumors and reports of any sort, as a hot-house garden is sensitive to the vagaries of Summer winds. Despite the known fact that the nation as a whole has fewer dollars per person to spend than it had last year, New York considers that the financial crises are all past (in domestic circles) and that the great decline in business seems to have ended. This has evidently stiffened the spines of retailers, heartened up wholesalers discouraged by a late Spring, and more important, convinced the New York home owner that the time has come to "put" in that whirly-gig game of "put-and-take" which is the sum total of distribution and consumption in the Metropolis.

"We knocked the spots out of last year's August furniture sale business." This is the report from one of Brooklyn's largest furniture departments. Like reports come from the larger departments in New York. "While there is plenty of cheap furniture in supply, the medium and better grades have not been allowed to glut the market, and the popularity of some of our numbers has been such that we no sooner had them on our floor than we had to go back to the warehouse for more," said one buyer.

SOME OF THE ATTRACTIONS

LET us list here some of the offerings of that particular buyer's department, and the trade may draw its own conclusions.

A three-piece living room suite, upholstered in taupe cut velour with solid mahogany frame, spring bottom and spring cushions. Large sofa, arm chair and wing chair. Price $247.

A four-piece bedroom suite of mahogany or walnut veneer, with inlaid glass tops. Dresser 50 inches long, 48-inch vanity dresser, chifforobe with compartment for hanging clothes, full-sized bed. Price $295. A chair to match was offered at $14.75 and a rocker at $15.25. This number sold unusually well and the sale of at least thirty such sets was predicted.

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A ten-piece dining room suite, with selected walnut veneer, polychrome finish, 72-inch buffet and large table. Enclosed silver and serving cabinet, with chairs upholstered in tapestry. Price $450. This polychrome set appealed to a certain type of trade still prone to find attraction in colors, but did not move among buyers better educated in the English and Colonial styles.

A six-piece breakfast room suite, black and ivory enamel decorations, with round drop-leaf table and four wood-seat chairs sold at $225 to a clientele obviously used to apartment houses. These goods sold more often to women of the type likely to be found at breakfast at two p. m. Here and there it appeared to find acceptance in the better-class suburban cottage, however.

Among the offerings of odds and ends by this store were a console table and glass, Italian period, in two-tone mahogany veneer, very solidly built, at $65.

A spinet desk in combination mahogany, dull finish, with a draw-out writing bed, was offered at $30. End tables long, with carved rim and six heavy supporting pillars, went at $85.

Among living room suites, special endeavor was made to move fibre sets, one of five pieces, with spring seats and loose cushions, upholstered in cretonne, finished in blue-grey enamel, being featured at $150.

A three-piece living room suite upholstered in a heavy grade of tapestry, needle-point design, spring upholstered, was offered at $225. Chairs and rockers done in mulberry or blue velour, with spring seats and solid frames, apparently stained gum, sold at $17.50 and made a very attractive appearance. These seemed to be generally regarded as real bargains by the public.

EXTRA PRINTER'S INK—EXTRA SALES

IN ADDITION to the usual advertising, there was an extensive use of rotogravure advertising by most of the department stores.

Among the most ambitious of these was that put out by Gimbel Brothers, eight pages, newspaper insert. Copies of this were liberally distributed throughout the furniture department every day as the sale got under way. The same thing was done in Abraham and Straus', Brooklyn; Wanamaker's, and Macy's, although Gimbel's seems to have made most extensive (and expensive) use of this type of advertising. Rotogravure reproduction of the pieces shown seems to have been eminently satisfactory. The cheapest bit of wood-work looks well in rotogravure, if the lines are good, and the better pieces are their own silent salesmen, depicted in the soft brown tones of that printing process. Moreover, the velours and mohairs seem to take on added dignity as materials when so displayed for catalog purposes, and the buying response to direct circularizing of charge accounts, as well as to the newspaper inserts, seems to have fully justified the heavy outlay for printer's ink.

Gimbel's is one store which promises to become increasingly important in the furniture business here and in Philadelphia, (a consolidation of the Quaker City and Gotham stores under one management is reported, and a unification of sales policy seems indicated.) Gimbel's announced frankly to its trade that it wanted volume of business. In a panel "trade editorial" it used display and story which seeks to acquaint the prospective buyer with the innermost secrets of the merchant's hopes and fears, and really tells little, beyond selling him on the genuineness of the sale.

BUILDING HOMES BOOMED

SIMILAR reductions were advertised by Wanamaker, but more along that "one-big-family" style which has done so much to maintain good-will for the Wanamaker stores. Wanamaker's also considered the building boom in this fashion:

"New York is just waking up to the fact that right here in our own city is going on now the greatest building boom in homes in the history of our country. A grand total of 38,363 families are being provided with new homes by the residential construction, under way during the first six months of this year. But our eyes tell even more than statistics. Wherever we go, we actually see houses and apartments shooting up almost overnight. In the Bronx (which, by the way, leads all the boroughs, in Brooklyn, down Long Island and on Staten Island; Westchester way, and up into New England; in Jersey—everywhere new houses are being provided. In New York state and New Jersey alone during June—one month—$79,383,000 was invested in new residences; from January to July 1, $265,528,000, an increase of 89 per cent over last year."

This store claims to have bought its furniture at the lowest prices in seven years. It could not be ascertained to what extent Southern products entered into the volume offered. These, as the trade well knows, were sold up early in the season, and have made it hard selling for some of the better-grade lines throughout May, June and July. However, most of the living and dining room suites were obviously not Southern furniture, if indeed any of them were.

The price ranges offered by this store were: Bed room suites for as little as $104 and as much as $5,000.

Dining room suites for as little as $157 and for as much as $2,046.

Living room suites for as little as $123 and for as much as $1,331.

This store offered an extensive variety, including 225 matched bed room suites, each different; 176 matched dining room suites, each different; 224 matched living room suites of various types, no two sets alike; also 379 separate upholstered chairs in various periods as well as the modern, and thousands of individual pieces which fairly sold themselves as "odd pieces" to go with the better suites.

HOW WOODS RANK IN POPULARITY

FOR an exact analysis of current conditions in the department store furniture department, we may quote the opinion of a man whose merchandising ability has just lifted him from the position of furniture-buyer to that of merchandising man in home-furnishings generally.

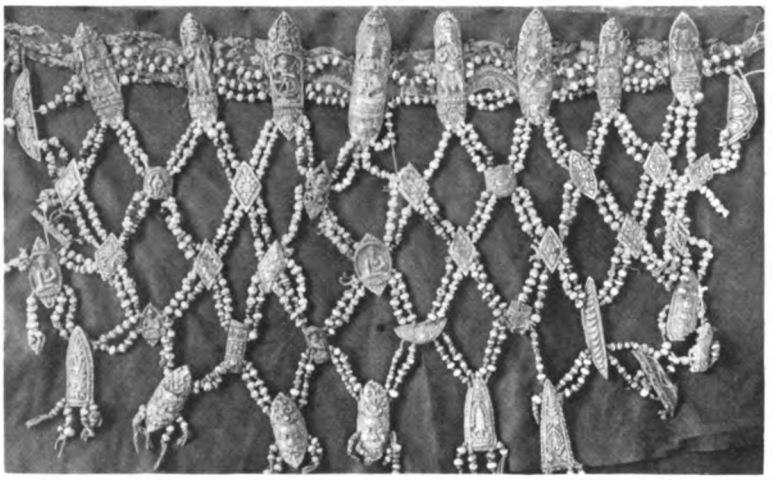
"Business in furniture is going along as well as could be expected," he says. "It is proceeding along lines of merchandise at moderate cost, well designed. This has the call over other types higher or lower priced. There is a big revival in the sale of mahogany since the beginning of the year. For awhile walnut and mahogany were running along on a fifty-fifty basis, but mahogany with us seems to have recovered all its old-time popularity.

"Two-tone walnut, if not overdone, is also moving well. If it is "antiqued" with a vengeance, the vengeance is on us. We have usually to close out that furniture of a more or less barbarous kind which is or was asked for during the war. The house to which furniture goes nowadays, if it is a separate establishment, is usually the little Colonial house which has no place for the bizarre type of design, and no room for odds and ends.

"I think that what some people call Tudor finish, and

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others lacquer finish, will eventually 'make the grade'—by this I mean the high-lighted finishes rubbed through to bring out the life of the design. We are selling more mahogany and walnut bed room pieces."



A Devil Dancer's Costume carved from Human Bones—A Tibetan Fetish on View in New York. See Page 123, "Seen in New York"

A GOOD SALES TIP

THIS man gives us a curious tip on successful salesmanship in the time of special offerings, one which must be applied to all events where specific numbers are offered at cut prices, and one which may be utilized by department stores to good effect in other than furniture sales.

This is in the use of the posters, newspaper ads or other descriptive literature which shows certain suites or pieces at certain prices. "They are for the convenience of our salesmen as much as for the customer," he said, indicating the freely-scattered pieces of publicity to be seen on tables here and there. "They are spread for the purpose of saving the salesman a lot of long trips to the office, and a lot of trouble with buyers, particularly women.

"Women are not very sure of their facts sometimes, and they are liable to come to a salesman insisting that they saw such-and-such an article offered at a price impossible to reconcile with values. A woman full of argument is not a nice object to pilot clear across a floor to the buyer's office. She disrupts business and unsettles the making of sales by other salesmen.

"So when such a woman says, 'I saw a Queen Anne bed room set in solid mahogany at $225, with a chiffo-robe, three chairs and a boudoir-table with triple mirror,' our salesman has only to reply to the assertion: 'Here are our advertisements and announcements, madam. Show me the suite you mean and I will be pleased to show you the goods.' Sometimes they are upset a little, but they have no comeback, and that is the thing you want to avoid."

WOOD FINISHES ON METAL BEST

IN CONNECTION with the waning of certain vogues in furniture, we have it from one of the side-street specialists in furniture and floor coverings, that the brass bed, unless lacquered to represent some wood finish, is far from a popular seller. "We have sold quite a few metal beds," he says, "but mostly in wood finish. There is very little call for brass beds."

CARPET SITUATION

THE wholesale carpet situation may be dismissed with a few words for the time-being. Higher prices for October seem inevitable. Rises of ten per cent and more on mill prices—with a few exceptions—have already been noted. Some of the medium-priced mill agents are still taking orders on restricted lines at old prices. The view of one of these is that close to a 12½ per cent mill increase may be looked for on all the better grade rugs for Fall business, and that with a peculiarly vicious lack of balance between supply and demand in Wiltons this Fall some speculative movement may be expected there.

Retail resistance is expected, as more than $125 for a rug is too much for the average customer to pay. Rugs may be forced into prominence and linoleum may benefit to some extent in consequence, although this is not predicted by anyone.

WALL PAPER INTERESTS PLAN PUBLICITY

WE HAVE given some attention to the character of the wall-covering and window-draping phases of the market. Primarily, it is to be noted that the 1922 Convention of the Wallpaper Manufacturers and Jobbers held at the Commodore early in August was prominent for its evidence of a united desire to stage a "comeback" for wall-paper in the better hotels. No contracts have been let for large amounts of this much abused type of decoration, but the leaven is at work. A national advertising campaign in the consumer press on behalf of wallpaper is planned. C. W. Cousens, formerly identified with the "Save-the-Surface" campaign of the paint-makers is now publishing a periodical in the nature of a house-organ, which aims to foster the spirit of cooperation evident at the Commodore.

"Prominent members of the wallpaper trade who have attended these conventions for years noticed a very gratifying unity of thought and a clearer realization of the things which must be done to put the wallpaper business on a par with other progressive industries," he said. "The attendance at the annual dinners, which are always held at these conventions, was noticeably greater in each instance than ever before. The speakers on every program reiterated the point that the wallpaper business is riding the returning wave of good taste in interior decoration. Several convincing examples were pointed out during the week, such as the increased use of wallpaper in the large hotels which have been put up during recent months. Hotel syndicates which during the past few years have ignored wallpaper, have sensed the public demand for homelike surroundings in hotel rooms and, wishing to cater to it, have reversed their former policy of plain walls. They are returning to interesting patterns and harmonious color combinations in wallpaper."

The industry is offering $50 in prizes for photographs by wallpaper decorators of successful jobs completed by members of the Wall Paper guild. The contest closes early this month.

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ANENT DRAPERIES

LACE curtains have failed to broaden their appeal, although they are a strong fall item in the wholesale market in certain types. The product of one of the largest Philadelphia mills, shown us in New York, is said to have evoked good response to its offerings in bungalow effects and rough weaves, nearly always trimmed with fringe, with nets to match. Striped and blocked patterns, with both plain and filet centers are popular, although these offerings are still being sold, according to the merchandising man, at too high a margin. Some fine goods in the Italian and Swiss finishes are selling well to a restricted clientele. A revival of *vallois* laces, and the extensive use of panels, as inaugurated last season, in widths varying from very narrow to very wide, are noted. The patterns in the *vallois* lace are mostly of a narrow, longitudinal type calculated to cut easily for all widths of decorative schemes.

All mills seem to be concentrating on this type of goods, with some Colonial copiés thrown in for New England, Philadelphia and certain sections of the South.

VARIETY FROM ABROAD

AS FOR importations in both window-hangings and upholstery, two houses, one importing from England and the other from both England and France, show different tendencies. The smaller one, first-named, is exhibiting a variety of very clean-cut tones in silk or fibre hangings, a considerable variety of bright-toned Queen Anne patterns in cretonnes and prints, and its manager emphasizes that the claim of many houses to the term "sunfast" will not stand beside the quality of such British goods as he offers.

For example, he showed a letter acknowledging the wearing-out of a certain window-hanging of heavy cotton damask, probably mercerized lightly in the beginning, after ten years of service, and asking for a replacement order! This house is concerned chiefly just now with trying to obtain a firm foundation for its monotone or duotone silk and fibre hangings.

The cream and ecru ground color was noted in the English prints here, as also in those shown by the larger house, mention of whose excursions into higher-grade decorative trade have been mentioned here previously. This house, in the wholesale district not far from Twenty-second street, is making yeoman efforts to hold against the up-town movement. It has completed extensive alterations to a large showroom, and is carrying considerable quantities of exclusive designs. Having secured first right to all the designs of one of America's most prominent decorative designers, it offers to the Fall trade considerable evidence of merchandising enthusiasm mixed with a wide knowledge of the tendencies in upper-grade upholsteries.

The basket of flowers, the bird-of-paradise theme and the open-air effect have been employed without end, but the use of blacks, yellow in one or two different tones, oranges, subdued greys, pale drabs and rose hues has illumined the quality and texture of its offerings.

"We have found it advisable to feature very largely an extensive line of new hand-blocked prints," said the vice president of this concern. "We are also showing a good many of the solid colors, to be worked up in combination with figured goods, in the vogue now so prevalent, for contrasting chair and sofa sides, seats and backs, as well as draperies done in like fashion."

LOWER GRADE MOHAIRS ON THE WANE?

THIS house is offering in needle-point tapestries various woodland themes, especially for employment over mantles and consoles, including Aubussons, Fragnons and Fragonnards. In contrast with this type of display, it is also offering seat-and-back tapestries in yardage quantities, for the decorator. In one grouping of wall panels are thirty different subjects, running in size from three-foot panels for use over the console, up to 15x15 for the club room foyer or living room.

Both wool and linen frisé fabrics are prominent in its offerings, and among other odds and ends was noted a cotton velvet that had all the sheen and lustre of a deep-pile silk, woven cloth. Lacking definite information as to the yarn used, it is hazarded that this fabric was made of the new German *Kunstseide* or art-silk, a glucose-cotton compound, said to excel similar products made in America.

This house, by the way, inclines to the opinion that the vogue for mohairs in the lower grades of upholsteries is on the wane. However, to what extent silk damasks and their cousins-in-fabric, the treated cottons, may "come in" again to suit the Adam and Sheraton revival which some expect in dining-room furniture, remains to be seen.

FOR A NEW TEXTILE SCHOOL

DIRECT contact with the weaving centers by and for the budding textile designers of Philadelphia is to be afforded through a recent purchase here of an old three-story mansion on Paul street, Frankford. The old house, redolent of the days when quiet living and the art of plain thinking were still the mode of the day, is to house a new School of Design and the Textile Arts. It will be, literally, an incubator for the creative ideas with which tapestry weavers in this, the greatest weaving center of America, hope to bring added dignity and new glory to American draperies, upholsteries and "picture-fabrics."

Details of the contemplated organization are not as yet perfected, but one of the sponsors of the new school announces that it will bridge the gap between existing schools of design instruction and bring the functions, also no doubt some of the instructive talent, from other institutions to the new one. The new school, by the way, is adapted to moderately large beginnings. There are fifteen rooms in it and it is within a stone's throw of a large textile company's mill, which will be its commercial "mother."

AMERICAN ORIGINALITY WANTED

SAID one authority, "The time has come, for the manufacturers of this country to realize that they have to stop going abroad for new ideas and designs. We have been somewhat at the mercy of Europe in this respect. Rather than let this continue, we should assert ourselves and proclaim, once for all, the independence of American industry; proceeding with our own Jacquard innovations as far as the color, printing and new creations of designs is concerned, on our own initiative.

"In doing this we must remember that in the new order of things, it is demanded that even objects of art

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such as tapestry, are becoming not the luxuries of the few, but the necessities of the masses, and we must produce them on a basis of marketing them at rates within the reach of all."

EUROPE LACKING IN IDEAS

IT CANNOT be said that Europe in its present condition is doing much to discourage, either consciously or unconsciously any such move in this country. The general manager of one of the largest and best known tapestry and upholstery mills in the city has returned from a jaunt through the principal allied and late enemy nations, with a frank impression of the inadequacy of most of the current offerings in textiles over there. Of course he went over for ideas, as well as for pleasure, and he claims to have found little that would adapt itself to any valid American expression in textiles.

"In France," he says, "prices are very high, both wholesale and retail. There is not the tendency in upholsteries there that we have here, either, toward mohairs. You see very little anywhere in Europe, but especially in France. In Paris the tendency is toward damask, both plain and striped, and among the cheaper fabrics, cretonnes. Upholstery goods are so high-priced, in the heavier materials, that cretonnes must be sold to reach that price at which the people will buy any quantity.

"Nowhere did I find the assortment of fabrics I expected to see. They are employing a good many old patterns, some worked up in new color combination, but with very few new designs and really they are selling very few new fabrics."

GERMANY IN A BAD WAY

AS TO Germany, and the pitiful spectacle of the sturdy people there who fought themselves out for the "Berlin-to-Bagdad" commercial madness, under the slogan *"Gott mit uns,"* this manufacturer finds them reduced to a nation of marionettes at the mercy of the fluctuating mark. A single item in the every-day consumption of textiles gives a hint of the situation there. Says he: "There is practically no linen to be seen in Germany. Even the best hotels use paper table cloths and napkins. Even in cotton goods, of which there is a fairly good supply, there is no demand for the higher priced, but only for the medium and cheaper goods. There is very little silk of any description consumed. There is of course considerable artificial silk, but on the other hand you do not find many artificial silk draperies in Germany, as in this country. In fact, very few thin materials are being employed in either Germany, France or England, which is in contrast to this country.

"Architecturally the homes are such that they don't demand or even accommodate this type of hanging. The same is true throughout Great Britain.

"The countries abroad are not in position to import, as we know, because they have not the money to pay. France can do very little except on necessities. Germany is bankrupt, except internally, where their paper money can be used. I found many of the retail stores selling goods at a lower actual price than they could replace them for with the manufacturer, because of the fluctuation in the mark.

"Clerks and professional people are getting pitifully small wages in comparison to the laborer.

"They are buying, in consequence, just as little as they can, hand-to-mouth, for their homes. The only business that I saw in draperies that amounted to anything was in cretonnes in France and England, but not in Germany. The German question is to get enough to eat. Food is fairly reasonable according to our money, as a good dinner at the best hotels would range at not more than from $1.25 to $1.75. Railroad fares are very reasonable."

This traveler found that in general, store displays of furniture are almost insignificant as compared to what one may see in the average American department store. Every bed room set shown in England has a wardrobe to match, with wash basin and toilet set. England, like France is far behind us in domestic comfort.



Prize Designs worked out in Fabrics—A Recent Competition among Pupils of the New Philadelphia Textile School of Design

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AFTER THIS CHAOTIC STATE, WHAT?

SOMEHOW, in the chaos of spiritual rehabilitation which figures so vitally in the future of the European home, however, there is a strange contradiction in the condition found in the country that started the war. "Germans are apparently fairly contented and happy, for all their difficulties. Their greatest concern is to know what Americans think of them, for they want our good opinion of them. They have no reserve in their banks, and I doubt if the mark will ever get back on a stable basis unless the Allies grant their moratorium. Germany is bankrupt and doesn't know what she will do about it. When a private concern is bankrupt, it can get out a balance sheet; Germany cannot. Germans, however, keep well advised on American money."

The stores in Germany have plenty of most kinds of cheap merchandise, but in textiles, nearly all are not only cheap but of "the poorer variety." Those who want to pay more have to go to London for something better and different. In Frankfort, Leipzig and Dresden, where the population is more largely of the employed working classes, the stores are well stocked.

As a final comparison by which Americans may arrive at some degree of comfort in being where they are, this mill manager pointed out that gasoline costs 75 cents a gallon in France, and from 48 cents to 50 cents in England.

Since even our gloomiest brands of statistical information seem to have swung toward predictions of a rise in consumptive demand and more prosperous times—some announcing that three years of better times are on their way—such echoes on the part of an acute observer, of the plight of the older civilization east of us, would seem to emphasize by contrast that "we have much to be thankful for."

PRICES INCLINED UP

AS TO the material situation in Wilton's and other rugs of this character, we have this information: Worsted yarns are (at this writing) up from a former price of 69 cents to 75 cents. A strong 10 per cent is probable by the time this appears. Woolen yarns are up from 42 cents and 49 cents to 55 cents, and jute is advancing a couple of cents a pound. The cotton yarn market has been a rascally factor. "Four months ago, we bought 100,000 pounds at 22 cents," says this mill man. "That same grade a week ago was ordered at 35 cents, and that part of increased costs is due purely to speculation. Labor is stationery, nor do I believe we will be called upon for any advances before the end of the year. Nearly everybody has advanced the price of his product, however, on the basis of material costs, at least 5 per cent."

The dye situation continues about as it has been. The prime factor in merchandising continues to be, "What can we get for it?" The Eastern buyer has not placed Fall orders. The Western man has, both for rugs and carpet, perhaps 75 to 80 per cent of his requirements. "But speculating in materials is not going to wipe out the deficit in commitments," says one mill man. As to cotton particularly, another declares: "The quicker the cotton industry makes up its mind to get away from the speculative element, the better for all concerned."

This state of feeling applies in still more radical degree to the opinions of two other carpet manufacturers, one in Kensington and one in Frankford.

To sum their joint contentions: "Cotton production men get a bonus for producing big dividends. To their aid they may call all sorts of statistics on the raw material, in order to bolster up asked prices. Speculators who would not know a boll-weevil from an antelope or even a cotton plant from a pumpkin vine are ever ready to leap to the bait of fake statistics, or statistics so juggled that they afford no basis whatever for price prognosis. For example, a certain very important manufacturer of carpets was called upon some years ago to report to the Government his consumption of materials of various kinds for the year. He got his figures faithfully together, pound for pound—*but only for the first year.* Since that time, all his information to the Department of Commerce as to requirements of raw materials has been based on estimates figured on the basis of the first year's statistics, although since then he has frequently varied the proportions of various materials. The conclusion is obvious."

MOHAIRS STRONG

IN DRAPERIES and upholstery of which we treat more in detail in a review of the New York showings, it can be said that mid-Summer has produced light commitments, and that buyers, up to this writing, seem to have offered little encouragement for speeding up production. Mohairs for automobile cushions and upholstery have been the most active single item. Two Manayunk mills are said to be working double time on contracts aggregating over $2,000,000, and small furniture manufacturers who have sought their goods for lesser business have negotiated in vain.

Hair cloth is struggling along for a share of renewed interest which it is felt will be augmented with the swing toward Sheraton, Adam and English period furniture generally, with Colonial adaptations. "Our product is not selling as well as we would like to have it," admits one manufacturer, "but I fear the trade has not taken thoroughly into consideration the adaptability of hair cloth, in any wanted color, as it is now made. Retail stores are using it in considerable quantities for divans and such pieces. It comes in color combinations and two-tone effects, for use in the way most popular in upholstery now. It may be had any width, and it is mothproof. We feel that there should be a revival of interest in it."

Such accessories as bedspreads and draperies to match are moving well and have sold from the mill to a fair trade all Summer. New shades of light taupe are scheduled to appear in some of these goods. Business generally is reported by this particular tapestry mill as good, collections satisfactory and the anticipation is that, in view of an apparently well-grounded interest in samples, orders by mid-September should be in very fair volume.

EXTENDING JACQUARD INDUSTRY

IN THE way of new departures in textile design and manufacture, it must be noted that a new company has been organized whose aim it is to reproduce chosen designs in modern art in tapestry, from Jacquard patterns.

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The plant will be an integral part of the textile company's plant in Frankford, but a separate organization has been found necessary in view of the radical departures in art-weaving to be undertaken. The inaugurator of the plan is evidently convinced that despite failures of somewhat similar enterprises, a new art in threads may be achieved. Experimenting primarily with smaller reproductions, the new concern may go eventually into large wall hangings and Gobelin reproductions.

"It is our aim, by bringing out the work of skilled designers and recognized painters, to show that the strides made by the Jacquard industry in this country can be perpetuated and extended, and that we will be able to develop and bring out productions that will be distinctively American," the head of the firm announced.

The writer viewed a great number of sketches, some in pastel, others in water color, on which the new company expects to experiment with its new lines. How it can produce these in even small panel size, for the low prices contemplated, is as yet a mystery. Among sketches of typically American scenery of startling beauty were a few small impressions by Thomas Creighton, which appeared off-hand to be exactly of the calibre calculated to reproduction in Jacquard.

FURNITURE SALES AND AFTER-ANALYSIS

AS REGARDS the furniture market, a survey of one of the new display rooms reveals some interesting reactions to a wholesale demand that has not been, in general, of the best. One show-room with 16,000 square feet of space, comprised in a main floor and cement basement, has made a specialty of analyzing typical Philadelphia styles, home habits, and personal flairs. The result is that we see emphasized such items as bachelor bed room suites, of two or three pieces, with a four-poster Colonial or old English bed and a very masculine chest-o'-drawers. According to the manager of this branch, he has speedily found a line of cleavage between the tint-and-gilt buyer, and the typical Philadelphia conservatism which, having the price, does not wish the Oriental quasi-glitter of rococo designs and gold-and-black stripes, or mauve and henna, required by certain of the younger immigrant generation who want to "impress their friends."

In bedroom furniture, chifforobes and chifforettes have been kindly received. The accessory mattress trade in the basement has been good, and daybeds have also moved well.

This concern employs a French grey dull finish in all its show rooms to good effect. In the basement, its mattresses are displayed in wrappers and its kitchen utensils and furniture are shown in the best light available. Proximity to "automobile row" is a factor in attracting out-of-town trade, and at least one instance is known of a woman coming in to see furniture and telling her husband she'd rather have a new dining room set than a new car. This is said to set a new mark in the return to normalcy.

PHILADELPHIA ADVERTISES

ONE of the fiercest advertising battles in the history of local journalism preceded the August furniture sales here, and these, for all practical purposes, were under way from a week to three days before August ever showed its head in a murky haze of heat and buyer indifference. Philadelphia's fondness for the resort season has "done things" to the furniture turnover, and a frank conversation with one furniture floor-manager revealed that the volume in low-end goods had been disappointing. This store never has specialized on quality goods, however, and another leading store of exactly opposite policy, when it finally got its sale under way, found its better class of buyers—many of that clientele so eagerly sought, known as the "Main Line crowd"—ready to consider the extensive offerings.

Stern & Company, among the heaviest advertisers of installment furniture in Philadelphia, and which firm has had printed its slogan "Buy of Stern—Pay as You Earn" on the reverse of the thousands of car-tickets sold daily, made some notably low prices during August. Featuring the Queen Anne Period, this store offered a four-piece walnut suite, chifforette, vanity table, fifty-inch dresser and bow-end bed for $245 and a ten-piece dining suite, including five chairs and one arm chair for $185.

Seamless Axminster rugs were offered at $34.75, 9x12 size, and velvets at $23.75. Guaranteed lacquer finish brass beds, 2-inch posts in all sizes, were offered at $17.95, reflecting the wholesale weakness in this furniture.

Wanamaker's Market Street show windows, and also several available on 13th Street, were used to back up the furniture sale. Oriental rugs were prominently displayed here, including nineteenth century Ghiordes prayer rugs, Hamadans, Sarouks (in mulberries and blues), modern Daghastans and Kermanshas.

Wanamaker's has by far the largest grouping of quality merchandise seen here in a long time. Prices were evidently well considered and although the early days of the sale were not big ones, the event gathered momentum and resulted satisfactorily.

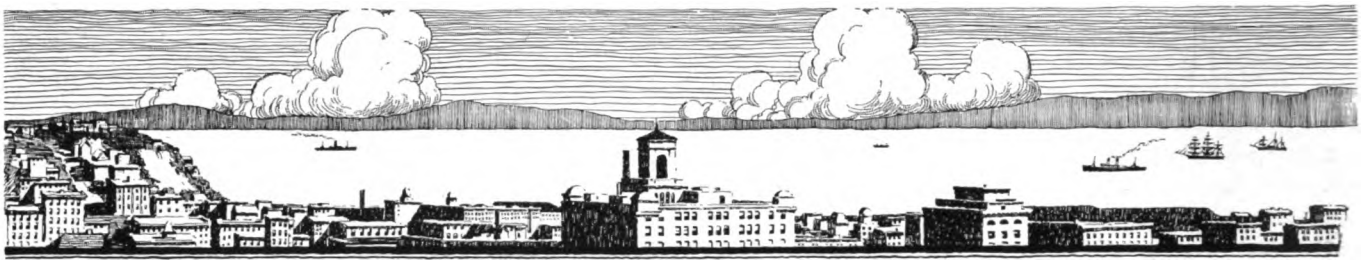
An outstanding feature of the trend is the growing popularity of two-tone effects in American walnut, a strong flair for mahogany, and the almost complete eradication of polychromes.

The Italian motif "hangs on" in dining room furniture; is in fact quite strong. Gimbel's advertised a ten-piece set in walnut at $200 and got good response. Another number in mahogany, solid posts, ten pieces, advertised as $550 value, made fair progress at $325.



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ON THE PACIFIC COAST



Boardman Pickett, Editorial Representative

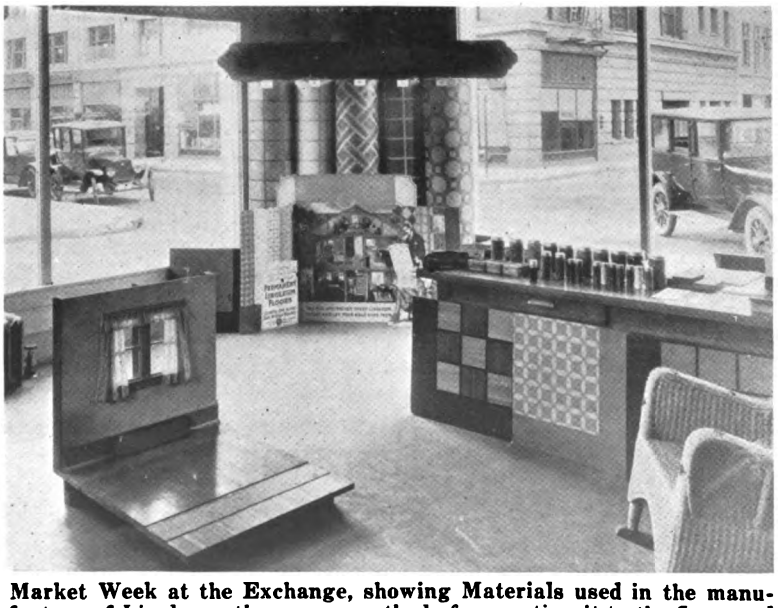
FURNITURE MARKET WEEK IN SAN FRANCISCO

FRISCO WHOLESALE MARKET BUILDING

"FIFTEEN years ago, competitors in the Pacific Coast furniture business passed each other like enemies; now they invite each other to cooperate." This quotation from a speech given at one of the California Market Week luncheons characterizes the spirit of the July Semi-Annual Market in San Francisco.

During the week about twelve hundred furniture men gathered in the new Exchange building, some coming from as far east as Denver and as far west as Honolulu. Manufacturers and retailers alike seemed to realize the value of meeting furniture people from so many parts of the country and exchanging views on different phases of the business.

The new Furniture Exchange building in San Francisco is proving to be one of the leading factors in promoting a better understanding among manufacturers, wholesalers and retailers and in developing the furniture industry on the Coast. Furniture men who are familiar with Exchanges in other parts of the country are enthusiastic in their commendation of the splendid nine-story building erected in San Francisco about a year ago at a cost of approximately a million dollars. The plan and construction of the building, as well as the lighting and service are exceptionally good. There is a great variety in the exhibits, of which there are about a thousand. Some of the displays may not be so large as those seen in Eastern Markets but for the most part they are fine displays, well set up. Practically, all of the manufacturers who sell up and down the Pacific Coast, exhibit at the San Francisco Exchange and many Eastern Manufacturers are also represented. In fact, the representation is about fifty-fifty between exhibitors from east and west of Denver.



Market Week at the Exchange, showing Materials used in the manufacture of Linoleum, the proper method of cementing it to the floor, and some new Designs. A highly effective and instructive form of Exhibit.

AN ALL YEAR DISPLAY

AS a rule, Exchange buildings exhibit simply furniture, but the San Francisco building displays furniture, rugs, draperies, toys—in fact, everything for the home. Most of the Coast manufacturers make complete displays. Some of the Eastern exhibitors show what they think will be "best sellers", some show their finest pieces, and some follow other principles of selection. Usually a full line of the lower priced stuff is shown, so that dealers can keep informed on that and go on up to the higher priced goods. Most Exchange buildings dismantle after Market Week, but the San Francisco building keeps open all the year 'round. This is a great advantage, especially to the California dealers, who can look over the exhibits as often as they are in need of new stock.

When the building was first opened, only about thirty or forty visitors a day registered. Now the number runs up as high as one hundred and fifty. The advisability of having full lines on display at the San Francisco building may be gathered from the fact that only about 2% of the Coast dealers go East to order, while practically 100% of them come to San Francisco. As one of the retailers said: "Our coming here is a compliment to the manufacturers, even if no sales were made. And the educational benefit we receive would repay us for our trip. Dealers should come in here and study the styles carefully. Then later on, if a customer wants something that the dealer does not carry in stock, the dealer will remember just where he saw it in the Exchange and so will be able to supply his customer on short notice."

All of the men, who are busy directing the policies of the Exchange Association are strong in their desire to foster high ideals for the furni-

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ture industry.

As about 95 per cent of home furnishings are bought by women, those who attended Market Week luncheons were particularly interested in the comments of Mlle. Marceline d'Alroy, who spoke on "The Woman Who Buys and the Man Who Sells."



An example of Good Taste in Furnishing one of the Rooms in a Woman's Club House. Walter D. McCann, San Francisco Interior Decorator, specializing in important work of this character.

One of the practical suggestions made by Mlle. d'Alroy referred to the lighting of the store. It is her idea that many of our furniture stores are so dark as to be gloomy and depressing. The customer should not have to readjust herself at all when entering the store. She should go from the sunlight outside to sunlight or bright amber light inside. Light is stimulating, and the customer should be buoyed up so that she will keep the enthusiasm with which she started out shopping. Great, dark rooms, with the electric buttons at some distance from the elevator, have a depressing effect upon the salesman as well as upon the customer. The suggestion was also made that rose colored lights be used in certain sections of the store where special effects are desired.

Mlle. d'Alroy told of a test of salesmanship which she made in two furniture stores. She pretended to be in need of a davenport. The first salesman took her to the floor where davenports were carried and left her standing near the elevator while he went away to turn on the lights. Then he let her wander around until she finally found a davenport which suited her fairly well. She told him that it was all right but that it did not suit the color of her apartment. The salesman said nothing. "Could you cover one for me?" asked Mlle. d'Alroy. "Yes, we could cover one for you," replied the salesman, without offering to show samples of upholstery materials. So Mlle. d'Alroy went to another store.

In the second store the salesman took her to the proper floor, quickly turned on the lights, and showed several davenports which he thought would be suitable. Mlle. d'Alroy selected one and said, "This is all right, but the color does not suit my apartment." "What is the color of the room in which you wish to use the davenport?" "Blue." "We can cover it in any shade of blue that you wish and we can have it done for you in a week." We hardly need to be told that that salesman "registered."

STRESS ON FURNITURE INSTRUCTION

IN speaking of the woman who buys, Mlle. d'Alroy said in part: "Women all want one thing, just one thing—they instinctively want the *best*. And if they don't want it for themselves, they all desire the best for their children. That is human nature, and therefore strong. Many women do not know what is the best in furniture and furnishings. But, I tell you this, there is not a normal woman on this earth who is not ready to learn *if*—and, my word, this is a big if—if she is shown the right way!

"Whose business is it to teach her? Anybody's?—Nobody's? I will tell you. It is the business of everybody connected with furniture, from the manufacturer to the salesman. The *best* is one thing only—the most suitable. I would like to say to The Man Who Sells, 'Knowledge of your goods is good, but knowledge of woman is better.' Nobody is so touchy as the person who knows she doesn't know. Be courteous, be helpful, be considerate, and above all, take her seriously. If women were brought to understand the psychology of furniture as well as they now understand the psychology of dress, the furniture business would soon be trebled. She should choose her furniture in the same manner as the Frenchwoman chooses her hat, not merely that it is pretty and the latest in style, but that something about it emphasizes a good point or minimizes a poor one. Can't we get it into their heads that it is not money but taste that counts in furnishing; that it is not good common dollars but good common sense that counts in getting effects. Pieces of furniture in a room should all be related to each other. The furniture in some people's rooms looks like a collection of step-children and orphans. So, of the directors and owners I would ask, 'Can people buy taste in your store as well as furniture? Are your salesmen capable of furnishing your customers with ideas as well as furniture?' "

Leading furniture men who attended Market Week emphasized the point that it is a matter of great importance to attract the right kind of new blood into the business. The home furnishing industry is a good game and offers a bright field for reward. Those who are in it are creating, building, seeing new and beautiful things all the time. If properly presented, these inducements should appeal to promising young men who are looking for openings where real personal interest and hard work are sure to bring results. A customer in any home furnishing store instinctively feels whether the salesman knows the history of his rugs or pieces of furniture, their various points of excellence, and the most satisfactory ways of using them. The customer usually though oftimes unconsciously follows the suggestions of "the man who knows."

IGNORANCE IS NOT BLISS IN FURNITURE SELLING

LACK of knowledge often leads to the sale of goods which are unsuited to their purpose, and this in turn leads to the ultimate loss of the sale through

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the return of the unsatisfactory purchase. In one San Francisco store the salesman who made the most sales was fired. He was told that his sales cost the store more than those of any other salesman. He sold too much on memorandum, and his sales were always coming back. The firm of L. Kreiss and Sons, in San Francisco, keeps a careful watch on such memorandum sales. According to their system, all memorandum sales are charged up to each salesman. If he has too many, he is spoken to. If he continues to have too many, he is fired. Salesmen who make ill-considered sales usually fail to realize how much they are costing their company. Each piece of furniture that is sold, has to be moved off the floor, polished and put into perfect shape, sent out, and delivered. Perhaps the woman who selected it keeps it for a while. Meantime other customers come to the store and want just such a piece. The salesman cannot let them have it because there are no more in stock. Later the person who took the piece decides that it does not suit her needs and sends it back. It has to be handled by several sets of people and entirely refinished before it is put back onto the floor. All this costs money. Then the whole performance has to start over again, and by this time the piece is probably not in demand.

"JUST GOOD TASTE" PREVAILS

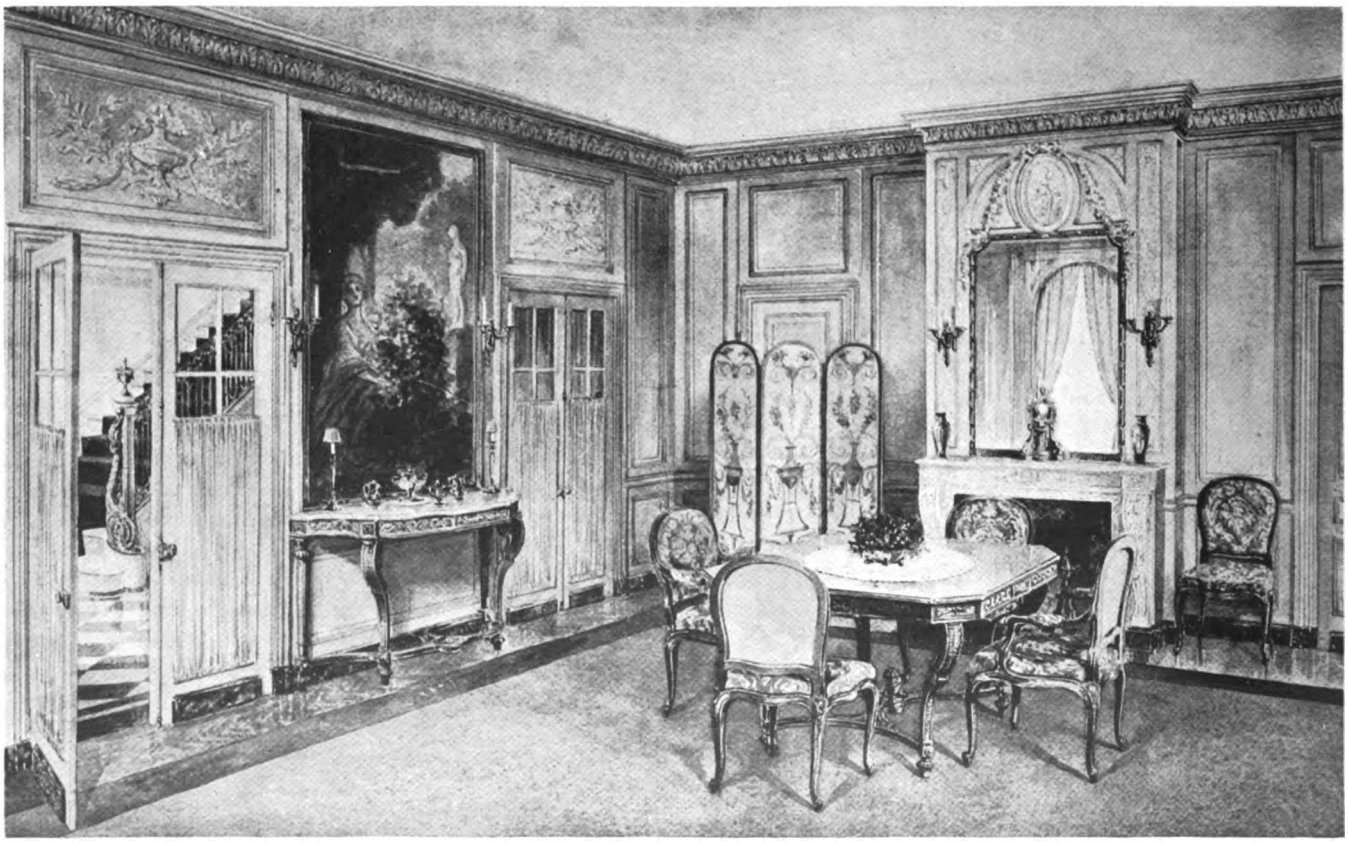
A SURVEY of the furnishings displayed during Market Week would lead to the conclusion that there is nothing particularly radical about the styles for the coming year. One of the leading interior decorators of San Francisco was asked in what style he was furnishing a certain house for which he had the cantract. "Oh, no special style, just in good taste. All of our trade is like that." That seems to be the general trend—no special period or pronounced color scheme. "Just good taste," which of course means simplicity and suitability. There are, however, some interesting exceptions to the general movement away from period styles.

The City of Paris, a high class department store in San Francisco, is taking active measures to increase the use of French period furniture among people of wealth and discrimination. Fine antiques and copies made by skilled French cabinetmakers are imported direct from Europe through the firm's main store in Paris. Of course, only the wealthy can afford the genuine antiques, but the French copies have much of the grace and charm of the originals. A member of the staff of The City of Paris brought out the point that formerly fine French homes were not open to the majority of Americans. The war changed all that, and now many Americans have seen the beautiful old furniture and artistic interior decoration of French homes.

Many people of discrimination prefer graceful French furnishings to the rather harsh and formal Spanish or Italian styles. When this same member of the staff of The City of Paris was asked what he thought of the Americans from a home furnishing point of view, he said: "I take off my hat to the Americans. You can't fool them all, all the time! Many of them have fine taste and are doing beautiful things in home furnishing. They know the best, and demand it."

TEACH YOUR CUSTOMERS FUNDAMENTALS

BOTH the exclusive interior decorator and the average retailer are encouraging their patrons to avoid recklessness and extravagance and to buy fewer furnishings.



Period Dining Room after the restrained Louis XVI Manner, with paneled Wall Treatment, carrying Ornamental Panels, Medallion Mirror, hand-painted Screen, and graceful Furniture. Interior Decorators, The City of Paris, San Francisco

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They are promoting the idea that each article of furniture should be sound in material and workmanship and should fill a special need in the home.

In speaking of the modern tendency toward simplicity in home furnishings, the head of a large firm which carries medium priced goods said: "We're on the right track now. It is perfect nonesense to talk to the majority of Americans about period styles and exclusive schemes of interior decoration. That's like giving them a post graduate course when what they need is grammar school or high school work. Teach them to begin with the fundamental things in the home. Get them to throw out about three fourths of the mattresses and pillows now in use. Why just the other day I was in the home of a young fellow who is getting $500 a month and the mattress on his bed was a disgrace. If people knew what goes into the making of different kinds of mattresses and pillows, and how they affect your health and your disposition, they would insist on something more than a flowery design on the covering. When young people come into my store with $500 to spend for a bed room suite I advise them to spend at least $100 of it for the springs, mattress, and pillows. Then I tell them that next in importance to restful sleep is wholesome, well cooked food, and I get them to buy a gas range of good material, scientifically put together.

"When it comes to the living and dining rooms I suggest a few substantial, well designed pieces of furniture, with the simplest kind of color harmony in the rugs and draperies. This may sound like A B C, but I can tell you there are more people who need a thorough training in the first half of the alphabet of home furnishings than you might imagine."

MANUFACTURERS WANT PEOPLE TO KNOW

RETAILERS are not alone in their desire to emphasize the importance of the fundamentals of good homes. Some of the makers of high class mattresses are suggesting as a slogan for the public, "I demand to know what is in my mattress," and they are pushing the idea that the retail salesman must be prepared to give the desired information or expect the customer to go elsewhere. Stoves, too, are being given special attention by wholesalers and retailers. One of the Market Week luncheon talks was entirely devoted to the importance of having a good stove in the home and to the best ways of focusing public attention upon the subject. In line with the desire to simplify house work, it is interesting to note the increased use of linoleum for sun rooms, breakfast rooms, sewing rooms, children's rooms, and sometimes for other rooms as well. Many attractive new designs were on display at the Exchange building.



A ball-room in a large California ranch home, furnished in Oriental style except for a few American comfort-giving touches.
John Breuner Company, San Francisco, Interior Decorators.

BEST SELLERS

THROUGHOUT Market Week there was a spirit of optimism as to the home furnishing industry on the Pacific Coast. The fact that sales made during the week more than equalled expectations was considered an indication of good business ahead. While sales were lively, buyers were not overstocking. They made a point of taking careful notes, with the idea of sending in orders from time to time to replenish their stock.

One store reported the tendency of builders to drop the built-in idea. The same store manager said they were selling heavy on grey enamel for bed room suites. Ivory was weak with them.

"Linoleum sales are increasing," was heard frequently. Carpet yard goods is coming back into popularity, according to another store. Brussels, Axminsters and Wiltons are all favored and people buying better grades.

Locally made overstuffed furniture is gaining because of so many special orders and need for prompt delivery. Ranchers are good buyers of heavy leather upholstery, as this goods is stoutly built, to stand heavy wear.

One manager and buyer of a prominant retail rug department reports plenty of Oriental rugs on the market, with the small sizes selling best.

CREDIT AS A COURTESY FEATURE

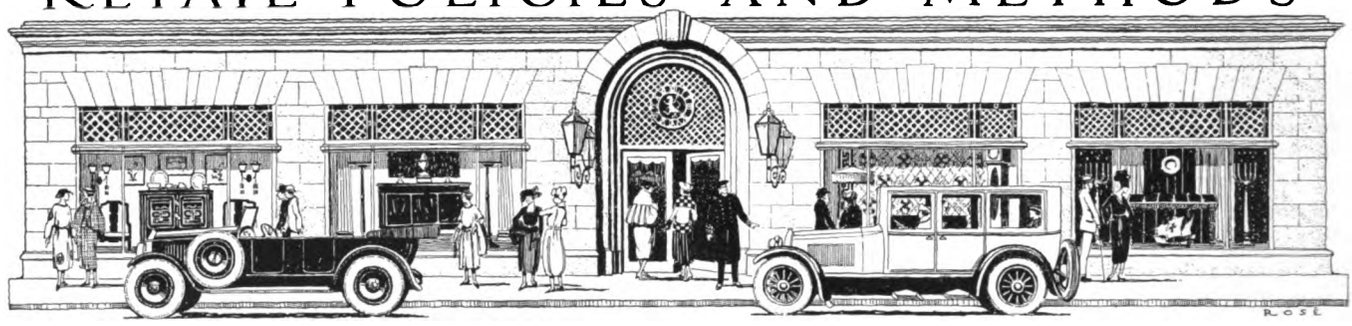
THE increasing need for credit departments in cash stores is felt throughout California, and most of the high class retailers are meeting this demand by the installation of some dignified credit system.

For instance, the John Breuner Co. of San Francisco does about 30 per cent of its business in credit. As a rule, not a dozen accounts a year are turned down because of failure to pay.

This store is successful in selling to the finest trade and also to the workingman. Oddly enough, the higher class purchasers favor buying on credit here, quite as much as do those of small income—in contradiction to the usual theory that high class buyers pay cash and the low class buys on installment.

The John Breuner store considers it is giving people a privilege in allowing them to buy the best of furniture on credit. This new idea meets with approval as many installment houses in the West, even at present, sell only cheap goods to their customers. By offering its credit plan as a courtesy, it meets the issue most plausibly, since better class customers prefer to consider the credit privilege that way.

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DIRECT ADVERTISING IN THE SALE OF HOME FURNISHINGS

PART II. ITS RELATION TO NEWSPAPER ADVERTISING

By W. G. Watrous

WHY SOME STORES SUFFER FROM DRY ROT

IN the introductory chapter, this subject was discussed in a rather broad way and with the intention of making clear the purposes of direct advertising and the forms in which it is utilized for store publicity, and special selling. In the previous chapter summarizing customary methods, we did not specifically mention the most direct and effective kind——the advertising that is spread by word of mouth.

There is an old business saying that "a satisfied customer is the best advertisement." There is no question whatever that this is a basic truth. There are thousands of merchants who accept this axiom as a solution of their business problems and aim to practice it as a substitute for other forms of advertising. Ethically, there can be no better foundation for business growth than to build upon the policy of creating satisfied customers.

There are no permanent successes in business, that do not have this underlying principle as a foundation. It is equally apparent and true that a dissatisfied customer *spreads* dissatisfaction even more rapidly than good news is spread.

It may be stated as a fact that there are very few stores in the home furnishing business that are conducted on purposely dishonest lines. Such stores cannot survive. There are thousands of small stores that seem not to develop, but remain about the same, year in and year out, satisfied with the making of a mere living profit and with such increase or decrease as is occasioned through local or national conditions.

The small towns and cities are dotted freely with such stores, suffering from a species of "dry-rot". There are many merchants in business who are not fitted for their vocation. They are satisfied to maintain a certain position that assures fair living. The cause is usually indifference, lack of knowledge or the absence of immediate competition.

On the other hand, there are thousands of stores that are eager to find new methods that will help build business in a safe and conservative manner. The writer has long been convinced that the fault lies largely in failure to understand the actual function of advertising, and while writers on this subject have generously defined it in many ways, it can do no harm and should be quite beneficial to analyze its meaning and utility as applied to the home furnishing business.

At the same time, we may dig out the differences between the direct advertising and newspaper publicity and show how one supports and reinforces the other. It is perfectly natural to follow the lines of least resistance. In the average small store particularly, where the science of good advertising is not well understood, there is disposition to avoid anything that is difficult to construct. It is truly said that business cannot afford to avoid any path that leads to *results*. Therefore, every store that has *the will* to develop, must make such study of advertising as will enable it to present its business story in the most favorable light.

A MAKESHIFT

IN the case of most stores, not otherwise equipped to exploit properly its merchandise with advertising, it happens that newspaper work proves to be the line of least resistance. Usually some kind of illustrative cuts are supplied gratis by dealers or may be secured from some service syndicate or from the local newspaper.

The publisher or advertising solicitor usually has the ability to construct some kind of announcements, and in this manner the merchant is persuaded to contract for space and supplies the necessary facts and prices from which the writer makes up some kind of an announcement that answers the purpose. If it is wanting in other respects, or lacking in a fundamental idea that should run through all advertising of any sort, this has at least the virtue of giving publicity and a certain prestige in the vicinity.

NO BLACK MAGIC

THIS same average store looks upon advertising as something mysterious that may be vastly beneficial if understood and controlled. Many have the same feeling toward advertising as they do toward electricity. It is a fine thing if you know how to use it, and rather dangerous if you don't.

I would like to correct this misunderstanding about advertising that exists in the minds of so many merchants. It is literally the hand-maiden of Selling. Advertising is Telling. This is a very good thing to re-

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member when there is any disposition to consider it as something mysterious. It is so much a part of selling itself that the two cannot be divorced.

METHODS EMPLOYED BY NEIGHBORHOOD STORES

IN the case of nearly all stores that are begun on a modest scale, the simple circular, distributed by hand from house to house, is most commonly employed. This is the simplest form of direct advertising and the cheapest, but the least impressive. Usually it serves the intended purposes especially in the case of neighborhood stores that are not points for general distribution.

In great cities like New York or Chicago, for instance, there are stores, great and small, situated in outlying districts; stores that serve local sections. If establishments such as these are tempted to use sufficient space in city newspapers, of general circulation, it stands to reason that there would be a tremendous waste in circulation. Only a small proportion of the newspaper readers would live within a district where the announcement of such a store would interest them.

Notwithstanding this fact, there are such outlying stores in New York, Chicago and other large cities that successfully appeal to the general public through the great newspapers; and by reason of some advantage in price, quality or service succeed in bringing outside trade into their stores in volume sufficient to justify the investment in newspaper space.

As a general proposition and with such exceptions as are noted, it is rather clear that neighborhood stores of this kind must depend upon advertising effort that reaches residents of their natural buying territory. It is probable that well established retailers, situated in neighborhood centers, have studied practically every angle of Direct Advertising and in the course of a decade have used every type and form mentioned in the preceding chapter.

In the large cities, competition is keen and the store that is most progressive and offers the best forms of service and most desirable merchandise is the one sure to grow rapidly. In New York City, there are a number of highly successful stores that may be classed as neighborhood institutions. One of these, as an example, is still located in the old downtown section of the Bowery.

This institution has now built a most modern and high-class store in the prosperous up-town section where the well-to-do children and grand-children of its original customers have now taken residence. It is quite clear that stores considerably removed from the central shopping districts of any large city must have recourse to direct advertising as against newspaper publicity.

ECONOMY OF THE RIGHT KIND NEEDED

THERE must be the right kind of economy in the expenditure of an advertising appropriation. All forms of direct advertising sent through the mails, are certain to reach the individual or the family address, even circulars hand-distributed carry their information into the neighborhood where interest is most likely to be found.

Newspaper advertising in its best form can be expected only to attract those who are interested in the specific articles featured or in the prices quoted. As remarked before, there is a tremendous waste for every advertiser through the fact that the vast majority of readers are not interested and are not prospective buyers. This merely means that newspaper advertising is a distributive method of reaching possible buyers.

REPEATED APPEAL EFFECTIVE

DIRECT Advertising is selective. In this statement, we exclude cheap hand bills and circulars that are distributed promiscuously. You choose the names of families that you desire to interest and sell. You select the territory that you wish to cover. You choose the kind of people that will probably buy your merchandise. Even in conveying the direct message of this kind, it must be expected that there will also be waste as there is in newspaper advertising.

If you tell your story of goods of service and price—not only once but repeatedly, you must eventually break down resistance by your persistent appeal. It may be said that there is a certain intimacy in a message that you send directly into the home. It may be reckoned that there is a certain confidential value in the direct message. It can be assumed that the statement or story you offer will be read carefully and without interruption.

It is possible that 95 out of 100 families reached by your advertising will not be of that kind on the market for goods. Yet this work is not in any sense wasted, for if your message has created even a slight desire or curiosity about the store or the goods, this will eventually result in sales later on when the opportunity or need arises. The effect of repeated appeal is what is called cumulative advertising. The result of this cumulative work is one of the profitable and surprising features of any kind of good advertising.

THE POWER OF FOLLOW-UP

IT often happens with inexperienced advertisers that a mailing piece is sent out for the first time; the returns being small, unsatisfactory and discouraging. It must be remembered that the general public is not waiting for the chance to trade at a new store. Before people can be interested in an unknown store, they must be convinced that it is a good place to trade.

The second message, if properly done, has a cumulative value when sent to the same list. Naturally, subsequent messages have greater value than the first or second and as time goes on, the store realizes that its advertising effort is bearing fruit. Advertising itself can do no more than arouse buying interest, desire, or curiosity. If it brings people into the store, or in the case of mail order advertising, brings orders by mail, it has fulfilled its purpose.

SALES AND ADVERTISING MUST KEEP PACE

WHEN new people have been brought into the store, it remains for the salespeople to amplify interest and complete the sale. Just how this is done best is quite another story and does not properly belong in this discussion. The store with a sufficiently large business, employs an advertising writer to take care of advertising, either of general or direct kind. It is extremely important that the person who writes the advertising messages that reach prospective customers, be capable of writing effective "copy."

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Back of him must be the institution. There must be a definite and liberal policy and good merchandise suited to the character of business carried on. It is the writer's business to interpret the attitude of the store toward the public in order to influence a favorable attitude of the public toward the store. The greatest possibilities lie in the work of the advertising writer. His presentation of store facts and the method of stating store policies and telling about service, create a good impression from day to day or a negative impression if the work is poorly done.

The same principle applies in the store itself. If the goods are attractive and well displayed on the floors and in the windows, this helps greatly to create favorable opinion. If the salespeople are courteous, and neat in appearance, and the store policies carry out this good impression, then it is quite certain that all these points combine to assure good will and consequent success in volume of sales.

The question of "copy" presentation is so important that it will be treated in this series as a separate chapter. It is equally important in newspaper or direct advertising for the store, and comprehends not only the wording of each message, but also the illustrations, type arrangement and printing. While the kind of paper and printing cannot be controlled in the case of newspapers, it can be in all direct advertising. These subjects will be discussed in a future chapter.


Harrods.

LAWN TENNIS WEEK

ENCOURAGED by the phenomenal popularity of Harrods recent 'Golf Week,' Harrods have now organised a great 'LAWN TENNIS WEEK,' which, beginning To-morrow, will provide even finer, and if needs be wider, attractions than the 'Golf Week'!

EXPERTS TO ADVISE YOU ON ALL TENNIS MATTERS

Harrods have secured the services of a number of well-known Experts in the Tennis World, including

MAJOR J. C. V. RENDALL
Former holder of Amateur Singles and Doubles Championship of India, also holder of the Professional Championship held at Cannes this year.

MR. F. W. DONISTHORPE
Professional at the County Club, Hendon, N.W.

MISS L. C. RADEGLIA
Lawn Tennis Coach at the North London Hard Courts Lawn Tennis Club at Highbury, London, N

These ladies and gentlemen will be in attendance daily to give instruction and advice on improving one's game, on the selection of equipment, and on Tennis matters generally

DISPLAYS OF TENNIS ATTIRE ON LIVING MODELS

Everything for the Tennis player will be offered — the very latest and best in wear for ladies and gentlemen, and a truly remarkable array of Racquets by the best makers. Every facility will be offered for prospective purchasers to test these Racquets under 'play' conditions.

There is already evidence of an immense boom in Tennis again this year and everyone interested in this splendid game will find it highly profitable to visit Harrods during this great Week.

Special Tennis Number of Harrods News' free on request

HARRODS LTD LONDON SW1

Typical Newspaper Announcement of Harrods, London. See "The World's Greatest Home Furnishing Stores," page 144.

MAILING LIST GUIDES NEWSPAPER ADVERTISING

IN THIS article, we have defined the differences between newspaper advertising and direct work, showing what each can and cannot be expected to do. Most stores that have made a study of publicity methods combine both types successfully. One of the greatest assets of a store is its "mailing list" when it is used with an understanding of its worth. A separate chapter will also be devoted to a discussion of the mailing list and its intrinsic value when properly maintained and used with understanding.

Probably all stores have a special list of names taken from the ledger, and this list usually receives special direct announcements from time to time. There is similar and even greater value in a list of prospective or inactive customers. Most stores circularize their lists with important store news and often send advance announcements of special store events.

Frequently these take the form of special invitations that invite the customer to take advantage of a sale, for instance, before general announcement is made to the public. A great many progressive stores publish monthly house organs and make it a practice to use some newspaper space advertising these house-organs, and thus secure additional names of people who request that this store publication be sent to them. New names secured in this manner have practically 100 per cent value, since they represent those who are particularly interested in home improvement.

It should be rather clear that newspaper advertising has high value when its percentage of readers comprises the kind of people who are likely to be customers of the store. Its appeal is more general, and if the store is centrally located, it may result in bringing trade from every point of the compass within trade range or distance. Selective or direct advertising depends upon the mailing list, which in turn may be compiled in different ways and from many sources.

The list itself may often serve to guide the character of copy for newspaper advertising. It has the same utility in the guidance of direct advertising appeal. It has a very valuable use where the salespeople make canvass of prospective customers in person or by telephone. It has other uses such as helpfulness in the buying of merchandise.

While these two branches of store advertising may be quite distinct, yet they should be brought into harmony so that one supplements and supports the other.

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SEEN IN NEW YORK

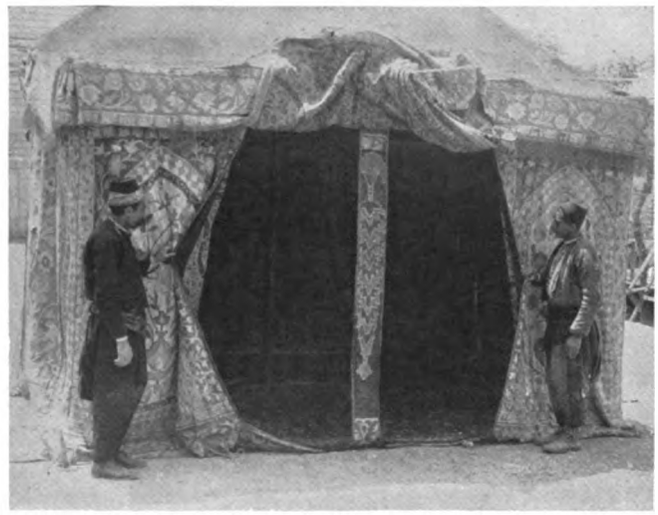
NOTABLE TEXTILE TREASURES NOW ON VIEW INDICATE REVIVAL OF ORIENTAL CRAFTSMANSHIP

By Observer

TREASURE SHIPS FROM OVERSEAS

AT present, New York City is becoming the greatest modern center of artistic activity. From every quarter of the globe the rarest treasures of antique art are being shipped by traders to enrich our museums or private collections and to grace the passing show of splendid things in the shops, galleries and stores along Fifth Avenue.

Artists, art lovers, merchants, manufacturers and even casual passersby may profit if they wish, from this prodigious display of rare house furnishings set forth for study and for sale.



1. Exterior of Small Persian Tent decorated with Ornate Embroidery, recently on view at the Art Center

The gathering together in New York of the world's heirlooms, emphasizes that fortunate association of art with trade which characterizes the present period of progress and cultural development in which we all must play our part.

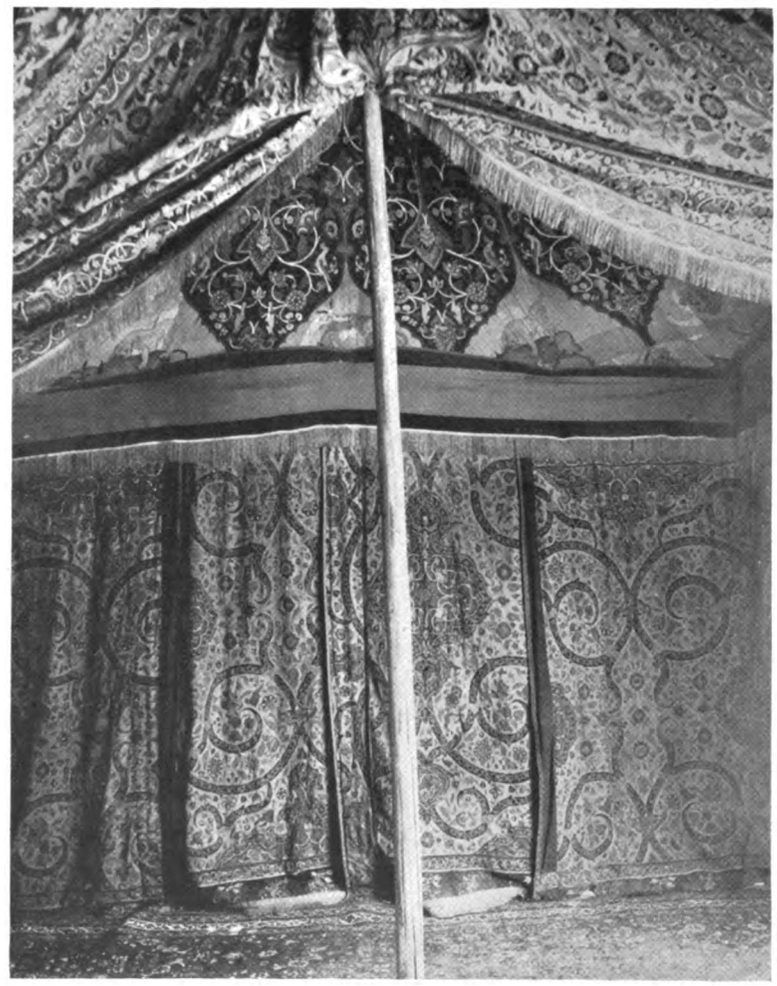
RARETIES FROM THE ORIENT

THE wealth of India, the mysterious loot of Central Asia, the ancient Tombs of Egypt in the Valley of the Nile, even the sainted Mosques of Islam and the cloistered convents of Europe are sending contributions to our stores, shops and exhibition halls. So great is this astonishing growth of America's treasure-trove of recent years that we can now hold in our hands and appraise things that apparently existed only in legendary thought when the present generation had its schooling.

A short while ago the great Haroun-al-Raschid of Arabian Nights fame was scarcely more real than Jack the Giant Killer. Today in New York, we may handle fascinating pots and dishes from this sultan's very palace. These exquisite pieces of fayence, reflecting the ambitions of past ages in highly instructive inscriptions, have recently been rescued by traders from the ruins of Haroun-al-Raschid's most beloved dwelling place.

For other illustrations of the unexpected sources from which the American art trade draws sustenance, one may inspect in New York shops, curiously wrought fetishes from darkest Africa, with symbolic designs on human bones strung together, and worn by the terrifying "Devil Dancers" of faraway Tibet.

Gastly as these mystical objects seem, they are nevertheless replete with artistic interest, as the picture shown on another page in this issue suggests, and offer many inspiring suggestions to textile designers.



2. Interior of the Embroidered Tent shown in Figure 1

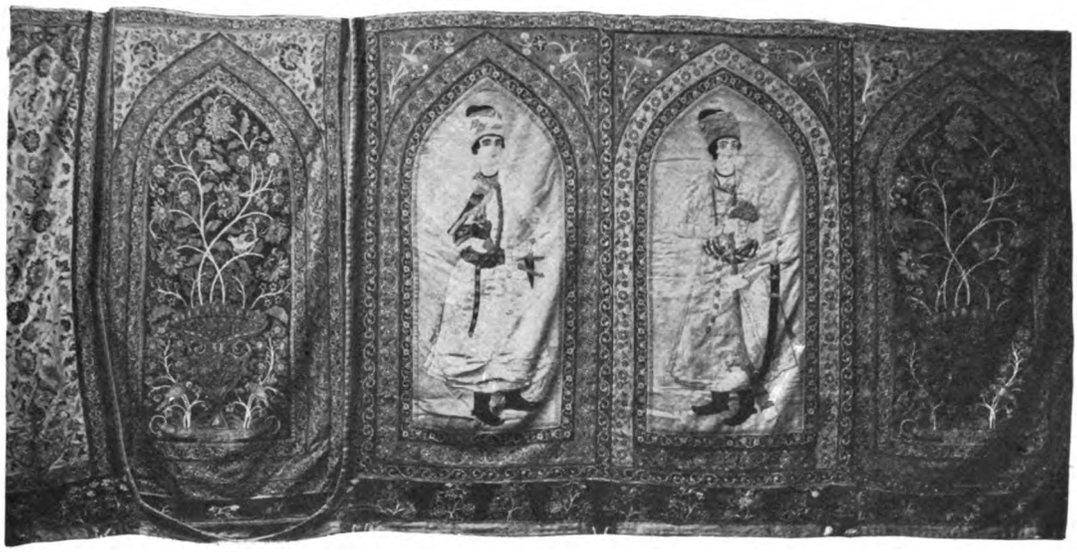
PERSIA SENDS US ROYAL TENTS

THE rapid growth of interest in fine decorative fabrics is one of the notable tendencies of the century.

Exquisite works of art in weaving and embroidery, created to please the fastidious tastes of oriental despots, are now being offered for sale in our New York markets.

It is a tribute to Democracy that the greatest Autocracies of the past are sending their treasures to our shores, "selling

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3. Wall Panels of a Royal Tent, showing Life-Size Royal Portraits

out" to the masses of democratic faith.

A notable example—heirlooms appearing unexpectedly for sale—are the royal tents from Persia recently on view at the Art Center.

As textiles, these tents are unmatched in the ornate splendor of their embroidery and in the exquisite richness of their patterns. They are brilliant reminders of royal hunting parties planned for the pleasure of fastidious Shahs.

Through the accompanying illustrations the reader will appreciate the infinite variety of the ornamental schemes. The larger figures, as in the ceiling panel shown in Figure 3, are made by appliquéing materials in varied colors, with the delicate flowery details embroidered.

The most striking examples of Persian tent making are perhaps the ceiling panels showing birds, flowers and four-footed creatures in perfectly conventionalized forms and lines. In Figure 4,



4. Ceiling Panels for a Royal Persian tent

the ornate pattern appears in light colors on a dark ground. These several panels are bound together and framed by a wealth of floral bands in which the favorite blossoms of Persian poetry are immortalized in many colored threads.

Among other curious features to be noted in the most ancient of these tents are the embroidered windows with cut-work openings for ventilation, reproduced in Figure 5. As opposing panels for these useful window openings, were arranged life-size embroidered portraits depicting various members of the royal family.

Little could these one-time autocrats have dreamed that the time would come when their aristocratic lineaments would add to the artistic riches of a great commonwealth.

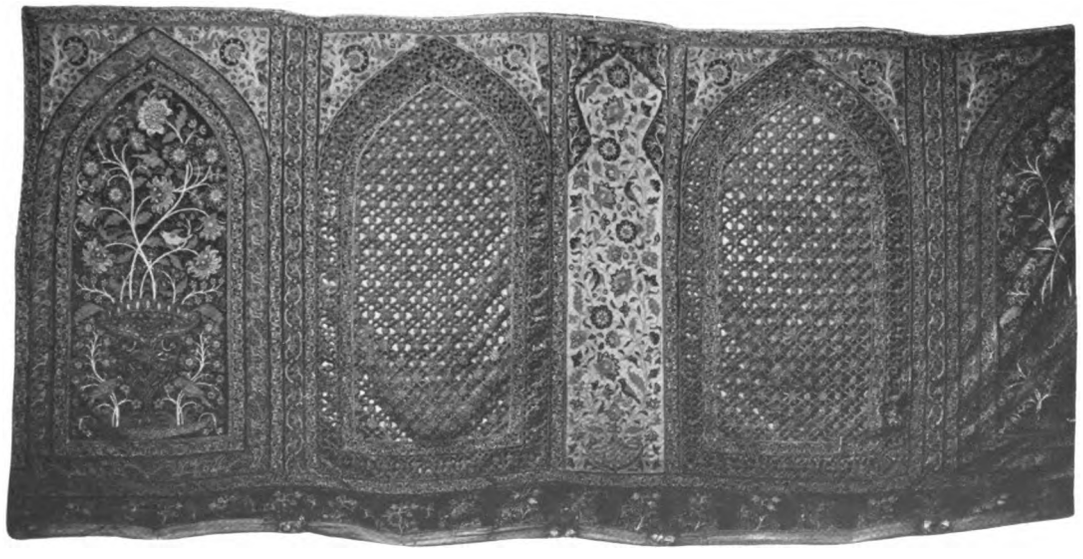
HOME FURNISHING CRAFTS OF THE ORIENT REVIVING

NOT only are American dollars drawing to our shores the precious masterpieces of other days, but they are serving as a means of rescuing nearly forgotten handicrafts from oblivion.

The hand-block printers of Asia are now returning to their former trade as a means of meeting the growing demand for splendid printed things.

In the heyday of the Oriental arts, great designers were encouraged by a cultured though selfish ruling class. Sultans and kings created a constant demand for the superlative products of the handicrafter's skill.

During the last century, autocratic governments have declined in power, and this world wide trend found prompt reflection in the trades that relied on kings for patronage. The crafts of rug making, cotton print-



5. Wall Panels of a Royal Tent, showing Cut-Work Panels for Ventilation

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6. Embroidered Panel of an Ancient Royal Audience Tent, now on exhibition in New York

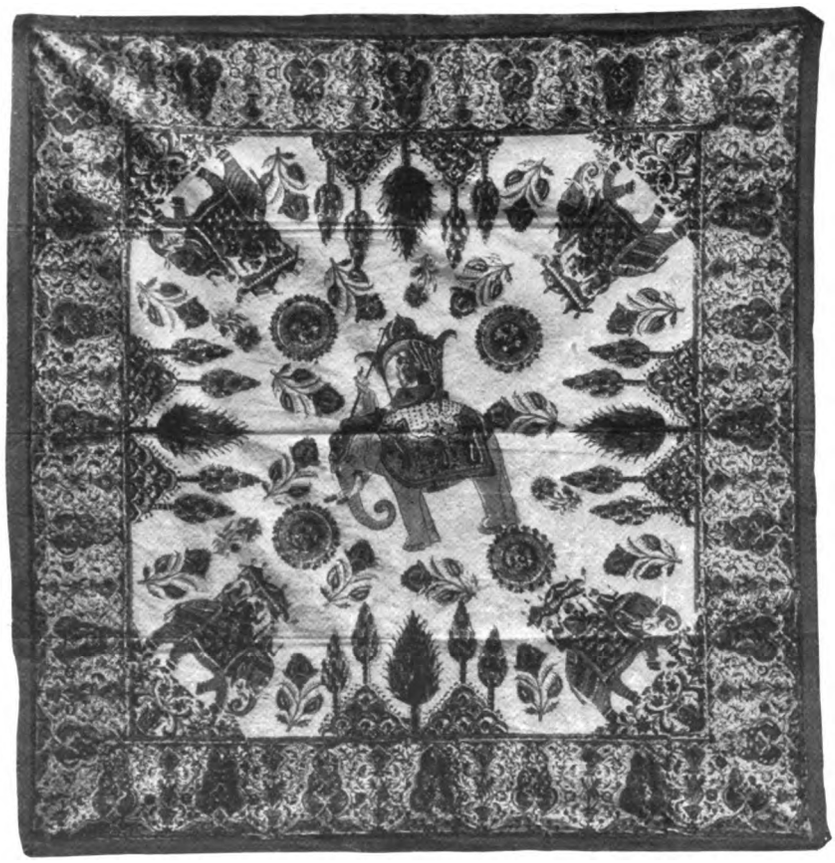
ing, weaving of fine textiles, jewelry, wood carving and painting, lost their lucrative value, and as a result, artistic taste rapidly declined.

Today, however, the rug dealers of New York maintain commercial stations in India, Persia, China and Japan that are practically training schools for artisans. Even our missionary societies are contributing in no small measure to a much needed renaissance of Eastern art. The world war arrested this movement for a time but today our shops are beginning to receive their first considerable shipments in several years of really fine Oriental fabrics.

MODERN BLOCK PRINTS FROM TURKEY

UNIQUE textiles are now on view along Fifth Avenue, shipped recently from Japan, India and Turkey. Perhaps the most interesting of all are the rich hand-blocked cottons now coming to New York from Turkish orphan asylums maintained by foreign missionary societies.

Asia has always a practically unlimited supply of cheap hand labor so those forms of art requiring time, patience and skill will prosper best under Oriental skies. While block cutters and designers in Europe and America always study to save troublesome hand labor, Asiatic artists fairly revel in complex details.



7. Handblocked Table Cover made for American Trade in a Turkish Orphan Asylum maintained by Foreign Missionary Societies

In the accompanying illustrations of printed cottons from the Turkish orphan asylums, the intricate details rival in perfection the famous ancient cottons from Calicut. These ornate curtains and table covers are now being sold in New York City quite as cheaply as Occidental hand blocked things, made to sell "at a price" in our department stores.

The Oriental hand-block designers are, however, at a disadvantage because they lack a comprehensive knowledge of decorative conditions in the United States.

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More and more, makers of fine fabrics must learn to study the personal requirements of the ultimate consumers. It is not enough that house furnishings should be deftly made or curious in pattern; they must respond to the personal needs, likes and dislikes of the individual home makers.

THE MASSES ARE INTERESTED

WHILE the average store carrying Oriental goods may have a selected list of buyers as an objective, it is noticeably apparent that the large majority of people who frequent the rug and drapery departments of the better stores, stand in awe and are intensely interested in the splendor of the display.

An Oriental at work in a display window or merchandise fair is sure to attract more attention than a loom weaving a copy of the same design, and the deftness of his fingers and keenness of his eye in placing the threads that result in standards of color harmony and design, add to the already indelible impression he has made on the minds of the onlooker.

To practically all of us, the outstanding feature of Oriental wares being "hand made" is most impressive. We like the thought of so much skill and so much time given to certain items of merchandise. You rarely hear anyone express anything but admiration for the beauty and recognized service giving qualities of Oriental rugs, tapestries and other decorative fabrics. It seems instinctive for us to believe and voice their worth.

Some day, the descriptive method of selling some of the exceptional pieces will be copied and made the keystone of a big selling campaign by some enterprising manufacturer. There is a wealth of sentiment, romance and story in the makeup of things Oriental whether actually produced in the eastern lands or made in our own good country.

The history surrounding the rugs and fabrics shown in this article is sufficient for volumes, and it requires but little imagination to visualize many events that could inspire the worker to bring forth this evidence of artistry. Just so it can be with a large percentage of real Oriental designing. A description of the design, what it means and why produced, if written in a style embracing considerable of the romantic flavor, would unquestionably add to the value of the merchandise. The buyer likes to know the history of the product. So it seems likely that in these days of using every thinkable better selling plan, there will be more use made of the story that surrounds practically all Oriental rugs and fine fabrics.



8. A Recent Importation—Hand-blocked Curtain made in a Turkish Orphan Asylum maintained by Foreign Missionaries

As expressed above, it is highly important that makers of fine fabrics should make careful note of the specific requirements of the trade they cater to. Without a question, the Oriental is studying the needs of America and in his patient but steady manner will continue to make progress.

THE TURKS GET AN EARLY START AS CRAFTSMEN

NOTE in figure 8, the beautiful curtain produced by the younger element of Oriental workers. Starting at an early age and producing things of such elegance leaves little wonderment at the fine work delivered in later years.

Schools in other places are keeping alive the industries that find an outlet in woven goods, and as previously mentioned, other interests are working zealously and fostering increased production. This activity indicates that we will have a continuance of fine fabrics from the Orient.

It is not likely that Oriental designers whether under the influence of our importers or even though possessing some training obtained in this country, will get very far from the original paths of design.

The more we have of displays as pictured on these pages and in the display rooms of the Art Center, the greater the demand will be for more of such distinctive and historical works of art. This kind of art is alluring. It fascinates, and best of all it stimulates. It brings out the best in the buyer and urges increased activity in discovering significant treasures yet unearthed. The Old World has many such treasures hidden and it remains for American enterprise to continue the uncathing process and bring to light styles, patterns and fabrics that will not only make business for importers and stores, but serve as the inspiring genius that will lead us into still higher position as designers and makers of decorative fabrics. This is a fertile field for both manufacturers and merchants.

Note: For illustrations shown with this article acknowledgment is hereby made of the courtesy of the Persian Consul General and the Oriental Fabric Co.

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THE EARLY AMERICAN STYLE

MATERIALS TO SELL FOR COLONIAL ROOMS

IT IS very essential that the drapery salesmen be prepared to give intelligent service to prospective customers who are in quest of curtains for their rooms in the Early American taste.

The popularity of the Early American style of architecture and furnishing, although quite thoroughly established, is well out of the fad class, and rightly so, for it is peculiarly well suited to present day needs. In the first place it is the only style which America can claim for her own, and has a sound patriotic basis for popular interest in addition to the unquestioned utility and simplicity of detail and design which modern conditions are demanding more and more.

Already the furniture departments in progressive stores have a good showing of pieces copied from Colonial models and many adapted types for those who prefer solid comfort to traditional detail. The architects, too, who specialize in small country and suburban houses have come to the realization of how singularly suited to the clients' needs are houses in the fashion of our forefathers, and even real estate agents feature the word "Colonial" in their developments.

To meet this growing demand, the Drapery Department abreast with the times should be prepared to offer attractive curtains to fit such an environment and stock a selection of fabrics suitable for the purpose. For glass curtains there should be muslins plain and dotted and a good selection of scrims and etamines as well as square and round mesh nets in white, cream and ivory shades, with a few attractive striped stuffs, and perhaps some of the small figured patterns as well. Dotted swiss is pre-eminently the glass curtain material for Colonial rooms.



1. Early American Entrance Hall with Well Planned Curtains of Organdy

Inside curtains in the best old houses were variously of repp, chintz or, more rarely, damask imported for the purpose, and surely it is an easier matter to provide suitable stuffs for present day customers than it was in those bygone days of sailing vessels harried by wind, wave and buccaneer.

ORIGINAL COLONIAL DESIGNS SIMPLE

IN THE matter of design, all original Colonial curtains which have come down to us are extremely simple. Valances are straight in line across the windows and variously plaited or gathered, in the latter case scarcely more than ruffles with headings. The curtains themselves are often unlined straight strips of material, run on rods at the top and then pushed back to the required opening for light and attractive fullness. Sometimes these earlier curtains have rings sewed at intervals of about six inches, or tape loops used in the same way. There is a practical feature to be considered in favor of these tape loops—for unglazed chintz curtains so made can be readily laundered and kept fresh and clean in a most satisfactory and sanitary way.

Often, too, the curtains in old Colonial rooms reach only to the line of window sill or wood trim, but we must remember that the extreme scarcity of material and perhaps thriftier traits of those early days are responsible for this, rather than the aesthetic instinct.

In following out the general suggestions offered by these old models, a greater or lesser degree of leeway is permissible in just the degree that the architectural detail and furniture conforms to or deviates from the original. Thus in a Colonial house which only by its wide fireplace, white woodwork and simple trim shows its source of

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2. Modern Living Room Faithful to the Colonial Traditions. Note the Chintz Curtains following Antique Design with Lively Color Contrast

inspiration, the curtains can be made with shaped valances, and more or less elaborate materials suggested. On the other hand, if a true Colonial farmhouse style has been faithfully reproduced in the architecture, or a really old house remodelled, as is often the case, the curtains should be faithful copies of the old models in both material and outline.

The ever-important detail of trimming varies in much the same way. Old chintz curtains often had merely a binding of striped linen tape, others a simple white cotton ball fringe, or crocheted tassel fringe in white. These trimmings can all be had in accurate reproductions, or for conventionalized Colonial rooms there are excellent fringes and edgings entirely in keeping. One example of this type is illustrated with the curtains shown in detail herewith.

Ruffles in either self or contrasting materials are entirely correct for curtains in the Early American manner and can be used in almost any clever arrangement which ingenuity may suggest.

Many of the plain repp curtains in old houses have borders outlined by braids of contrasting color an inch or more wide, and for the room papered with scenic wall paper nothing could be better—the curtains themselves in one of the colors of the paper and the borders in a contrasting tone. In fact, where these highly decorative wall papers are used, the curtains must perforce take second place in the decoration of the hall or similar room and best fulfill their purpose by simplicity and unobtrusiveness.

This is merely a following out of the old axiom of plain walls with figured curtains or figured walls with plain curtains, and applies not only to Colonial rooms but to all alike.

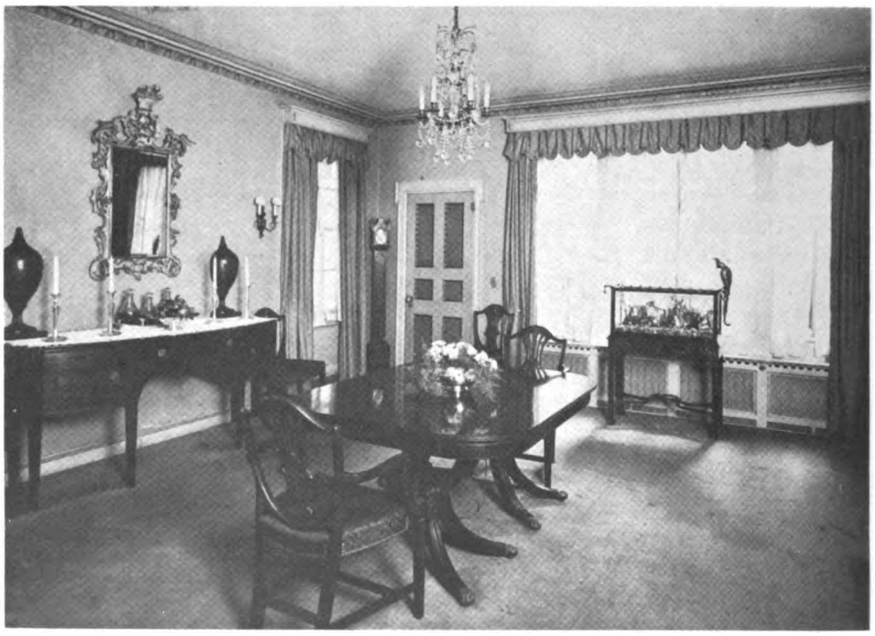
While the selection of floor covering is not in itself a feature of the drapery department, in actual experience there is a definite inter-relation between draperies and floor coverings which cannot be ignored.

WHERE RAG RUGS AND PLAIN CARPETS FIT

COLONIAL rooms in the strict interpretation should have hooked rugs or rag rugs, for modern conditions do not make the other two alternatives of rushes or sanding practical. For the more modern adaptation of the Colonial type, a plain carpet all the way to the edge is always satisfactory, and there are many kinds of Oriental rugs which can be used if no attempt is made at historical accuracy.

The very pretentious house in Colonial times was often built from plans drawn across the seas, and even in some instances the materials themselves were brought in sailing vessels. This type of house is more accurately called Georgian than Colonial, and in curtaining can quite naturally follow the more formal English method.

The Colonial hall illustrated is an excellent example of a cleverly restored country house faithfully retaining the original character. It is shown here because of the ideal treatment of the original fanlight and side lights of the door. Sheer white organdy is the material used, and for the fanlight is basted to a frame exactly fitted inside the rim and drawn taut to a rosette in the centre. The side lights have a flat rod, top and bottom, and here the curtains slip over the rod in a casing with a tiny heading at each end. Curtains of the same material on the stair window are ruffled and tied back with



3. Dining Room with Scalloped Valances and Cornices. An excellent Model to follow in adapting surroundings to the Early American Manner.

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white cotton cords and tassels. See Figure 1, page 12.

The fact that this house is primarily for summer use, coupled with its simple furnishing and quaint flowered wall paper, makes inside curtains unnecessary.

THE LIVING ROOM CALLS FOR LIFE

THE large comfortable living room in the second illustration has curtains of flowered chintz made in the old way with muslin against the glass ruffled and tied back. Unquestionably the quaint charm of the room is heightened by this following of the original curtain method, and too much cannot be said in favor of this treatment when architecture and furnishings make it possible.

The dining room in the third illustration offers an excellent example of curtaining where there is no suggestion of following an established style but rather of creating an atmosphere of good taste and elegance. Cornices with small, carved details hold gracefully scalloped valances and curtains in place and materially aid in producing a pleasant uniformity for windows of varying widths. The curtains are of a two-toned figured linen in allover pattern with an attractive outline trimming of cut edge, reproducing the coloring of the material. Glass curtains of cream net are edged with a narrow lace and hang straight to the sills. These curtains would be equally suitable for a room hung with scenic wall paper.

The living room in the fourth illustration achieves its delightful air of livableness and comfort by faithfully adhering to time-honored methods and materials. While both the walls and the material for curtains and slip covers are figured, there is no quarrel between them; on the contrary, they seem to be mutually beneficial. It must not be assumed, however, that all wall paper and all chintz will behave so well in combination. Here the similarity of coloring and difference of scale supplement each other in a most attractive way.

CURTAINS ARE MADE FULL

THE curtains made without valances owing to the low ceiling are run on old-fashioned wooden rods and are made quite full. Bands of the same material tie them back at the line of wainscoting and are caught through ornamental glass curtain knobs with excellent effect. This is a standard model for many Colonial rooms and since curtains of this type can be readily adjusted, they offer an excellent opportunity for the average dealer to suggest or recommend a style that can be easily handled in country houses and where it may not be convenient to send an expert hanger. This method of making curtains is not restricted to Colonial rooms by any means but can be developed most attractively in many types of material, with trimming and hardware in keeping with the other furnishings.

CURTAINS SHOWN IN DETAIL

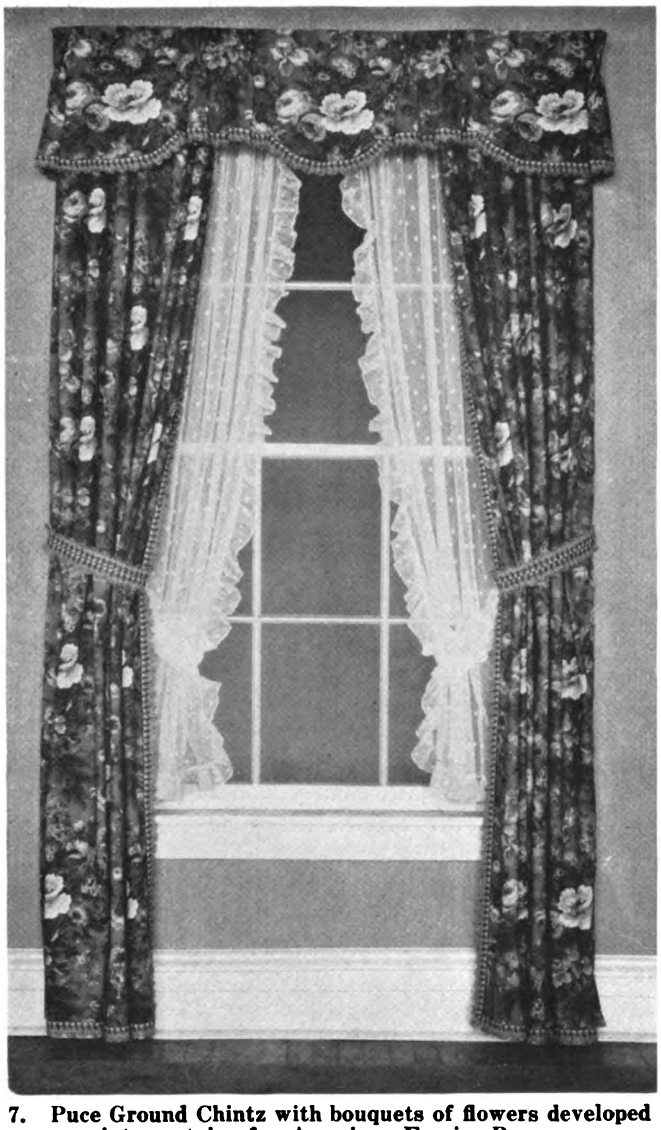
TWO sets of curtains planned for the typical modern adaptation of Early American rooms are shown herewith, and while particularly well suited to development in chintz, the designs are good for any of the materials used with Colonial furnishings.

Illustrations 5 and 6, on page 131, show a white-ground glazed chintz in a well known flowered pattern accurately reproduced fro mthe original blocks. This material is exceedingly attractive, with the white trim



4. Living Room in Restored Colonial Farm House with excellent Chintz Curtains.

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7. Puce Ground Chintz with bouquets of flowers developed into curtains for American Empire Room.

and wide simple spaces so typical of Colonial rooms; and carries with it a suggestion of freshness which no other material can quite attain. The flat valance has a bottom outline of three equal-sized rather shallow scallops and is finished with a three-inch ruffle of sateen. This ruffle matches the color of foliage in the chintz and is accordion-plaited and picoted at both edges, the upper edge forming a heading above the stitching. The curtains are unlined and finished at the front and bottom edges with the same ruffling of sateen and so hung that they seem to come from under the highest point of the scallops in the valance. Tie-back loops of the simplest type hold these curtains back with no suggestion of stiffness.

Glass curtains here are of a particularly attractive dotted muslin copied from an original old Colonial pattern, and are ruffled and tied back with self bands. The ruffles as photographed are accordion plaited and three inches in depth. When these curtains are laundered (and this is a prime feature of white muslin—the most tubfast of all curtain stuffs) the ruffles can be made equally crisp and fresh by finishing them with a fluting iron. Practical points like this whic hare sure to be raised by the competent housekeeper, are valuable selling information for the drapery salesperson.

CURTAINS FOR AMERICAN EMPIRE ROOM

THE cretonne used for the second set of curtains fills a long felt want in the matter of patterned material. It is a charming example of the type of chintz so popular in America from 1800 to 1830 and is the ideal curtain stuff to use with American furniture showing the influence of the French Empire. This type of Americana is generally made of mahogany, and quite easily obtainable in either original antique pieces or reproductions, but a suitable curtain material to use with these sturdy pieces is not so easily obtained.

Large bouquets of naturalistic flowers with foliage are printed on a ground of heliotrope, the exact tone known to our grandmothers as "puce" producing a particularly restful effect, and the same pattern can also be had on other grounds both light and dark.

The valance of this cretonne is made with alternating shallow scallops and cluster plaits, spaced to take full advantage of the pattern, thus producing three wide scallops and a single cluster plait at each end with a double cluster plait between the middle and end scallops. For trimming there is a border of really lovely passementerie combining all the colors in the chintz in the various narrow braids which make up its pattern and in itself an unusually clever reproduction of the trimming used on curtains of the period.

Curtains to the floor are made very full and ample with a border outline of the same trimming, and tie-back loops of the width of passementerie stitched on a strip of the material in such a way that the looped edges come at top and bottom when in place.

Dotted swiss curtains against the glass complete this quaint window treatment and follow the old method of ruffled edges and tie-back loops. For windows which are so placed that the glass curtains must cover them at all times, it is a good plan to keep to the dotted swiss for material but omit ruffles and finish the edges with hems about an inch and a half deep at front and bottom edges. Undoubtedly, the tied-back glass curtain is far more attractive from both inside and outside views, but modern conditions sometimes require greater privacy, in which case the straight hanging curtain is used.

DIFFERENT TYPES OF COLONIAL

IN PLANNING curtains for rooms in the Early American manner, it is well to keep clearly in mind the various influences and tastes represented under the one general term of "Colonial."

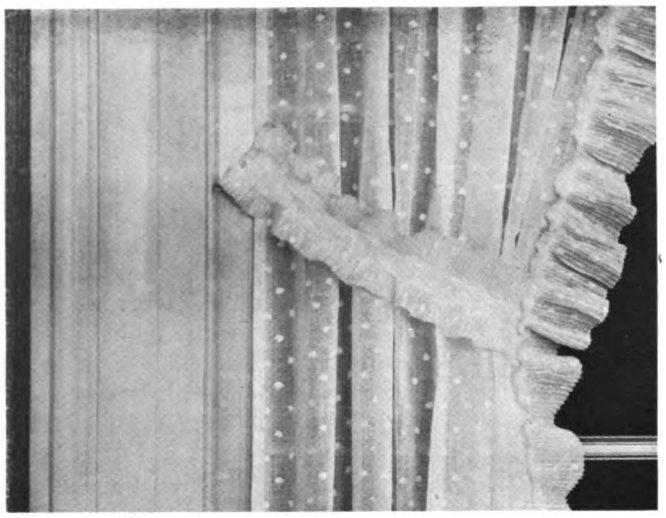
The various colonies themselves were widely different in their ideas regarding household adornment and in the years following the Revolution, while politically one, were still following their original bent in the matter of building and furnishing of houses. There s a far greater measure of restraint and repression in the New England types, for instance, than in the great houses of Virginia and Maryland, and the well known Dutch Colonial of New York has elements not to be found in either North or South. So many fine old houses in all the various Eastern states are still intact that there is every opportunity for studying this period at first hand, and liitle or no excuse for those whose business it is to know which type is reproduced in a given house to be ignorant of even the minutest detail.

Happily, the Early American styles of draperies fit

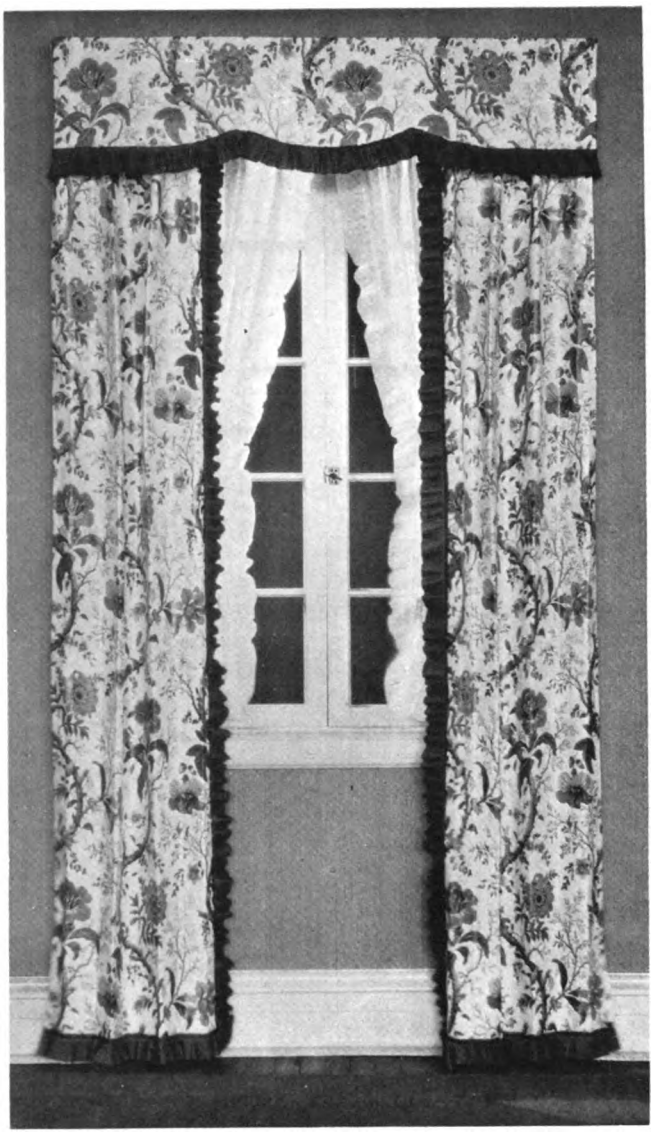
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in with our modern demands so well, that they can be made much of, without so much as uprooting them from their natural soil.

While all the curtains in Early American houses were extremely simple, judged by our modern standards, they are perfectly proportioned for their spaces and environment and well worth detailed study for this reason if no other could be found. So much of the old wood trim was designed and executed in exquisite detail that it would be little less than criminal to conceal it behind curtains of any type and many architects at the present time are reproducing these splendid models in their houses. If such reproduction is possible in architectural detail, and fabrics equally cleverly wrought at hand, surely the curtain designer has a comparatively easy course to follow in bringing the two together with well thought out curtains. In modern adaptations in the Early American taste often the standing woodwork is not good and had better be covered with the draperies.



6. A close-up view of Curtains, emphasizing a unique Tie-Back that holds the Curtains and leaves the Ruffles free.



5. White Ground Glazed Chintz in Floral Pattern, Ruffles of green sateen. Glass curtains of ruffled dotted muslin.

Credit Note: For materials shown in curtain settings appearing on this and preceding page, acknowledgment is hereby made of the courtesy of Marshall Field & Co., and H. F. Wallser Company.

TELLING THE PUBLIC ABOUT RETAILING

By HENRY W. FROHNE

(Continued from Page 108)

of significance to furniture retailers, in common with retailers in other fields. Should he, at any future time desire cooperation in studying the furniture industry more closely, Good Furniture Magazine stands ready to render him any assistance in its power.

TO OUR readers, the furniture retailers, we commend Mr. Shepherd's articles in Collier's Weekly and recommend that they read them, if they have not already done so. From them they cannot fail to be convinced that it is a matter of the greatest moment to them at this time to establish their reputation as efficient merchants, when public opinion is being aroused and formed concerning business methods that directly touch the consumer's pocketbook.

We firmly believe that no retailer today is so firmly established in the confidence of his patrons that he can afford to disregard the increased interest of the public in the distribution of the things it needs and desires in the home. In the furniture business any dissatisfaction on the part of the public with furniture quality or prices naturally vents itself on the retailer, since the furniture maker is unknown to the purchaser who must perforce look to the retailer for redress.

To the thinking furniture retailer the present state of public opinion regarding him, his goods, their prices and quality, requires the closest attention to every phase of storekeeping and possibly revision in some respects, to bring methods into accord with changing conditions and changed public opinion.

If the public believes that there are too many retailers in the furniture business for its best interests it will surely eliminate, in time, those it considers superfluous. They will be the less efficient merchants. Those left will not be hurt by the eliminations; on the contrary, they will be better off. If such is really the state of public opinion, we are entering upon a new business era in retailing in which the fittest will survive and greatly prosper. The moral is obvious.

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Parchemin Carving, Late Gothic

A TALK TO SALESMEN ON DUTCH AND FLEMISH FURNITURE

By G. GLEN GOULD,
Assistant Treasurer James McCreery & Co.



Linen Fold of Late Gothic Design

WHAT CUSTOMERS DEMAND OF SALESMEN

OUR customers are eager to have harmonious combinations in the furnishing of their houses. A change is noticeable in the attitude of the customer. Formerly customers looked to the salesmen for reliable information regarding the style as well as the quality of the article sold. Today the customer, after years of disappointment in the effort to evoke some accurate information from salesmen regarding the goods they handle, has taken to informing himself. In the case of women customers, not only women of leisure but business women, we notice decidedly that they have turned to this expedient. They have succeeded so well in informing themselves on many classes of merchandise, that the salesman is often placed in a position of some embarrassment to meet their questioning. The customer often knows a whole lot more than the salesman even suspects. Unless he is somewhat enlightened, she often "puts it over on him" outrageously. We shall all wake up to this fact in time. Some of us are awake now.

I have gained considerable experience while holding my Conferences with our salesmen. I have had a number of letters and visits from others in this business and it seems that the whole subject is far from clear in the general thought of the trade today. There seems to be complete agreement on one point, however, and this is that the furniture salesman should have more accurate information at his command.

From the opposite point of view, there is a certain unpleasant incongruity in a person's owning something about which he is uninformed. I try to touch both of these points of view by the distribution of my Monographs to our customers who seem very eager to have them, and by the Conferences with our salesmen in which I add a great deal to the information included in the Monographs. This gives everybody more information.



Fifteenth Century Oak Settle showing Linen Fold Carving on Side Panel, Arched Effects, Open Fretted Crosspiece at Top. An elaborate piece like this is a mine of information on Gothic design.

THREE ATTITUDES OF MIND, ONE RIGHT, TWO WRONG

ON THE SUBJECT of Period Furniture, I find in my Conferences with various salesmen that they have three attitudes of mind. I make it my business, by the time I have finished the Conferences to have them all of but one attitude of mind and this the right one, which is:

An eagerness, almost a thirst for interesting and accurate information of the sort that can be advantageously passed on to customers.

The wrong attitudes are:

(1) To roll off glibly to the customer vague terms with little grasp of their meaning.

(2) To question why a knowledge of antique furniture is necessary in selling modern pieces.

The right attitude takes care of itself. The wrong ones are attempts to hide ignorance, of which (2) is the more subtle form that needs close thought.

It is hard to find a single piece of furniture however great a mixture of style it may show, however hybrid we may call it, without being able to trace its characteristic points back to their original use in this or that historic period. The worse this mixture, the more knowledge we must have of the characteristic points of each period style in order to recognize these characteristics or their adaptation.

TWO METHODS OF STUDY

THERE seems to be no avoidance of the fact that we must learn all we can about the styles of the great historic periods. Among other ways of studying Period Furniture, two seem to me especially profitable. And these are as profitable, I think, to the customer as to the salesman. The first is to study the development of style in a country from century to century, and the transmission of styles from one country to another. The second way is to study a piece

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of Period Furniture whose record is authentic, as are those in museums and in some private collections. Both of these methods, to be of any practical use, should increase the ability of both purchaser and customer to identify such characteristics as are distinctive of a certain period in the furniture bought and sold.

Few dispute the fact that the best modern furniture designs are based on the designs of the historic periods, in about the same degree that the best modern architecture is based upon the designs of the great historic styles of the past. We can't afford to say *pooh!* when the subject of Period Furniture is mentioned in our furniture salesrooms. Neither can we put it aside by saying that we sell very few strictly period pieces. Nor can we avoid it by saying that much of the furniture we sell is impossible to trace to any period. Whose fault is it but ours if all this is true? If every man who touches furniture, either by hand or on paper, as retail salesman, buyer, wholesaler, warehouse man, manufacturer, executive, will give a few hours study to this subject, the thing will be done.

I wrote my small "Monograph on Period Furniture" with precisely this in mind. When condensed in this manner we see how quickly the distinctive points may be learned. Practice in locating these characteristics, point by point, will produce facility, and then the subject will open into wider aspects and finer distinctions for those who wish to enjoy greater knowledge of this fascinating subject. There is so much indefinite knowledge, among salesmen particularly, that I wish especially to emphasize the need of making sure of your information, point by point. No one can gulp it advantageously.



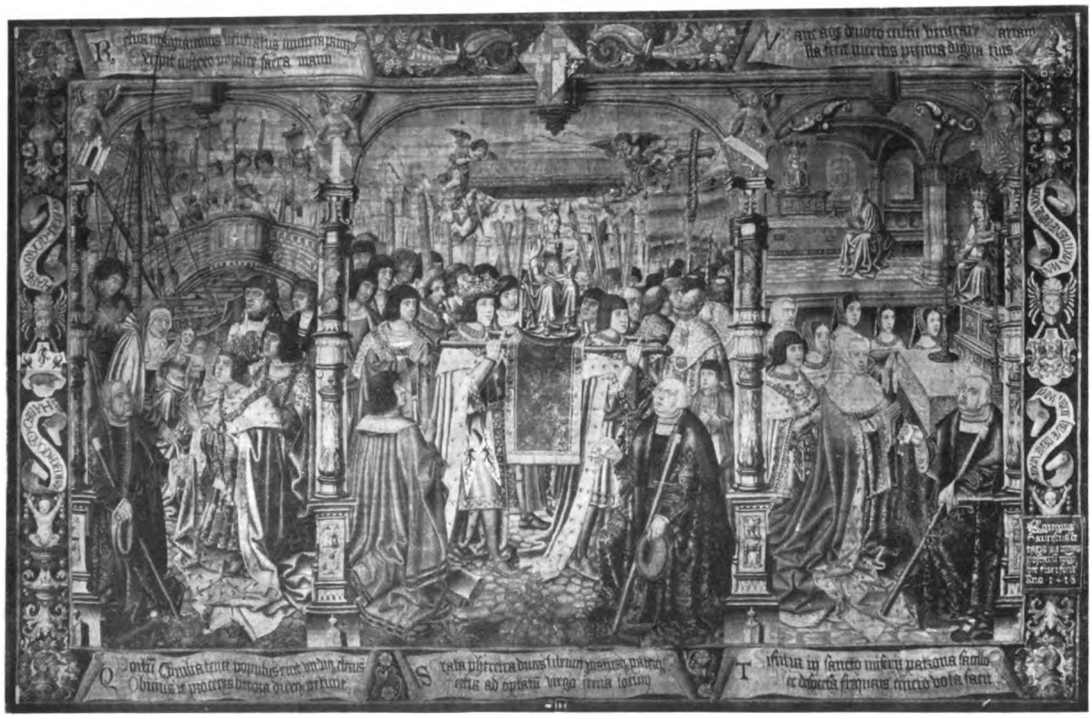
Quatrefoil Design in Oak

ARE YOU AUTHORITY ON BABE RUTH OR CHIPPENDALE?

WE ARE really forced to acquire a free and handy working knowledge of Period Furniture characteristics and styles, if we wish to estimate correctly a modern adaptation of these old designs, or to know just how "rotten" some of the stuff is that we ought not to sell.

Nothing is going to give us a clearer judgment of the merits of a piece of modern furniture quicker than to train our eye to catch, at a glance, the styles of the different periods. Nor can we hope to raise the standard of modern furniture offered for sale throughout the country today until such a knowledge of Furniture Styles is more widely understood.

This may sound like an apology for merely considering the subject of Period Furniture. I offer it rather as incentive, for the fact remains that clear knowledge of the style characteristics of any single period is rare in a furniture salesman. It is also rare to find accurate supplementary information such as will interest customers. Ask a group of ten salesmen who Babe Ruth is, and you may have to stop your ears from the storm of enthusiastic information provoked. Ask the



Flemish Tapestry of the Late Gothic or Early Renaissance Period

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same ten who Chippendale was and notice the difference.

Now I take it that a man who spends eight hours a day with furniture ought to have as much enthusiastic interest in Chippendale as in Babe Ruth or "Doug". I do not like to threaten, but if he doesn't, something is going to happen to him in the not distant future. He cannot afford to know less than his customers and the customers are learning rapidly.

OUTLINE OF GREAT PERIODS

THIS growing interest in Period Furniture on the part of the customer gives us a definite incentive for our study of the Development of Style in Dutch and Flemish Furniture. Some of the points I noted in my Conferences on this subject, in connection with my work in Merchandise Specialization in the store, are:

1. Gothic style prior to 16th Century.
2. Renaissance—16th Century.
3. Rubens' influence—17th Century.
4. Divergence of Dutch and Flemish styles—middle of 17th Century.
5. Decadence of taste.
6. Carving and Marquetry.

The first use we can make of our knowledge of these points will probably be in its application to the styles of English Furniture. In a previous article I touched upon the Tudor or late Gothic, the Elizabethan or Renaissance, and its successor the Jacobean, Commonwealth and Restoration styles. But the periods most intimately associated with the furniture made in the Netherlands and Flanders were the William-and-Mary Period, the Queen Anne and the Early Georgian Periods. The quicker our eye is to catch the distinctive outline and ornament of Dutch and Flemish Furniture, the surer we shall recognize it in the English Periods, and the more certain we shall be of it when found across the Atlantic in our American Colonial Period. The channels of trade are worth following. We find entertainment as well as profit in doing so.



Flemish Bed, ornate with Carved Figures and Classical Motifs popular during the Renaissance



Seventeenth Century Cabinet typical of the Flemish School, using Columns, Panels, Friezes and Curved Stretcher in Construction, and a Wealth of Carved Figures for Ornament

GOTHIC STYLE PRIOR TO 16TH CENTURY

LITTLE of this furniture is in existence. The church influenced the Gothic style. It was ecclesiastic rather than domestic. Oak was used. Structure and ornament are of Gothic character. Gothic tracery, scroll, fretwork, trefoil and quatrefoil are found with the carved linen-fold, an ornament said to have originated with the Flemish carvers.

Of domestic furniture the Dressoir or Dresser, as the early Americans called its successor, is one of the most interesting pieces. It achieved in its most aristocratic forms very large proportions. We read of enormous dressoirs to show off the splendid Flemish silver service of some of the Burgundian nobles. Its style of ornament and construction is typical of the days before the Renaissance.

It is interesting to remember that this was the "golden age" of Flemish Tapestry, and the reason given by furniture experts for the close relation between

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Seventeenth Century Table, of Lighter Construction and Typical Stretcher Design



Dutch Table of Late Sixteenth Century modified from the earlier Refectory Type

Dutch, Flemish and English furniture styles is a matter of trade. Again trade as a worthy incentive comes to the fore. England grew the sheep and sheared the wool. Flanders needed the wool to transform into those noble fabrics which covered the walls of palaces for kings and queens and nobles. Supply and demand, raw material and manufacture, merchandise,—all these terms meant about as much in the 15th Century as they do to us today.

WHAT WAS THE RENAISSANCE?

THEN there was the Renaissance, a term which many salesmen slip off the tips of their tongues without knowing in the least what they are talking about. It used to frighten a customer twenty years ago. Today a customer may contradict a salesman flatly and rightly. Let even the manufacturer take notice. This demand for *correct merchandise* is going to reach him too. The first in the field may win.

The word Renaissance, meaning re-birth, gives us the key to this whole subject; for now the classic art and literature of Greece and Rome was re-born, interest in it was spread westward and its effect on art and industry gave us the style we call Renaissance.

Contact with Spain, France and at last Italy, with its renewed interest in its own ancient Roman art, brought a knowledge of classic design to Holland and Flanders. The classic orders of architecture, the Doric, Ionic, Corinthian and Composite appear in pure or mixed forms on furniture. There are columns, capitals, pilasters, arcades, colonades, friezes and pediments. In ornament all the classic motifs spring forth, swags of fruit and flowers, ribbons, cartouches, figures of nymphs and heroes, gods and men. The Flemish wood carvers revelled in all this wealth of material and developed so distinctive a style of work that it is still known as Flemish carving.

But all this was overdone and a second Renaissance period is noted, when in place of the horizontal pediment and frieze, emphasis was put on the vertical line in construction; slender fluted columns and simple rectangular outlines are prominent, while the orna-



Eighteenth Century Chair with Typical Fiddle Back, turned Legs and Stretchers and Spanish Foot



Dutch Wing Chair adopted for Wide Use in England during the Reign of Queen Anne



A Dutch Chair that may have inspired Thomas Chippendale's more ornate pieces

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ment is simplified and more restrained.

RUBENS INFLUENCE—17TH CENTURY

THIS brings us to the day when the young Rubens, afterwards the greatest painter of Flanders, traveled down into Italy and became so imbued with the spirit of Italian art that he spread it throughout Flanders and Holland on his return. We find the heavy architecturally constructed furniture passing into lighter articles, easily moved about in a room. While the feet are still often heavy bun or bulb shape, the tables are lighter and stand on four turned legs. Supports and uprights are turned instead of elaborately carved, as with human figures in the Sixteenth Century. The underbracing is near the floor and may have one or two swelling curves. The ornament is paneled, often in geometric designs with ebony. Inlay and marquetry are in vogue in the favorite tulip and other large floral designs, with foliage and bird. This large work with petalled flowers may have made it easy to allow ornament to be swayed for the moment by the *genre auriculaire,* that execrable adaptation of the scrolls of the human ear to art designs. France would have none of it. Queen Elizabeth went so far as to have a gown embroidered with human eyes and ears to show, it is said, that her intelligence was sleepless and ever attentive.



Cabinet of Tulip Wood showing Rare Marquetry of Renaissance Feeling—with Roman Lamps, Classical Heads, Rosettes and Scrolls

We find much good designing spent on cupboards and cabinets, on desks and clocks and other articles of luxury for the well to do. Chairs grow in use and in beauty. The high-backed Flemish chair is still a thing of admiration to us and a model greatly in vogue today.

In the latter half of the 17th Century we note the use of a curved underbracing crossed below an ornament shaped like a vase. The style was as popular in England and France as in Holland and Flanders and we like it today. This style of underbracing is found in tables as well as chairs and in all articles set up on four legs.

The sturdiness of furniture so constructed attracts favorable attention.

DUTCH AND FLEMISH STYLES DIVERGE—MIDDLE OF 17TH CENTURY

FLANDERS we know was always more or less French in its ideas and affiliations. We realize today how ready Belgium is to join with France in every undertaking especially war. Brussels used to be a little Paris, as it was often called. It has been this way for centuries; but from the middle of the 17th Century, when the Dutch Republic had been fully established for a score and more of years, the Dutch with their native independence maintained their native taste. So while we can follow the Flemish styles from this time on by holding a mirror to the changes in French furniture development, we can often distinguish the Dutch styles by the following characteristics:

Foot: Club, web—splay.

Back: Centra splat.

Arm: Upholstery introduced in 18th century.

Ornament: Delft tiles and plaques, pomme—a bunch of plumes—a favorite ornament of the 17th century.

This *pomme* we shall find in great favor with the Dutch, and the term grew to be used for many an ornament containing no apple whatever. The French use the word *pomme* for a knob or knot as well as an apple. Clustered grouping or knob of any kind of thing seems to have taken the name, for we find it applied to a thick clustered bunch of plumes or ostrich feathers in a jar-like vase. It grew to be as typically Dutch as the fat little bouquets of flowers they seem to love.

DECADENCE IN TASTE

THIS brings us to a sad phase of the subject. There are those who today are beginning to defend the long abused Victorian era as it has been scornfully regarded in art. Abuse anything with sufficient persistance and it will always arouse some defender. So we can, in the general decline of taste throughout Europe after the 18th Century, select works here and there that reflect a love of beauty and close adherence to its principles.

In Holland the Empire style had its day, as elsewhere in the early 19th Century; a monarchy supplanted the Dutch Republic. The little countries, always notable for their industry, await rejuvenescence. Avoid the fact as modestly as we can, all eyes look to America and our art industries.



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CARVING AND MARQUETRY

FLEMISH carving is a term to conjure with. Flanders developed a style so distinctive that it has earned a name of its own and is recognizable as such. Based on the abundant material for design which the art elements of the Renaissance spread throughout Europe, we find Flemish carving using all the classic elements: figures of human beings, heroes, gods, goddesses, nymphs, animals, birds, fruit, flowers, foliage and especially the acanthus leaf. An expert can date a piece of wood carving by the motifs used and the design as well as by the handling of the subject, but this sort of learning is interesting rather than necessary in furniture salesmanship.

The simple forms of carving like the Flemish scroll are still in favor and we often see this scroll especially on chairs and day-beds.

With marquetry we have comparatively little to do, but Dutch marquetry was a wonderful affair and delighted our grandparents. The use of rare colored woods in Holland was very skillful and there are indications that we shall take a livelier interest in this matter in the future. The use of painted designs on furniture logically invites the use of a more permanent decoration like marquetry. We may before long have the pleasure of watching the revival of this style of decoration. The big floral designs of Dutch marquetry are typical. The sea weed pattern of the William-and-Mary Period in England was a highly ornamental development of this style of decoration. There is an exquisite example of this work in our Metropolitan Museum.

DUTCH FURNITURE LACKING IN MUSEUMS

FOR those of use who are interested in spreading a clearer knowledge of period furniture styles, it will be well to note the lack of examples of Dutch and Flemish furniture in our museum collections. If you have friends who own such pieces, it may be quite possible that they could be persuaded to place them where they can be seen and studied, and where photographs can be obtained and distributed for study. There is a real spirit of willingness that may be called into action in this matter. Men and women gladly give up their most treasured heirlooms for the public good. Dr. Southwick, Custodian of the Herbaceous Garden, Bronx Park, New York, gave to the New York Historical Society a chair that is all too little known. Four of our Presidents beginning with Washington used it at their inauguration. Some day it may take a place somewhat comparable to the Coronation Chair in Westminster Abbey.

Note: For illustrations used with this article, acknowledgment is hereby made of the courtesy of Quill Jones, the Metropolitan Museum, the Victorian & Albert Museum, and the Brussels Museum.

HOW TO SELL DESIGN

In the August issue we printed the following as an introduction to G. Glen Gould's article. We repeat it here because of its unusual message to salespeople and because of its intimate relation to the sale of home furnishings.

MR. GOULD first tells how he proceeds in developing his educational work which he terms Merchandise Specialization, among the salesmen of the James McCreery Store, New York:

My work in what I have named "Merchandise Specialization," besides the Monographs on the different classes of merchandise, includes Conferences with the salesmen.

My suggestions to salespeople are always given from the customer's point of view. The ability to put myself in the customer's position and to see things from the customer's point of view has enabled me to sell goods in many departments of the house.

I have found from experience that when I first prove to the salesmen that I have actually sold goods, they receive my suggestions with more confidence; so it may be wise to make my position in this matter plain before offering any salesmanship suggestions. Among these suggestions a consideration of the customer's point of view is fundamental.

The ability to discern the customer's view has been developed through my experience as Assistant Credit Man and in the handling of serious complaints from customers regarding merchandise and service, which came to me as an officer of the Company.

To the qualification of being able to sense the customer's point of view, I regard it as most necessary to add a knowledge of the merchandise, also from the customer's point of view. I believe that what interests the customer sells the goods.

My opportunity for acquiring a knowledge of the merchandise was similar to my opportunity for understanding the customer. Contact is what does it. My contact with the customer I have already explained. My contact with the merchandise was gained as Assistant Merchandise Man and through years of checking up the stock sheets of the merchandise of all the Departments in the House at the semi-annual stock-taking.

Added to this, I take up one class of merchandise at a time and make myself as thoroughly conversant with it as possible. In preparing my Monograph on Silk and Silk Design, on which I have been working for a year and a half, about four hundred and fifty books and magazines have been read or consulted. I have been to the silk mills, and finally had to bring silk worms into my office to observe just exactly how they spun their cocoons, when a naturalist could not tell me. Now I know. So do our silk salesmen, for I showed them.

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THE MACHINE WITH A THOUSAND FINGERS

AXMINSTER RUGS AND HOW THEY ARE MADE

By Wm. Laurel Harris

WHERE DESIGNS COME FROM

THE starting point in all handsome floor coverings is the development of some decorative idea into a concrete design. In the golden days of Oriental rug making, these basic ideas and ornamental motives existed chiefly in the minds of heredity craftsmen who worked out the patterns as they went along, knotting the almost countless threads. Artists of great distinction would in this way devote years and sometimes decades to the production of a single rug.

With modern mechanical appliances and with the enormously increased wages which are now paid to skilful workmen, this ancient method of the artist weaving his own ideas with his own fingers, has ceased to be a practical expedient. More and more it has been found necessary to subdivide servile labor so that less gifted people with skilful fingers may be able to carry out the ideas of intelligent art directors. This subdivision of labor was already apparent in the early days of true Axminster weaving when a single artist directed many workmen.

To facilitate such collective labor, some sort of sketch or color study is always necessary. In European lands designs were drawn with water colors, chalk, or some other media, on parchment or paper, and the original compositions were thus made apparent to the day laborers who wove the carpet.

In the Orient, where paper was more difficult to obtain, the design for rugs was often sketched on a sanded board. A smooth board was covered with fine sand and the designer of the rug establishment outlined the general motifs of his decorative scheme on sand, in this way conveying the basic idea of the proposed fabric to the individual weavers. The Oriental weavers were always more imaginative than their Occidental brothers but were, nevertheless, often in need of artistic direction if so-called "factory methods" were employed. The individual weavers, however, always possessed adroit fingers and that untiring skill and patience which enabled them to carry out the more gifted art director's thoughts.

Today New York decorators and architects make full size color drawings for rugs, and ship them all through Rug Land as design guides for Oriental workmen. For better or worse, we are beginning to dominate Oriental taste through numerous and generous orders backed up by sketches of what we want.

Similar sketches used in making Axminsters by power machinery are even more necessary and have to be even more accurate in execution.

TO DESIGN POWER WOVEN RUGS

FOR the purposes of high power manufacturing, two studies are absolutely necessary. We have first the charming color sketches of the artist who outlines in general terms the decorative effect which it is intended to produce by weaving. No attempt is made in this first small sketch to indicate the precise methods which must be followed in working out the decorative idea.

The next step in the procedure is to enlarge this small color sketch into what may be termed a "mill drawing" made on squared paper. Formerly a large picture was made, the full size of the rug, and lines were drawn from right to left and up and down across this colored drawing. These squares were very carefully counted to conform exactly with the number of tufts that it was



1. An Axminster Rug showing a most complicated example of delicate Flower Design that is automatically picked out by the Mechanical Fingers of Modern Weaving Machinery

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2. Cross Section of Axminster Weave

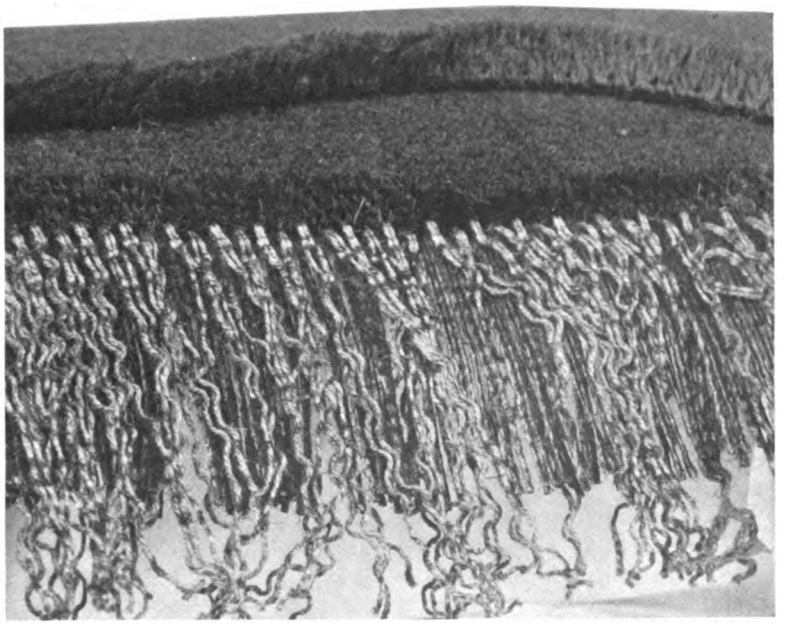
A, Binder Warps; B, Tufts; C, Stuffer Warp; D, Double Weft. The two Wefts at left of each Tuft give lateral pressure on the Binding Shot, holding the Pile. Here the Binder warps run equally and are wound on a single beam.



3. Cross Section of a Heavier Axminster Pattern

Extra Stuffers of Jute or Cotton give added weight. The Stuffer Warps are wound on one Beam, the Binder Warp tying in the Tuft Shot is wound on another beam. While heavier, this is less durable than that shown in Figure 2.

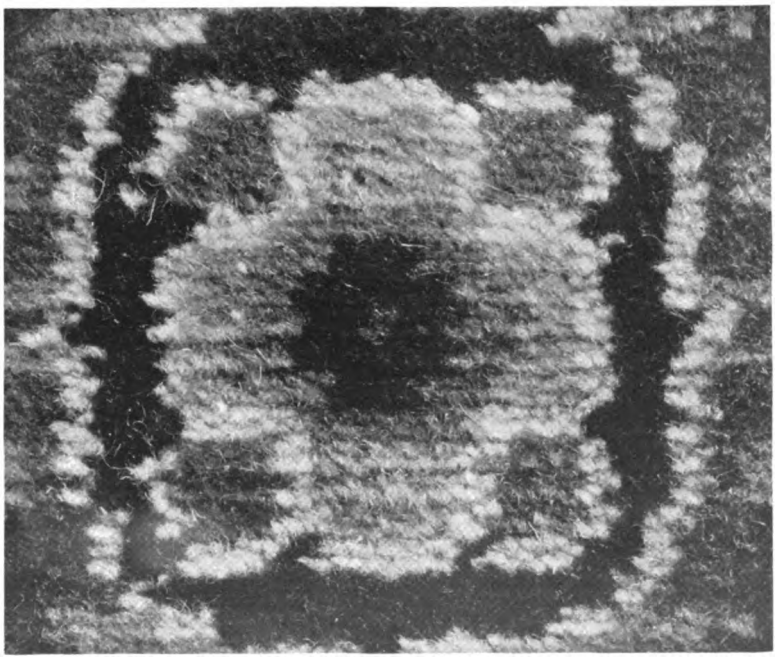
intended to put into the particular floor covering which the designer had in mind. After a time, when the making of rugs had become standardized and floor coverings were almost always made with a definitely settled number of tufts to an inch, it was found much more economical to have the paper printed beforehand with squares so that there need be no drawing of lines on the full sized picture of the finished rug. The black printed lines served to guide the colorist.



4. Axminster Carpet partly pulled to pieces

Straight Threads are the Stuffer Warps, Curled Threads are the Binder Warps. The Strip of Tufts laid across the Top of the Rug shows how tightly the Fur is twisted about the Weft Shots—in this case, 8½ weft shots to an inch.

The modern square paper used for mill drawings is printed with eight, perhaps seven, or maybe not more than six, squares to the inch, this giving of course some thirty-six to sixty-four tufts to a square inch of the finished fabric. The squares are lined in perfectly even rows from selvage to selvage of the rug and in this way it is easy for the mill craftsman to determine the exact color which should be put into each individual tuft of the finished rug. The vital problem in weaving a rug by machinery is to devise methods by which the colored yarns as arranged on spools or bobbins can be woven into the finished fabric in a manner corresponding to the squares of the mill drawing. This accomplished, the machine easily does the rest.



5. Detail of Central Flower in Rug shown in Figure 1, indicating Arrangement of Tufts of Wool on the surface

TRANSLATING DESIGN INTO COLORED YARNS

IN THE article on Chenille rugs, it was shown how this problem was solved by weaving individual rows of tufts, or Chenille fur, so that each successive row of tufts could be tied into the finished rug by a single mechanical operation.

The Axminster system of weaving is quite contrary in its method. The mill craftsman taking the colored drawing as his guide, selects from the various spools of yarn at his disposal the colors necessary to complete the entire color design. These different colored yarns are then wound on bobbins and the bobbins are arranged on a frame so that they will stand upright and the yarns can be easily drawn off as needed. A large spool, quite a gigantic affair from a layman's viewpoint, is then arranged in such a way that it will wind from the bobbins in the frame, the various colored yarns in the succession shown on the first row of tufts in the mill drawing. In this way, the colors required for the different tufts in a given row are arranged in order on a huge spool. This spool must at the same time carry sufficient yarn for all succeeding repeats of this row of tufts indicated by the pattern. If forty rugs are to be

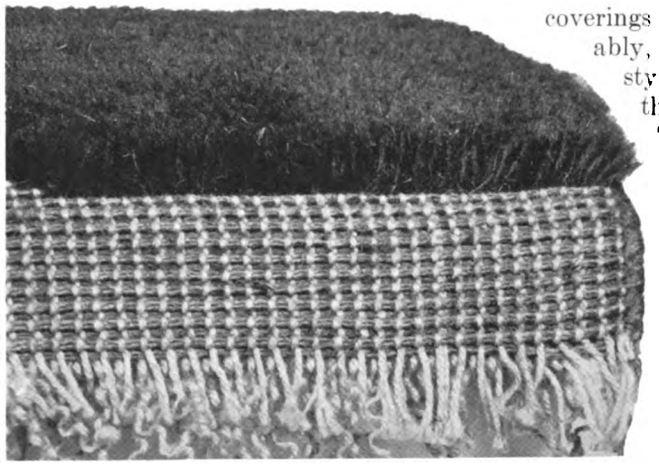
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made and the pattern repeats four times in each rug, each spool or set of spools, must carry material for one hundred and sixty tuftings.

STRICTLY A QUANTITY PROPOSITION

THE modern Axminster method of weaving is distinctly a quantity proposition. There is a tremendous overhead on the elaborate machinery, and such care is required to arrange the spools and bobbins that no profit can be made on special orders. Salesmen and decorators ought to recognize a selling point of this character for, like the "law of the Medes and Persians," it changeth not. While a special order may be encouraged and taken with profit for a hand-tufted rug, or even for a Chenille fabric, a special order for an Axminster is out of the question.

The great expense is first in the upkeep on tremendously expensive machinery, and second, in the great amount of skilled labor required to wind and arrange the colored yarns. From the point of view of materials used and speed in weaving, Axminsters have advantages of striking significance. But to make such floor coverings well and make them profitably, they must be designed in styles suitable for the homes of the majority of our people. The greater the yardage ordered, the finer are the decorative possibilities of the finished product.

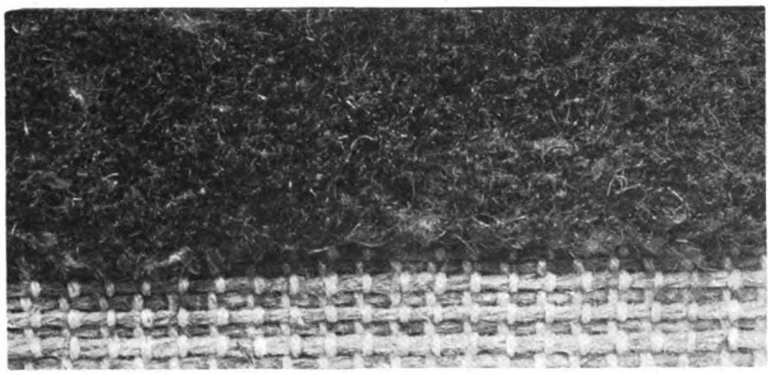


6. An Axminster Carpet with a Cotton Warp, Jute Weft, and Fur or Pile of Woolen Yarn

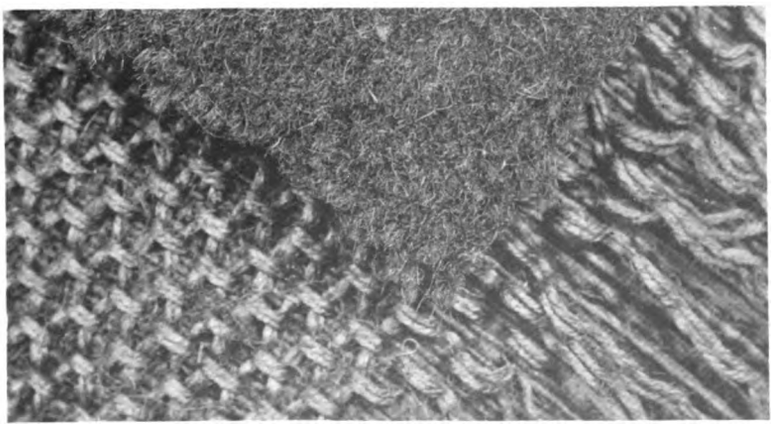
WHAT THE SPOOLS INDICATE

THE arranging of the bobbins on their frame is responsible for the color harmonies that are finally obtained. It is not necessary for salesmen or decorators to study all the intricate details of different kinds of machinery—such studies can be left to the mill men. It is, however, interesting to acquire a general knowledge of how this important type of floor covering is made.

With Axminsters, when the yarn has been selected and wound from the bobbins to the first spool, or set of spools, these spools are placed to one side and labeled carefully to indicate the row of tufts that they represent in the drawing. The second spool, or set of spools, is then wound to match the varying colors in the second row of tufts, and this process is continued until all the tufts which go to make a single repeat has been accounted for.



7. Looking down on Axminster Fabric in Figure 6, showing how closely the Fur is packed together



8. A Very Strong Piece of Axminster Carpet, partly pulled to pieces. At top, the woven Carpet; at left, the Weft and Warp interlaced, which hold the Fur in place; at right, the Curled Binder Warps ravelled out for view, the Straight Stuffer Warps left underneath

CROSS SECTION VIEW OF WEAVE

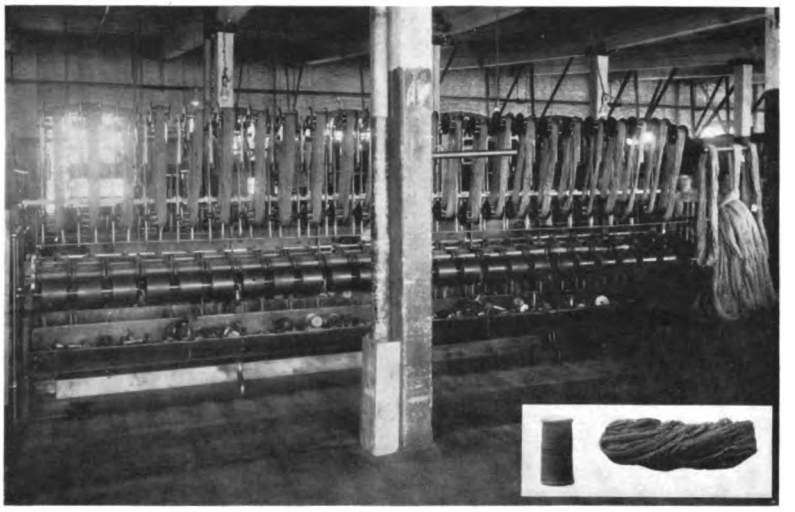
THE next problem is to arrange for the construction of the fabric. That is to say, the method by which the varying tufts of color are to be fastened into the body of the floor covering. With Axminsters, most of the frame yarn shows on the upper surface of the rug, as indicated in the construction graphs, Figures 2 and 3. Expensive woolen yarns are not largely buried in the body of the textile, as is the case with Wiltons or Brussels. In a five-frame Wilton, four ends of woolen yarn are buried in the body of the rug to every end that shows in the surface of the pattern.

There are many different methods of machine weaving employed, all based, of course, on the simple in-and-out system common to all textiles. Threads going up aid threads going down, and these threads binding other threads between them, form the basis of all woven things. The Axminster weave is, however, often of a complex character as is indicated by Figures 2 and 3. In Figure 2, the binder warps, A, running from one end of the fabric to the other, are used up in equal amounts and are rolled on a large beam which feeds them into the machinery as needed. These two binder warps go alternately from top to bottom in the body of the rug and in between them runs a large stuffer warp, C, which gives body to the fabric.

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The other cross section view, Figure 3, indicates a method of weaving by which one binder warp does all the work. The stuffers, easily noted, run straight through from end to end, while one chain or binder warp ties in the bottom weft shots, and the tuft shots which hold the fur in place. This method of weaving necessitates two warp beams and gives but a single binder.

This arrangement of threads makes the pile stand very firmly erect and gives a ribbed surface to the back of the rug or carpet. It is a heavier but cheaper rug than that shown in Figure 2. There are many slight modifications of weaving in the Axminster fabrics, each having its own special advantage, either monetary or artistic. Salesmen and decorators may well study these differences as they affect the selling value and wearing qualities of their merchandise. By the construction method shown in Figure 2, where the two binder warps do equal service, there are two transverse shots of weft that press against the side of each tuft making the fur slant sidewise. This gives the rug the quality of surface found on hand-tied "Orientals" and gives a greater "covering" value to the woolen fibres as they tread down sidewise, both matters of importance to know.



9. From Skeins to Bobbins

Winding Yarn which is to form Tufts in Axminster Carpeting. A Sample Skein and Wound Bobbin shown in the Corner Detail View.

TYING-IN THE COLORED TUFTS

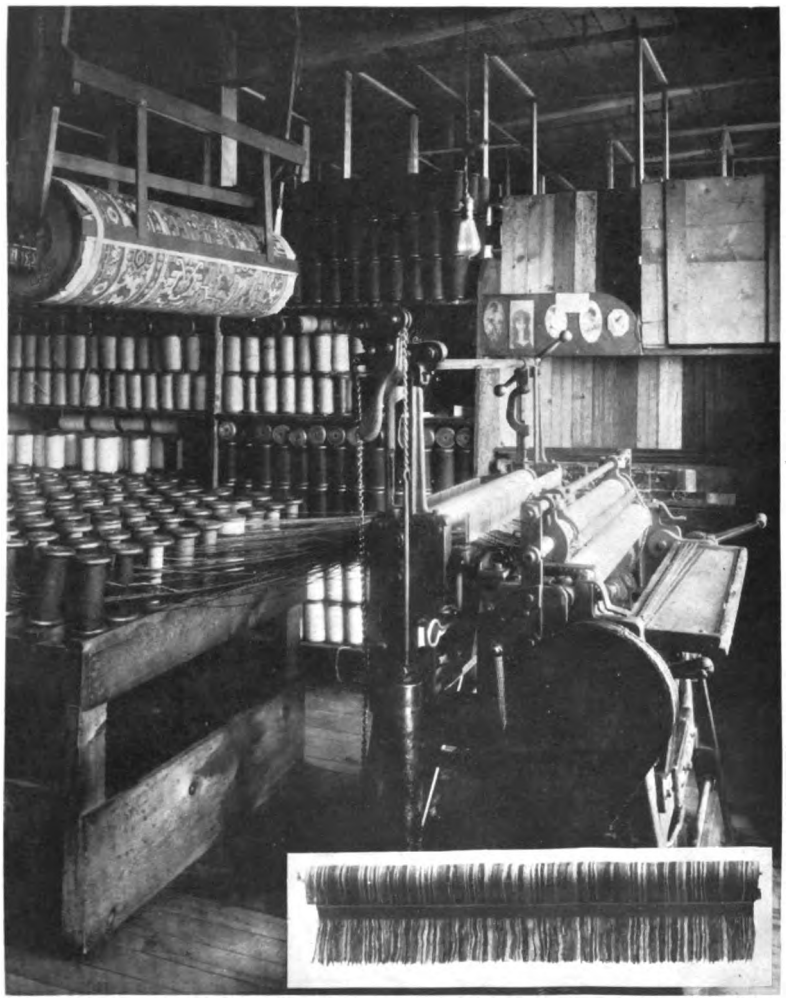
IN ALL machine weaving there is a mechanism for lifting and lowering the binder warps so that the shuttle carrying the weft thread can be shot alternately above and below each warp. This is, of course, the standard principle of weaving.

The special problem in the Axminster method of weaving is just how to get the fur for the tufts of the rug placed in the warp, and securely tied in with a weft shot. In the original Axminsters, this tying-in of the tufts was done by hand. In the machine-made Axminsters, this tying-in is done by an enormous contrivance.

The ends of the colored yarns which have been wound on the spools already described are threaded through small tin carriers which are arranged so that they will hang on a large continuous chain, or belt, which is operated by machinery, revolving slowly and advancing square by square, as indicated in the mill drawing.

Hanging out of each one of these carriers is a short section of yarn just the length needed to make the pile of required length. As the ends of the colors wound on the first spool come to the proper position in relation to the warp, the carrier is seized by metal fingers, or grips, which pull it down where the pile threads stand in among the warps, the weft is then shot over and back, and a comb comes up turning and packing the pile thread tight against the selvage of the rug. There are knives arranged to cut the threads hanging out of the carriers.

Just before the threads are cut, the carriers are lifted a little so as to draw out enough thread to make the next row of tufts needed. As soon as the knives have cut the thread, the steel fingers place the carrier back in its place on the endless chain which then



10. Setting Frame and Spool Threader

Bobbins here arranged on a Bank, contain all Colored Yarns called for in Mill Drawing of Rug Pattern, fastened to Drum suspended from Ceiling. The Pattern is followed Check by Check and threaded onto the Huge Spools ready for the Loom.

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slips forward a single square, as represented on the drawing.

The second row of tuft-carrying tin tubes then come in position, are seized by metal fingers to go through a lowering and swinging operation exactly like the first row of carriers. Once placed, the pile thread is immediately shoved up by the comb against the previous row of pile threads and is bound in tight by weft shots crosswise of the warp. This process is continued with each successive row of carriers corresponding to the successive row of tufts in the original mill drawing as indicated by the squares.

THE MACHINE WITH A THOUSAND FINGERS

THE method thus summarily described is the first and original method of machine Axminster weaving. Today there is another and perhaps more practical method by which a Jacquard attachment is used so that the different colors can be manipulated to a certain extent up and down, in this way increasing the economical efficiency of the machine. In this second arrangement, instead of the colored yarns being carried by individual carriers on an endless chain, the yarn is threaded through holes in long vertical straps or bands of metal that are manipulated up and down by the Jacquard attachment. In this way a red yarn, for instance, can be used when and as it reappears in several different figures. All that is required is that the red spots should be in the same vertical line of squares. A complicated system of "planting" the bobbin frame, or putting colors in varied but orderly arrangement which can be manipulated with the Jacquard, greatly increases the possibilities of manufacturing. In this method of Axminster weaving, the giant spools are dispensed with and the weaving is done directly from the bobbin frame.

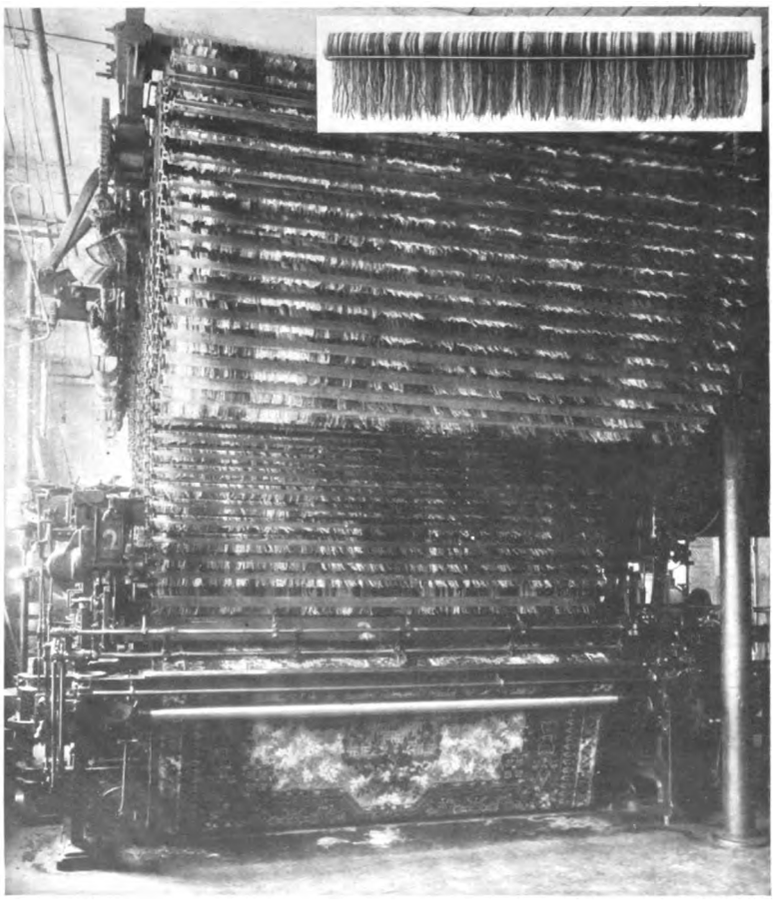
This method, however, also increases the responsibility of the man designing the original mill drawing and figuring out the resources of machinery. To watch such a machine in full operation and to see the fingers, or little points of steel, which reach up and seize the yarn and pull it down to its proper place, makes manufacturing seem almost like magic.

While in the first method of Axminster weaving, the fingers have to be large and strong enough to lift the carrier from its place, take it down, hold it while the thread is cut, and lift it up again, placing it back on the moving chain, in the second arrangement the fingers must be small and delicate and are shaped more like a bird's beak, perhaps, reaching up and picking the ends to pull out the lengths of yarn required. With a semicircular movement these slender metal fingers lay the woolen ends among the warps so that the binder weft is shot across while the big comb comes up to fold and press the tufts in an upright position, as they will stand in the finished rug.

AN AMERICAN INVENTION

IN THE modern Axminster, a bold attempt has been made to create innumerable mechanical fingers that will in a measure do the work of human hands—the highly skilled hands of adroit artisans trained to perfection. The modern Axminster loom with its thousand fingers may be taken as a product, and indeed as a symbol, of modern industrial development. This wonderful result of mechanical ingenuity is a distinctly American achievement, as the original Axminster looms were invented in this country and may well be said to have revolutionized carpet making throughout the world. These prodigious looms were so successful that they were even used in England to replace various more ancient methods of weaving suggested by the name of Axminster.

A good deal of confusion and hard feeling might perhaps have been avoided if the inventors of this wondrous loom—the Axminster power loom as we know it today—had chosen some other name to signify their epoch-marking invention. It was about fifty years ago that carpet makers first came to see the inevitable economical supremacy of the American system of making those rugs which, for selling purposes, energetic agents inadvisedly called Axminsters. About 1878 this American invention of the power-driven Axminster loom was carried to England and from then until the present time, the whole world has had to acknowledge the economic supremacy of these truly prodigious machines. At the same time a certain degree of reluctance has been



11. Weaving

A Seamless Weaving Axminster Loom, Nine Feet Wide. A Threaded Spool containing Colonial Yarns arranged in their proper order, to produce a Given Row of Tufts, is shown in Detail in Upper Corner.

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shown in many quarters as many doubted the artistic possibilities of this method of production.

A MECHANICAL COLOSSUS

THE utilization of machinery in any new method of weaving has had protagonists and their acrimonious detractors. For this reason a great deal of misapprehension exists today regarding modern Axminster rugs. Excellent authorities in praising our modern methods of making rugs by power machinery have cheerfully compared them with the time-honored ways of making the hand-dyed and hand-tied tufts which have prevailed from time immemorial in the Orient. Bradbury has written most enthusiastic statements favoring Axminsters, of which the following may be taken as representative:

"Generally speaking, they are far superior to Eastern and hand-made productions, and where price is permitted as a factor, they leave these primitive structures far in the rear." This is the statement of an enthusiast and may be attacked and criticised by many people devoted to the highest standards of art.

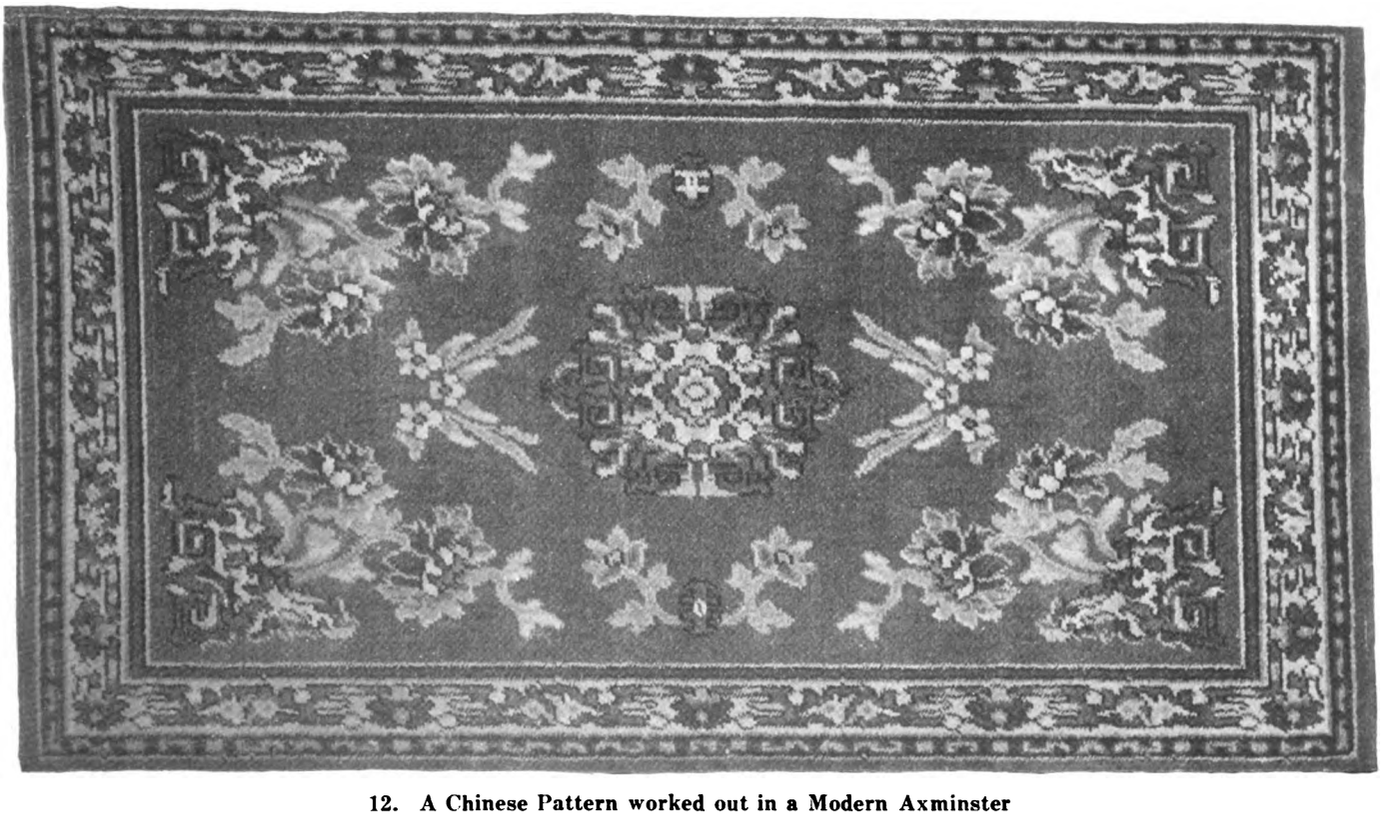
But the fact remains that carpet factories in and about Philadelphia, up in the Mohawk Valley and in New England have been the field of brilliant endeavor and of countless inventions tending to perfect a twentieth century system of rug-making that stands as one of the mechanical wonders of modern industry. The looms themselves are marvelous object lessons, demonstrating what veritable miracles may be achieved through the intermittant motion of cams, bowls, levers, rods and all the other details of machine construction.

That spectacular achievment of human ingenuity, the Jacquard attachment, though astonishing for weaving drapery fabrics, is less impressive and less bewildering to the mind than one of these colossal Axminster machines. The possibilities in Axminster weaving of varied patterns and a great variety of colors are absolutely unlimited as far as actual ability is concerned. The only thing that limits the quality and complexity of the design in the Axminster loom is the question of financial return for the investment made.

ORIGIN OF AXMINSTER

THOROUGHLY American, these carpets and rugs have little enough to do with that ancient center of carpet weaving from which their name is borrowed. The original Axminsters were made at the Old Minster on the River Ax in a period of English history when hand labor was very cheap. Living conditions in England in those days made it possible to do by hand the things which today, if economy is considered, must be done almost entirely by machinery.

The ancient hand-tufted product of the time-honored Axminster looms established a standard among the English speaking people which for generations has stood for the superlative in floor covering. As time went on, it became almost impossible to continue the carpet industry at Axminster because the English weavers demanded higher wages, better living conditions and shorter working hours. In the end, their demands precluded the possibilities of making rugs or carpets for the general market with ruinous competition on one hand from cheap Oriental labor and on the other the ever-increasing efficiency of Occidental machinery turning out floor coverings by the mile.



12. A Chinese Pattern worked out in a Modern Axminster

Note: For materials photographed to illustrate this article, acknowledgment is hereby made of the courtesy of W. & J. Sloane, Firth Carpet Co., Madison Carpet Co., and a recent book on "Carpets" by R. S. Brinton of Kidderminster, England.

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THE WORLD'S GREATEST HOME FURNISHING STORES

I. Harrods, London

By J. H. RUDD

INTRODUCING A NEW SERIES

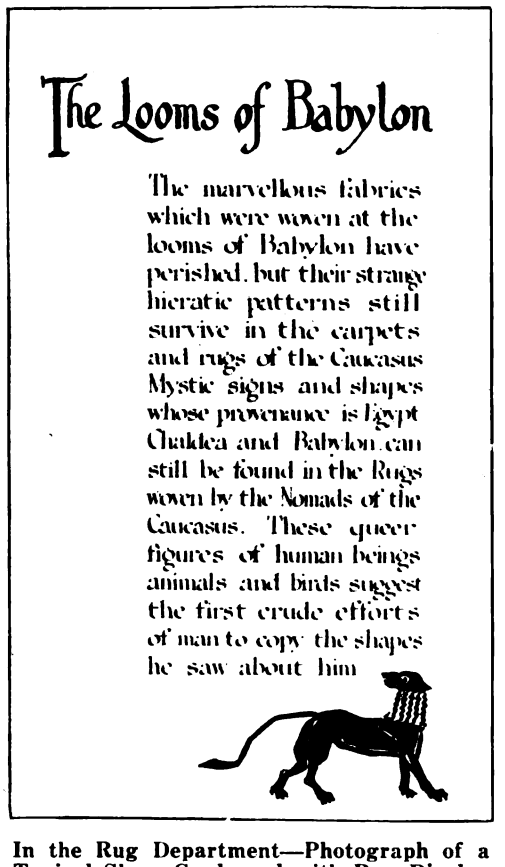
IN THE world's register of famous stores there are a given number of home furnishing establishments marked with a red ring. These are especially worth the study as well as the acclamation of the multitudes.

To get past the front entrance and glimpse the inner workings of these famous establishments—their selling, advertising and display methods—is an unusual privilege, which Good Furniture Magazine is offering its readers through the series "The World's Greatest Home Furnishing Stores" beginning this month with Harrods, London.

To make such a series of tangible worth, foreign methods of store keeping will be compared with American methods and the story brought home to American retailers in every possible way. After all, the merchandising world is not so large but that similar problems in the main assail every store, be it in Boston or Berlin, Milan or Paris. This we are fast coming to recognize through broader study of our trade problems, and this issue we will meet even more frankly in the future, tariff wall or no tariff wall, notwithstanding. —The Editor.

ATTRACTS ALL CLASSES

SITUATED in the West end of London, housed in an enormous rectangular brick building, is what has been termed the world's largest store. The rapid growth and history of this establishment with its world-wide reputation and ramifications would be interesting, but its policy, methods of merchandising and appeal are of chief concern to the readers of Good Furniture Magazine. Perhaps the chief reasons for Harrods' success are its high principles of integrity, service, and the placing of quality before price, at the same time recognizing the need of good merchandise at moderate prices. The result is that all classes of the community patronize this store. Caste which is so strong in the English character seems to be unknown here where all grades of society may be seen shopping together. This means that the stocks are varied, ranging from articles of an exclusive nature to those of an everyday character.



In the Rug Department—Photograph of a Typical Show Card used with Rug Display to Arrest Attention of Passersby

MANAGEMENT OF DEPARTMENTS

EACH department is in reality a separate shop, which means there exists a personal touch between the heads of the various departments and their customers. The manager is an autocrat in it. He knows the customers, superintends the purchase of the stock, and the management and display of it. There is one counting house for the whole store but separate accounts are kept for every department. The manager is practically an independent trader with capital supplied by the company. This enables him to cultivate the personal touch with customers which is often found to be lacking in stores. The ability to get what you want at Harrods is one secret for its tremendous trade.

ADVERTISING POLICY

CONSISTENT advertising in the daily press is one of Harrods' chief methods of appeal to the public. It is conducted on a high plane as would be expected from a house of this character. Realizing that it is not the amount spent in advertising, but the manner in which it is spent that counts, the advertisements are carefully planned, well illustrated and the lettering carefully arranged, especially in the high class monthly magazines.

Advertising has been made a special study and the result is that constantly some distinctive feature is brought before the public, such as demonstrations in labor-saving devices, cookery, lighting, modern homes exhibition, and the like.

Recently they had a "Golf Week" when five practice nets, a

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bunker, and a putting green were arranged on the first floor. A golf meter enabled every visitor who desired. to register the length of his drive. A slow-motion film pictured Vardon playing various shots, and an expert lectured on the points of play illustrated on the screen. Added to this, eight professionals were in attendance to give advice and instruction, together with an exhibition of fifty models of golf clubs. This is an example of Harrods' wonderfully efficient and thorough methods of advertising appeal.

This event was advertised in the press, and on all the cash desks in every department of the house, special advertising cards attractively set out indicated the special exhibition. One great aim is to attract a customer when paying for purchases made in one department, to other departments, and it is difficult to conceive of anything necessary for existence and comfort that is not supplied by Harrods.

An example of fine display card advertising is shown with this article, and also a specimen of its typical newspaper copy—simple, direct, predicated above all to catch the eye—in this case to invite the Londoner to the special program scheduled at Harrods during its Lawn Tennis Week following Golf Week.

ADVERTISING TO AMERICANS

NOT only does Harrods sell everything, but it advertises to everybody. Its customers reach to the ends of the earth, and efforts are made to keep these customers.

For instance, Americans travelling in England are avowedly good prospects for the store, hence Harrods uses various methods to arouse their buying curiosity. One advertisement introducing Harrods to prospective American tourists, which appeared in the New York Times about two years ago, has been rated a masterpiece of its kind. While known to many retailers, it is worth repeating here to show the unmistakable tang one finds in Harrods' good-will advertising, and its ability to sweep the prospect into its own mood, which means eventually into the store. Says the advertisement:



A Small Grouping of Oriental Rugs in a Corner of the Rug Department

TAKE 'OLD OF THE WINGS OF THE MORNING

And flop 'round the earth till you're dead—but you will never get away from the fame which is Harrods. Young Englishmen talk of dividing their time between Harrow and Harrods. And a school-boy in Sidney once gave the capital of the United Kingdom as Harrods! Drollest of all was the American in London, who said: "What have you got in this old town, outside of Harrods? Not to know Harrods is to argue oneself unknown. Not to visit Harrods when in London is—well, it isn't done! Americans always go to Harrods.



Fine Oriental Rugs displayed with Choice Pieces of Furniture to give Atmosphere and Suggestion

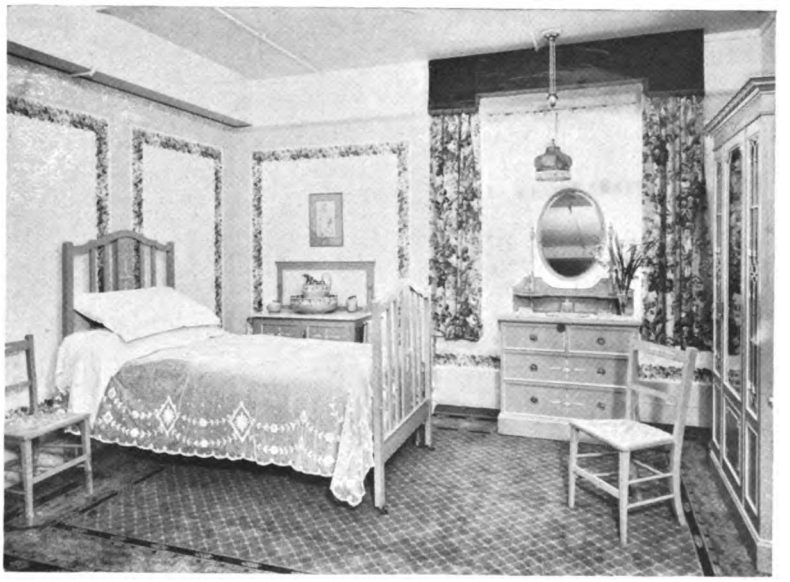
TEXTILE RESEARCH AND TRAINING

THE services of a highly qualified textile expert is retained by this firm, not only for testing materials, but also to assist in the education of those who require special knowledge of fibres, spinning and weaving. The instruction is combined with laboratory practice. All materials are subjected to tests of their composition and fastness of dye. Under these circumstances it is impossible for any manu-

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facturer to sell materials to this house which are falsely represented.

Charts are made recording the fluctuating market prices of raw materials. This information together with an expert knowledge of the cost of production gives a reliable estimate of the fair selling price of any goods. With this knowledge, any attempt of a combination to keep up prices artificially is easily detected. This is probably unique in a business house and the public which buys at Harrods obviously reaps the benefits of the program.



A Simple Model Bed Room by Harrods, worked out in Detail as to Color Scheme and Price, in a booklet, "Modern Homes"

COMPLETE SYSTEM OF SALESMAN EDUCATION

THE management of Harrods have recognized for a considerable period the value of education and training as a means of obtaining an efficient and contented staff. Sir Woodman Burbidge the Managing director, is, this year, the President of the Association for the Advancement of Education in Industry and Commerce, an association of large manufacturing and distributing houses which believe that education—in its widest sense—is a good thing for its own sake.

All new salespeople, whether old or young, experienced or otherwise, must receive instruction in the system of the house and prove their knowledge before being allowed to commence the business of selling to customers. The organization of Harrods is so vast and the correlation of counting house, selling departments, despatch and so forth, so important that these matters cannot be left to chance.

Apart from this instruction, systematic teaching in the principles of salesmanship is being attempted. This does not mean that an accomplished salesman or saleswoman can be produced by mere academic study, but salesmanship in practice can be materially assisted by judicious study of the underlying principles affecting the subject.

A Staff Training Department working under the direction of a distinguished educationalist is responsible for this work. Educational opportunities are open to all the staff and the subjects upon which instruction can be obtained include the following — business organization, business methods, bookkeeping, mathematics, geography, records and stock-keeping, merchandise, psychology, English, system, textiles and other technical instruction. As an example of the details of one subject, the following points are dealt with under mathematics: Percentages, fractional equivalents, methods of calculating mark-ups, methods of retailing, forms in use and how made out, stock sheets, sales reports, inventory, statistical sheets, expenses, sales and profits; personality charts.

MODEL ROOMS IN FURNISHING SECTION

IN a magazine dealing with furnishing, it would be unreasonable to endeavor to enumerate the multitude of activities this house is engaged in. Sufficient to state that everything that is needed for domestic use or embellishment and sports requisites of every kind can be supplied, and in many cases the goods is manufactured by this firm.

The selection of Oriental and English carpets is one of the finest in the world. The furniture section occupies 200,000 square feet of floor space and the selection offered is bewildering. Every possible requirement either for cottage or mansion is to be seen in its correct environment. Taste and right selection is the prevailing note. At the moment, they are holding an exhibition of "Modern Homes," which includes a series of rooms set out complete in every detail. The atmosphere of each room is very distinctive yet all are livable rooms.



An Inexpensive Oak Living Room with Furnishings Assembled from Stock, exhibited in Harrods Home Furnishing Section

We often hear the phrase "decorating and furnishing a room" as though it meant two distinct processes entirely unrelated, but here the public can see to what

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extent a room can be made attractive by the judicious use of color in correct proportion in carpets, coverings and wall hangings—not treated apart from the furniture, but each receiving due consideration. The *tout ensemble* is a correct harmony of color relationships. The detailed price of every article is given with each room. A booklet showing the interiors was published for the use of customers who could not see the exhibition, and in it each room is shown by a fine colored illustration.



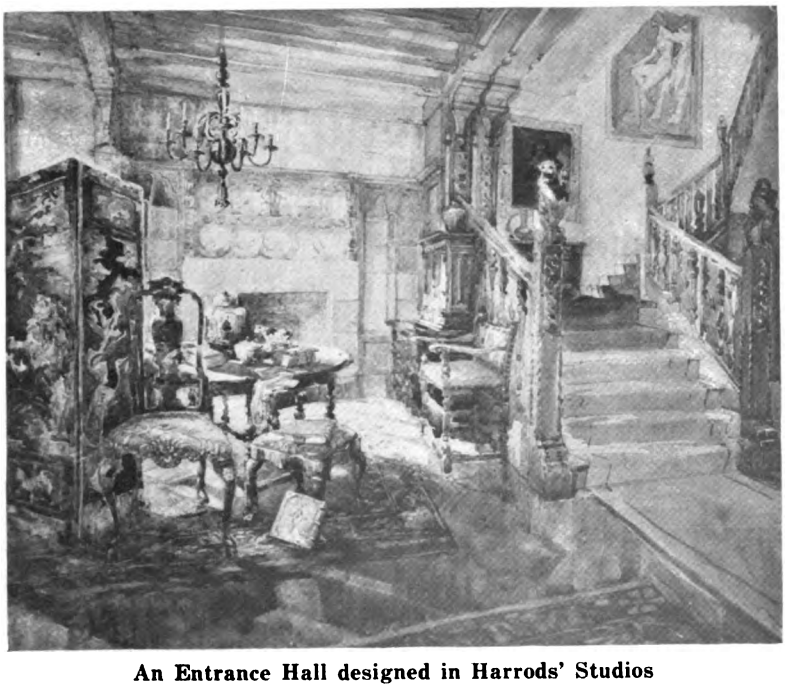
The Ladies Club in Harrods' Furnishing Section—with Paneled Damask Walls and Painted Gilt Woodwork

LIVING UP TO TITLE UNIVERSAL PROVIDER

THIS House fully justifies the title of "Universal Provider" inasmuch as their surveyors will choose the ground, their architect plan the house, their building department will erect it, and the heating, lighting, decorating and furnishing details necessary to make a beautiful home can be safely left to their other experts for attention.

To a substantial knowledge of furnishing generally, Harrods add an artistic perception of interior decoration as evidenced by the fine interiors they have recently executed at the Hotel Metropole, one of the finest and largest London hotels. An atmosphere of artistic appreciation is shown, and commerce and art are welded together. These schemes are planned in their own studios at the head of which is a talented artist.

Another department deals with antiques. Here may be found fine examples of old furniture, silver, tapestries, paintings and similar antiques and art objects.



An Entrance Hall designed in Harrods' Studios

BRANCH HOUSES

THIS huge establishment is not maintained by the trade done in London alone, but by a vast system of mail order business which, as the result of close study, has been brought to a high degree of proficiency. The methods adopted in collecting and delivering the goods one customer buys in the various departments would be difficult to surpass. There are branches of Harrods in Paris, Brussels, New York, and Buenos Aires.

The business commenced as a small grocer's shop in 1849. Today it employs over 6,000 persons, the floor space is five acres; it has a quarter of a mile of ground floor windows. No less than a quarter of a million loaves are baked daily. This rapid growth and success seems difficult to imagine until one is confronted with actual facts. It is a great achievement and is due to imagination, enterprise and courage on the part of employers and the vast army of employes.

IN COMPARISON

ANY progressive American retailer, on reading this article to conclusion, will probably say, "Well, outside of the fact that Harrods is a big store and mine not so big, it differs not so much from mine, after all."

True enough; and next he begins to ruminate as to why Harrods has turned out so successfully. On analysis, it becomes apparent that the success of Harrods is traceable largely to two causes: Its ability to make broad-visioned plans, and its willingness to take infinite pains in working them out. No feature of Harrods policy and method buts smacks of thoroughness. The store assures itself by

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research work that its home furnishing textiles are all they purport to be in coloring and wearing qualities. It goes deeply enough into the economics of market price to be sure that it is paying and charging fairly for its goods. It does not limit its salesman training to a few superficial lectures, but maintains virtually a school from which new hands must graduate before entering selling ranks.

It endeavors to keep in stock for the customer—whoever he may be—the kind of goods he wants. While Harrods is practically a dozen stores rolled into one, the basic working principle is the same—it is doing its best to give its customers the kind of service they want; glad to be of service, to serve as little or as extensively as the customer himself wishes. It states in a brochure on "Modern Homes" distributed to out-of-town customers:

"In the important matters of taste and right selection, Harrods may with safety be intrusted to carry out the most ambitious plans: but this help, freely accorded at all times, is not intruded, and the Harrods customer remains free to give full expression to his own personal tastes and predilections.

"The whole of Harrods vast furniture, furnishing and home-equipment sections is the oyster of the Furnisher-To-Be. Alike for the buying of a single piece, to the most elaborate scheme of furnishing and decoration, Harrods Service is entirely at your Service."



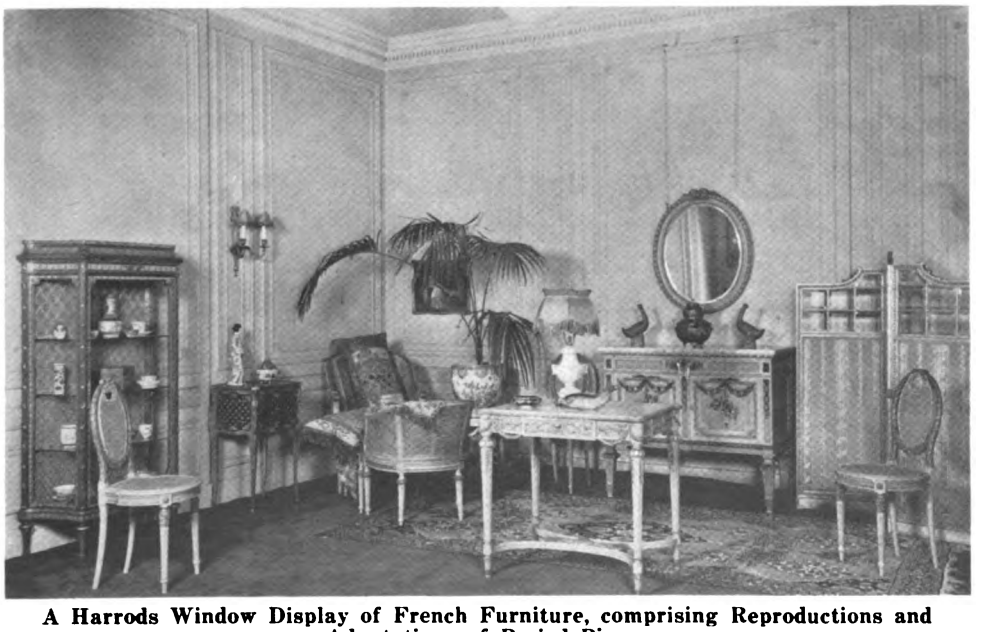
Ball Room of the Whitehall Suite, in the new Hotel Metropole, London: work on this and other Rooms in the Hotel designed and executed by the Contract Section of Harrods Furnishing Department

If the average American store were willing to take half the pains in working out its plans that the store of Harrods does, it might not long remain *just an average store*. We have been called "great careless America" half in admiration and half in derision. Granted, we are a new nation, with much to do in a short time. We run our stores as we play golf—just about well enough to get by without a call-down from the caddy. But Harrods has gone the necessary few steps further. It has taken as its motto that saying of Macaulay's, 'The world gives its admiration to those who do best what multitudes do well."

In London, in fact throughout the Continent, the admiration for Harrods manifests itself in many ways. One immediately hears a reference to this great store whenever the subject of merchandise or retail selling is broached. The public mind seems to find good reason for the close association of "right" in service, persentation and representation.

A business house when it arrives at the point of local or national consciousness becomes an institution and provides the influence of a landmark. The store itself, the city, the country and the people are the better for its existence. London, with its manifold spots of fame and antiquity, might well be proud of Harrods. And not content, Harrods is continually planing more and better service features.

The word "institution" as used here might be misleading to our foreign readers who are not accustomed to the manner in which we take liberties with words, but we who recognize the word as representing the very essence of "service to the public" appreciate the value of it as applied to a store that has established and maintained an ideal in business.



A Harrods Window Display of French Furniture, comprising Reproductions and Adaptations of Period Pieces

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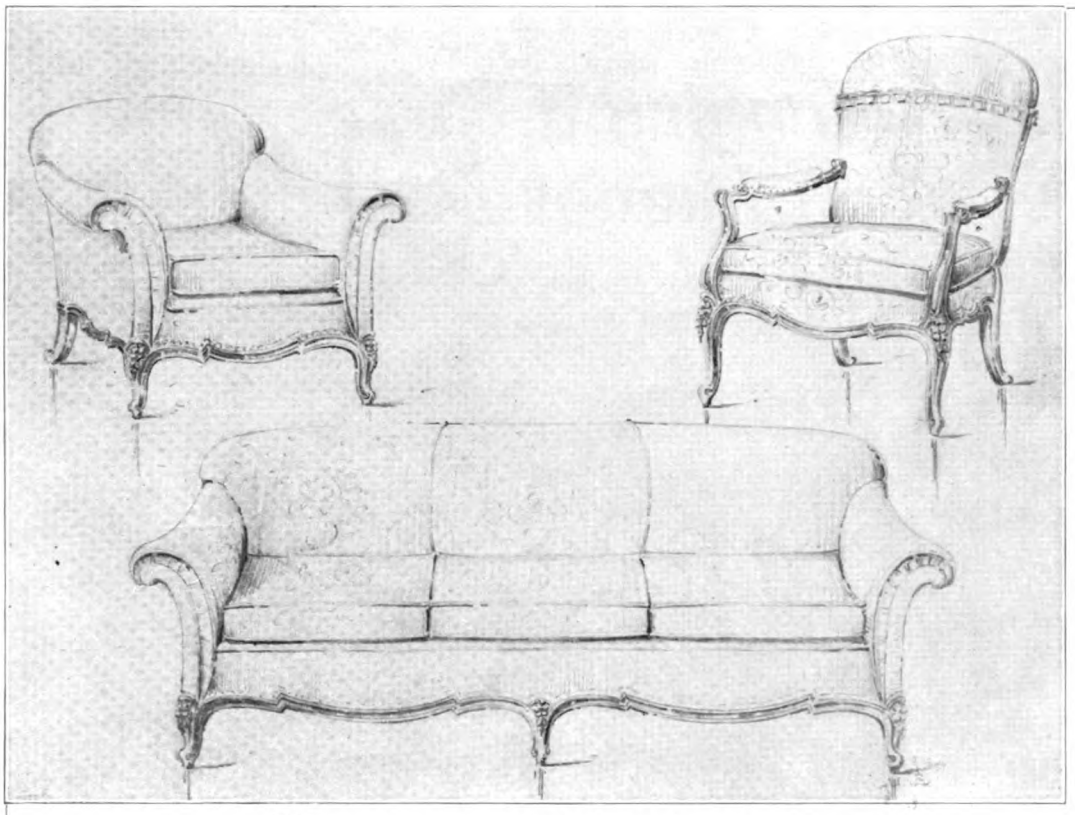
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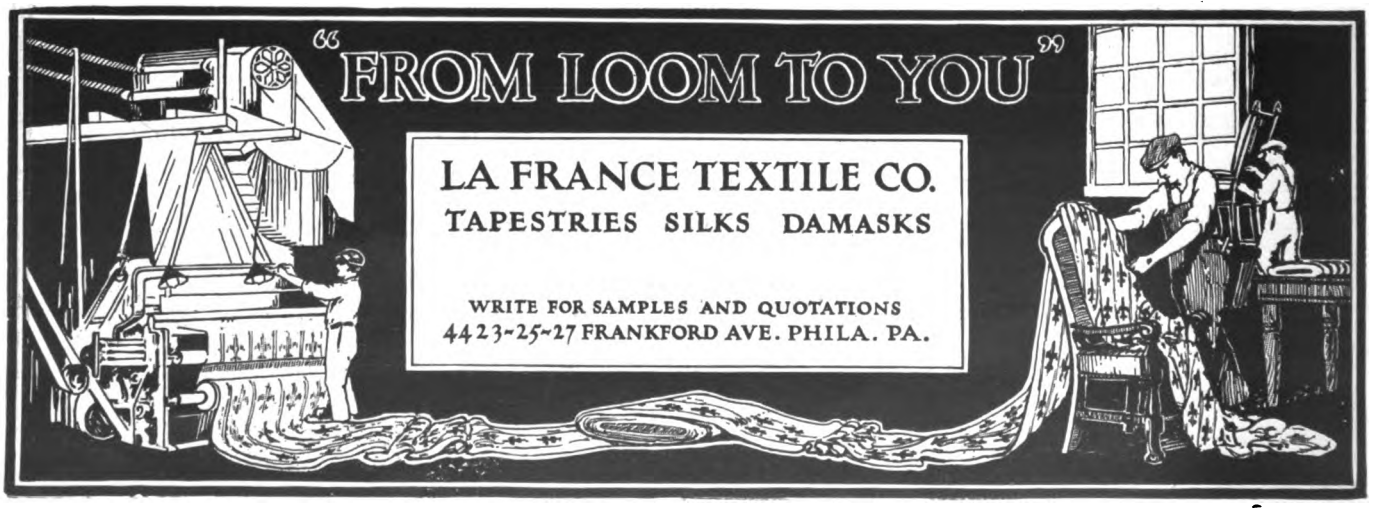
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Tell the Public How to Make



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the House a Better Home

OVER SIX MILLION

readers have read this message in 42 of the leading newspapers which GOOD FURNITURE MAGAZINE has aided with pictorial and editorial matter.

An eminent editorial writer says:

"The home is the human unit. All effort, all reasonable expenditure, all devotion and loyalty should be concentrated on making that home worthy of every good instinct, every ambition, every justifiable form of family pride."

A prominent newspaper publisher says:

"I carried 19,000 inches of extra advertising in my Better Homes edition. I value the publicity received by my newspapers at $100,000."

A successful dealer says:

"I sold $1,245 worth of furniture, $500 worth of rugs and made numerous other sales, all directly traceable to the Better Homes Movement."

A nationally known manufacturer says:

"Under education, not over production, has been our industry's greatest drawback."

DEALERS, see to it that your local newspapers take an active and prominent part in the

Better Homes National Demonstration Week, Oct. 9-14

Wire us for plans and publicity material.

GOOD FURNITURE MAGAZINE

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Our large assortment of patterns
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Tassels, Edgings, Cords, Fringes

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We continually carry in stock an unusually large assortment in anticipation of practically every requirement in upholstery and drapery trimmings.

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AN UPHOLSTERY MATERIAL
of blended mohair and worsted combining beauty of color and design with unequalled wearing qualities and reasonable cost.
Cordova may be had in a variety of pleasing patterns with plain goods especially made for combination use.

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OF THE
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Panels, Curtains
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MOSS ROSE QUALITY FABRICS

The new couch covers are wonderfully distinctive and of unusual beauty.

We suggest a trial open order of a dozen of our best sellers ranging from $2.50 to $7.00 each.

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Manufacturers of
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View
of our exhibit
National Merchandise Fair
New York

DRAPERY
WITCHIN
FABRICS

BEST UNDER THE SUN

WITCHIN KENSINGTON PRINTS
WITCHIN ULLSWATER CRETONNE
WITCHIN UNFADABLE FABRICS
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SUNDOUR

UNFADABLE FABRICS FOR CURTAINS *and* FURNITURE COVERINGS OF ENDURING BEAUTY THAT ARE GUARANTEED *for the* LIFE *of the* FABRIC

SIXTEEN YEARS' RECORD *of* SUN *and* WASH TESTS

SUNDOUR FABRICS are GUARANTEED ABSOLUTELY UNFADABLE, fast alike to the searching rays of the sun and the rigors of the tub.

The most delicate Sundour colors are now obtained in these world renowned fabrics, and will remain lustrous and beautiful for all time.

SUNDOUR FABRICS have been tried and found true. Their UNQUALIFIED GUARANTEE is your assurance that they will stand any test and give you and your patrons continued service and satisfaction.

The Sundour line of fabrics for the Fall comprises many cloths of unique interest, from filmy lustrous gauze to heavy tapestry, and in every color of known decorative value.

MORTON SUNDOUR CO., INC.

Originators and First Producers of Guaranteed Unfadable Colors

13-15 EAST 22nd ST. NEW YORK CITY

FACTORIES: Carlisle, Egremont — England; Darvel, Edinburgh, Glengarnock — Scotland

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SUN TEST

THIS COLORING HAS BEEN EXPOSED UNDER GLASS FOR 30 DAYS

WASH TEST

WASHED WITH IVORY SOAP

BOTH TESTS HAVE PROVEN HIGHLY SATISFACTORY

Cretonnes

FROM THE FIRST ROUGH SKETCH TO THE FINISHED BOLT CARRYING OUR SUN AND WASH TICKET THE PRODUCTS WHICH CARRY THE TRADE MARK ARE DEVELOPED IN AN ATMOSPHERE OF CONSCIENTIOUS PURPOSE "TO PRODUCE THE BEST WE KNOW HOW." OUR PRESENT SHOWING EXCELS ALL OUR PREVIOUS EFFORTS.

Graffin & Dolson

PRODUCERS · OF · EXCLUSIVE · DECORATIVE · FABRICS

132 Madison Avenue
South West Corner of 31st Street
New York

YOUR INSPECTION IS CORDIALLY INVITED

Robert Lewis Company

Manufacturers of

DRAPERY and UPHOLSTERY FABRICS

COUCH COVERS—PORTIERES—TABLE SCARFS

Noteworthy additions have been made
to our lines of
ART SILK PORTIERES, TABLE SCARFS,
SUNFAST DRAPERIES, COUCH COVERS and TAPESTRIES

An Inspection of Our Line is Invited

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MILLS:
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Orinoka

DRAPERIES & UPHOLSTERIES

COLORS GUARANTEED SUN & TUBFAST

Sidney De Brie, in the August issue of COUNTRY LIFE, writes concerning Orinoka Guaranteed Sunfast and Tubfast Fabrics, as follows:

"PERMANENCE of beauty in curtains is a thing that is given too slight attention. While you may be attracted to a colored curtain for its lovely tint, you should never let that attraction blind you to the fact that it may not stay in the curtain much longer than you are hanging it. Not that all colored curtains are fickle when they come in contact with the sun. There are those that can withstand the sun of many summers—and as many winters, too, if necessary."

Naturally these are a little higher in price, but it must be remembered that they do not have to be bought again next year, nor for that matter, in all probability the year after that, so the charge of extravagance is proved groundless.

"Then there is that awful fear that even if their lovely colors do withstand the sun, they are most certain not to stand the tub, that other enemy of color.

"Yet a university laboratory has just tested one of these colored-to-last curtains, as they may be called, with the result that I could not tell the unwashed sample from the washed when I examined them a few days ago, except in one case out of the many that I saw. In that one case a delicate weave had become somewhat sleazy."

"THESE HAD ALL BEEN WASHED FIFTEEN TIMES, HOWEVER."

Countless tests have been repeatedly applied to our fabrics which invariably prove their distinct superiority in permanence of color and durability. Our guarantee is not merely idle wording, but is a real guarantee which has withstood the test of time.

ORINOKA FABRICS, moreover, represent the most successful application of fine art to modern industry—the rare combination of ultra quality and almost unlimited profusion of designs. For every decorative purpose there are at least a score of beautiful fabrics from which to choose.

The ORINOKA GUARANTEE

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

THE ORINOKA MILLS

215 Fourth Avenue, New York City

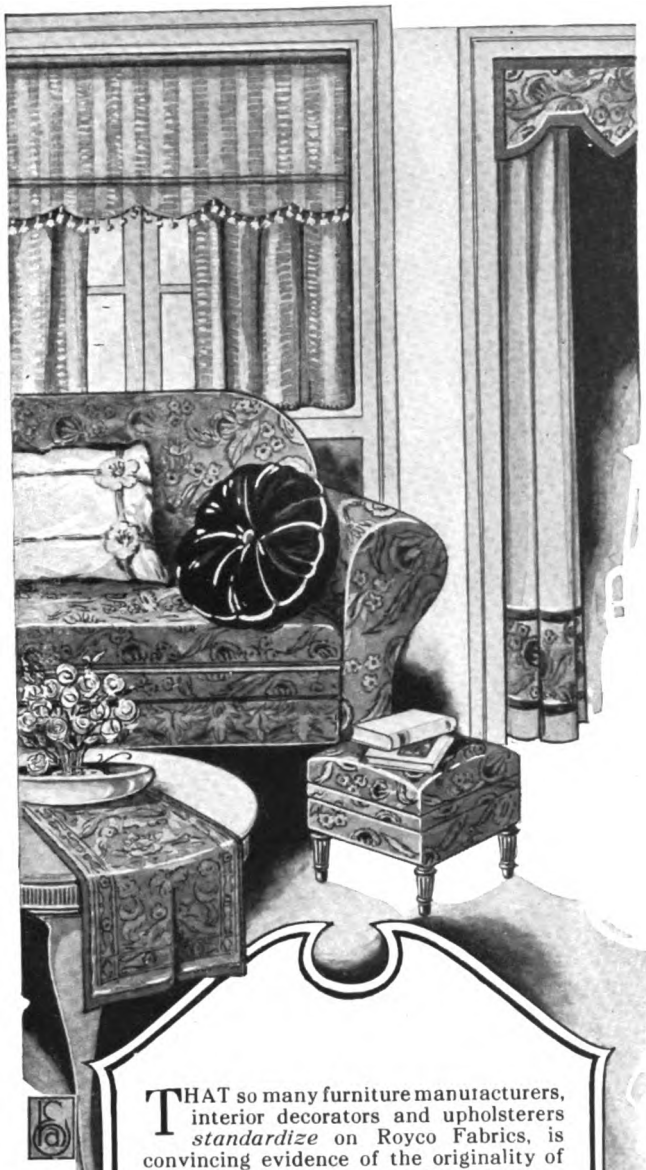
PHILADELPHIA
1010 Commonwealth Trust Building

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519 Commercial Building

CHICAGO
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Our New Booklet "Color Harmony in Window Draperies," will be mailed to dealers on request.

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THAT so many furniture manufacturers, interior decorators and upholsterers *standardize* on Royco Fabrics, is convincing evidence of the originality of design, and splendid quality of every creation.

The Royco Line, including upholstery fabrics, art; silk draperies, table scarfs, couch covers, and Austrian shade cloth provides an interesting exhibition, well worth inspection at any of our showrooms.

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CURTAIN MATERIALS

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in an unequalled variety of designs



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WALLISER TRIMMINGS, either from stock or made to your order, to be sold over the department store counter; to carry out your ideas on theatre or hotel contracts or to be used as an essential feature of your furniture, will satisfy you and your customer.

Send for Our Catalogue

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Manufacturers

Drapery and Upholstery Trimmings

434-440 So. Wabash Ave.
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MR. OTIS SKINNER

Selects Curtains of Quaker Filet Grandee for His New York Studio Apartment

IN the decoration of his home, Mr. Otis Skinner has shown the same masterly appreciation of values which has given him his enviable place on the American Stage. The sure, sensitive touch of an artistic nature is apparent in every detail.

For the windows of his immense studio living room, Mr. Skinner has selected curtains of Quaker Filet Grandee, whose picturesque old-world air reflect the rich dignity of the room.

Booklets That Will Help You

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise enclose 10 cents in stamps.



Quaker Lace Company

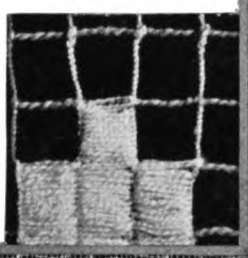
Specialists in Drapery Nets

Mills: Philadelphia, Pa.

Wholesale Salesrooms:

890 Broadway, New York

The Single Curtain of Filet Grandee below, and the small actual size insert of the mesh, to the right, show the rich quality of Filet Grandee obtained by hand-finishing. Other Quaker Window Nets are Casement Craft Lace, Shantung Net, Tuscan Net, Sampler Lace.



One of a series of distinctive pages that appear in House & Garden, Harper's Bazaar, Vogue, House Beautiful and other national periodicals.

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NUMBER SEVENTY NINE-M — SIZE FIVE FT. ONE IN. BY SEVEN FT. SEVEN IN.

A Hand Loom Aubusson Reproduction of an Ancient Tapestry Panel

THE ILLUSTRATED Aubusson tapestry hanging is a hand-loom reproduction of an ancient piece.

This panel has been worked so closely to the original, with all the rich, harmonizing colors, and so well duplicates the charm of the ancient art, as to satisfy even the most critical connoisseur.

Tapestries such as this, as well as others fashioned in antique and modern designs; and upholstery fabrics of every description, are always on display at our showrooms, which are open to inspection.

M. H. ROGERS INC.

912 - 920 BROADWAY NEW YORK

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F. SCHUMACHER & CO.



"Le Triomphe de Bonaparte"

DESIGNED and executed in the early 19th Century at Jouy-en-Josas, famous for its beautiful prints on linen, the original of "Le Triomphe de Bonaparte" is now preserved in the Musée Carnavalet in Paris.

It was under the most thrilling of circumstances, that the original design was skillfully re-engraved on steel in Alsace. So faithful were the Alsatian artists in reproducing all the beauty and charm for which "Le Triomphe de Bonaparte" is justly famous, that it is possible to obtain for use today prints which do honor to the original.

Stirring events in the early career of Napoleon inspire the major motifs in this linen print — the Coalition of Powers, prostrating themselves before the Republic in 1795; Bonaparte spreading the liberal thoughts and principles of the Revolution to the Italian people; Austria signing the Treaty of Campo Formio; notables of Cairo paying homage to Bonaparte.

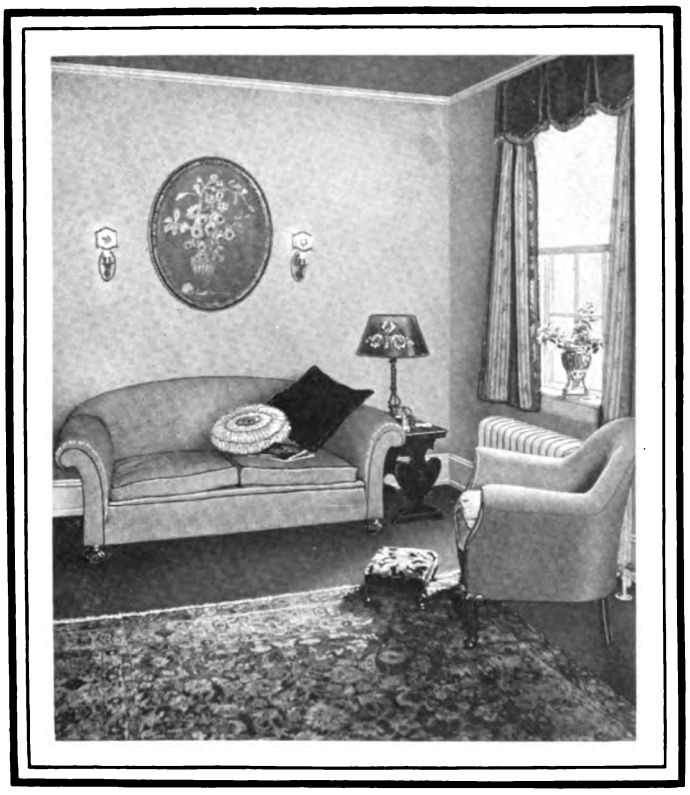
It has been the privilege of F. Schumacher & Co. to obtain exclusive rights in this country to this print. To see "Le Triomphe de Bonaparte" is to visualize its possibilities in homes Early American or Colonial in their inspiration as well as in those which reflect the Empire period. This rare linen print is now being shown in our establishment. It is one of many beautiful prints on linen we are showing. F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade of Decorative Fabrics, 60 West 40th Street, New York. Offices in Boston, Philadelphia, and Chicago.

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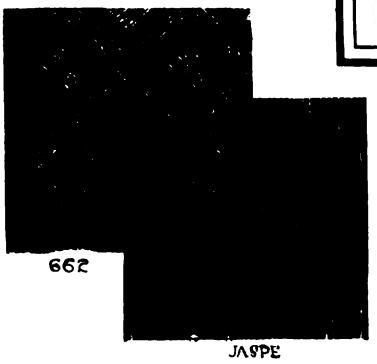
Armstrong's Linoleum

CIRCLE A TRADE MARK REG. U. S. PAT. OFF.

for Every Floor (A) *in the House*



Regular waxing and polishing not only improve the appearance of linoleum floors, but also make them easy to clean. Use a good grade of liquid or paste wax sparingly and rub it in thoroughly. Then the floor will take on a beautiful sheen without becoming slippery.



A Floor That Is Right in Value and Color

THIS floor of plain brown linoleum is dark enough to give a satisfactory impression of stability to the whole room. Notice, too, how it gives definition to the furniture and rug. The yellow-brown tone of the floor blends graciously with the cream walls, the tawny gold of the upholstery, and the richly colored Oriental rug. Here is a floor that contributes its share toward a most inviting and sociable living room, without in any way eclipsing the other furnishings.

¶ Armstrong's Plain Linoleum is made in several other beautiful colors—blue, tan, green, gray—even black. With this color latitude, and range in value—from light gray to black—linoleum floors offer foundations for many different kinds of rooms.

¶ When linoleum floors are cemented down over builder's deadening felt, they are permanent, beautifully smooth and practically seamless.

¶ Our portfolio, "Decorative Floors," showing the artistic use of linoleum floors, is sent without charge.

Armstrong Cork Company *Linoleum Division* *Lancaster, Pennsylvania*

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MANUFACTURING COMPANY
LEHIGH AVE.
BELOW FRONT ST.,
PHILADELPHIA, PA.

Manufacturers of

LACE CURTAINS, NETS, CHENILLES, Etc.

SELLING AGENTS

J. J. FEELEY & CO.
141 Fifth Avenue
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Introducing

French Jaspè Mercerized Velvet

50-Inch

Fastcolor Guaranteed

An exclusive short pile fabric especially adapted for furniture covering on account of its closeness of texture, combining exceptional beauty with the durability of mohair.

Its value for decorative and drapery purposes is moreover enhanced by the attractiveness of the color line. Stocked in quantity.

J. H. THORP & CO., Inc.

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An Achievement

You will find in this medium priced fabric all the charm, dignity, interest and originality possessed by the highest priced hand tufted and chenille wide goods, and best of all, it is built to stand up with its higher priced brethren and will retain its charm, dignity, interest and originality long after you have forgotten the price.

Absolute perfection can never be obtained, yet Claridge Wide Seamless Carpet users tell us that they can suggest nothing to make the Claridge Carpet for its price more satisfactory.

Decorators, Dealers and Contract Departments recognize the very popular Claridge Wide Seamless Carpet as the outstanding value on the market—and a great achievement.

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THE
OVERBROOK
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Send for Color Cards and Prices

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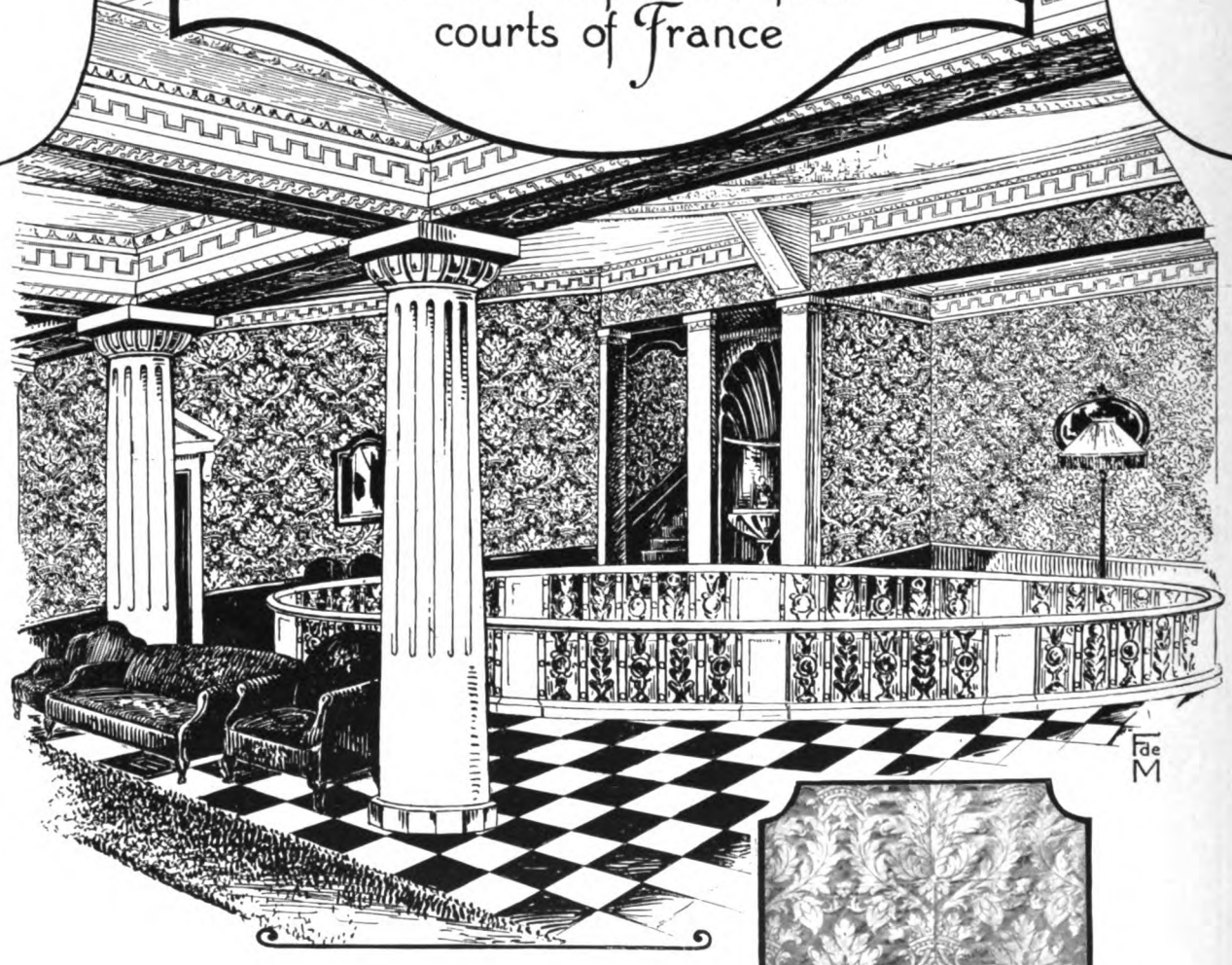
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SLAUGHTER BUILDING

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for Lobby and Mezzanine

Our fabric in this wall covering recalls the splendor of the courts of France





State Theatre Jersey City N.J.
(Mezzanine)
Wall covering our N° 5646
Art Silk Damask Rose and Gold

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Manufacturers of Guaranteed Unfadable Fabrics

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STANDISH MILLS

DELIGHTFUL DRAPERIES

in Standish Mills Cretonne & Voile

THE golden light of Autumn sifts softly through these richly patterned fabrics. An alluring window seat is pictured here with casement curtains of Standish Checked Voile, blending brightly with these overdrapes, and cushions of Arbor Cretonne in the "Kiki" pattern.

May we call your attention to the new Fall line of Standish Mills Art Drapery Fabrics, which includes, in addition to this Arbor Cretonne, many new patterns in our Standish Cloth, Taffetone, a new printed Marquisette and some brand new Terry Cloth designs

SAMPLES AND PRICES ON REQUEST

Elms & Sellon

STANDISH MILLS

906 Broadway,
New York



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A. T. BAKER & CO., INC.

Manufacturers of

VELOURS
and
CUT VELVETS

for upholstery purposes

DISTINGUISHED Fabrics of the Highest Quality

Exceptionally Finished *Valuable from every trade standpoint*

NEW YORK
41 UNION SQUARE

Mills:
Manayunk, Philadelphia

CHICAGO
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FIRTH CARPET COMPANY

DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

GENEVA **AMAXIN** **OTEGO**

Made seamless, any color, any shape, up to thirty feet wide by any length.

Twenty stock colors in plain and two-tone effects.

THE FIRTH CARPET COMPANY

Seamless Scotch Chenille Rugs

NEW YORK OFFICE:
295 Fifth Avenue

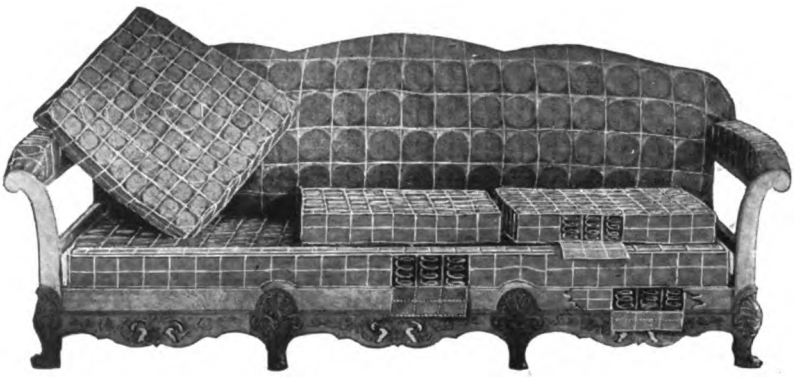
Chicago Office:
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Mills at Auburn, N. Y.

Boston Office:
18 Boylston Street

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THE SUITE WITH A THOUSAND SPRINGS.



DOWN INNER-SPRING CONSTRUCTION.
PATENTED 11/15/21., 3/28/22.

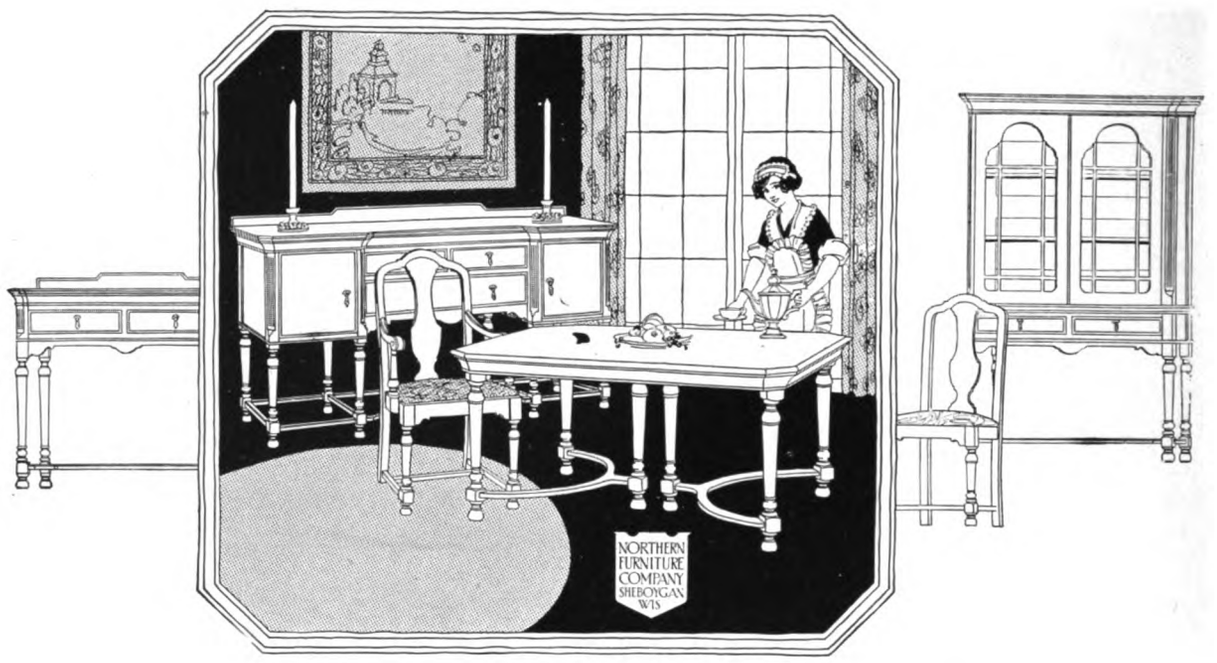
When leading manufacturers of fine upholstered goods exclusively employ Down Inner-Spring Construction, it is conclusive proof of superiority, because such houses aim to use the best materials possible to secure, in order to maintain the highest quality in comfort and workmanship.

The use of this construction in upholstered furniture is a certain indication of high quality by which the retailer may judge value.

Nachman-Springfilled Co.

2241-53 South Halsted Street
CHICAGO, ILL.

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3670 Dining Set in Combination American Walnut. A splendid medium priced offering for fall trade

STYLISH DINING ROOM SUITES

The new lines of NORTHERN DINING ROOM FURNITURE are extremely attractive and have quality features seldom found in goods of equal price. They are also graded in price so as to sell readily to any class of trade.

Walnut and mahogany predominate. There are also many lovely creations in the colored finishes. Send for booklet, "Special Finishes on Northern Furniture," showing some of the new finishes beautifully reproduced in full color, with suggestions for their effective arrangement in the home. Free to dealers only.

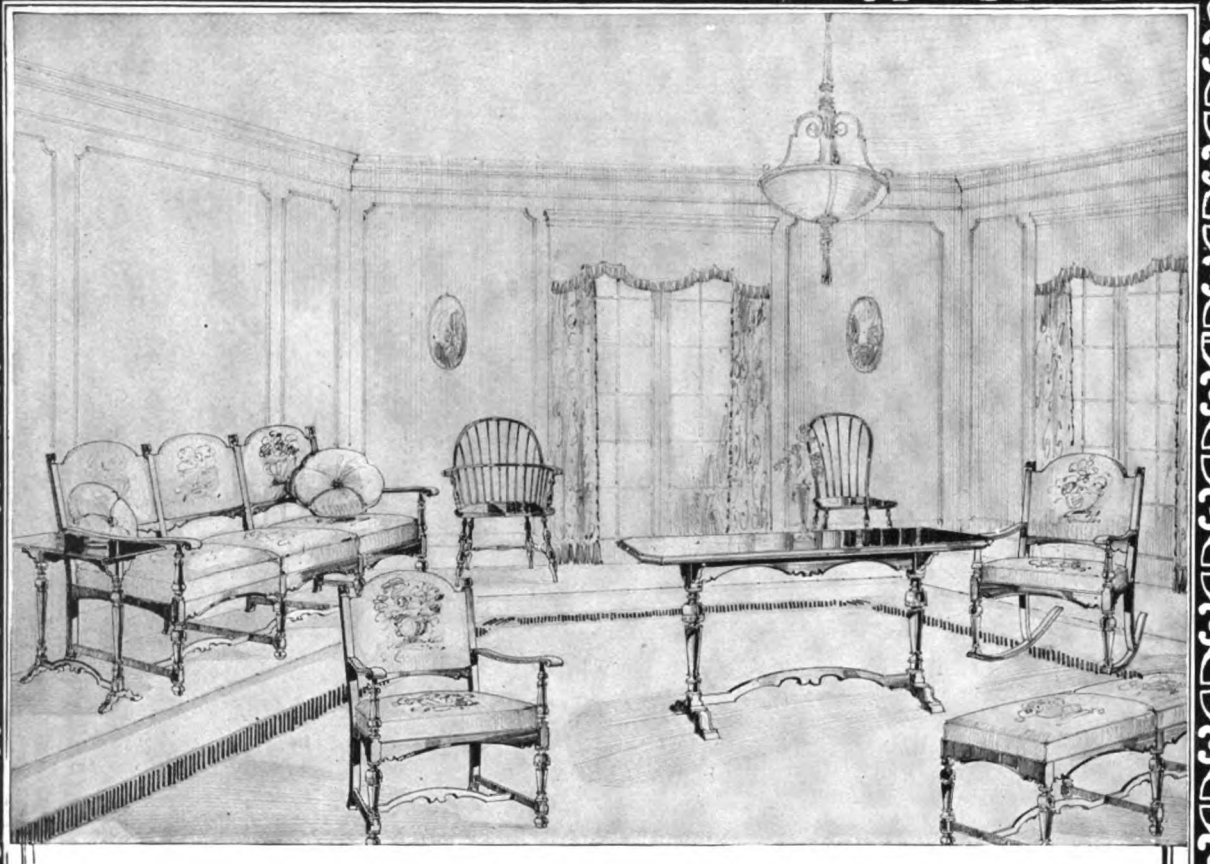
NORTHERN FURNITURE COMPANY SHEBOYGAN WIS

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN -:- WISCONSIN

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An Artistically Designed

Italian Renaissance suite of living room furniture, made in solid Walnut, and finished in our Florentine finish—a soft dark brown, high lighted and lacquered giving it that smooth satin effect and antique appearance.

The above Suite is one of a number shown by us together with a variety of odd living room chairs and tables at

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Central Market Furniture Building
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CHICAGO

CROCKER
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"The Furniture Capital of America"

WINTER SEASON
JAN·1 to JAN·20

1923

The Meeting Place of America's Furniture Interests.

Five Hundred Manufacturers Will Show Their Products

Grand Rapids Market Association

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Carry in stock an attractive line of salable goods

Dining, Bed Room and Office Chairs; Ladies' Desk Chairs; Colonial patterns, both wood and genuine rush seat. Breakfast Room Suites. Kaltex and Reed Furniture.

See the line

Office and Showrooms: 425-433 W. 28th Street
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"THE BEST MADE LINE IN AMERICA"

What Is It Worth To Be Sure?

For years our Upholstered Furniture has been put to test by the public.

You know how well it has served.

The reputation that our Upholstered Furniture has, today, could not have been won by nothing less than extraordinary *quality*.

You are sure of extreme comfort—softness, design and freedom from complaints when you offer our Upholstered Furniture to your patrons.



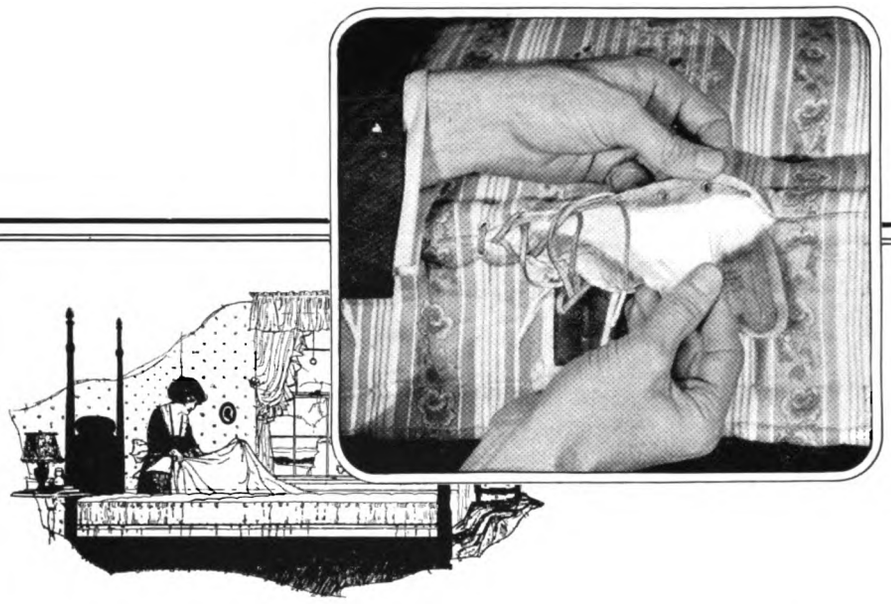
JAMESTOWN UPHOLSTERY COMPANY Inc.

Jamestown *New York*

Exhibited—Seventh Floor, Furniture Manufacturers Bldg., Jamestown, N. Y.

Jamestown Upholstery Company
Jamestown, New York, U. S. A.

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You will find this laced opening on every Stearns & Foster mattress. By means of it you can show a customer exactly the quality of the filling throughout the identical mattress she buys.

Show your customers the inside and outside of Stearns & Foster Mattresses

THE wonderful comfort of a Stearns & Foster mattress, which wears for many years, has more than quality of material behind it.

Show your customer the filling of the identical mattress she is buying. The laced opening is for this purpose, and the cotton you see by means of it is exactly the same throughout the entire mattress.

Each mattress is made of 360 filmy sheets of cotton, felted together by a special webbing process that insures the lasting character of its first resiliency. Lumping and packing, the usual result of wear, never trouble Stearns & Foster mattresses.

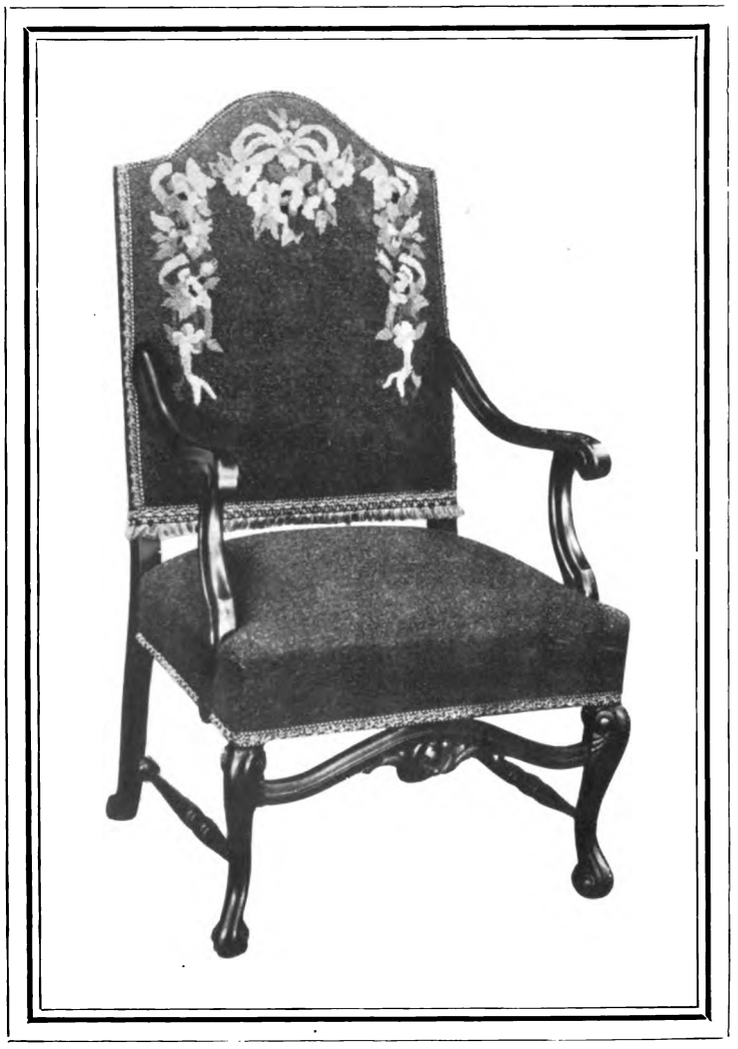
They are easy to sell because you can give definite answers to the customers who want to know why they are superior mattresses.

We have well-stocked branch warehouses in *New York, Philadelphia, Pittsburgh, Cleveland, Detroit, St. Louis, Chicago, Minneapolis, Des Moines and Great Falls.* We make quick deliveries from these points.

THE STEARNS & FOSTER COMPANY, Cincinnati

Established 1846

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October Specials

Announcing October
EXHIBITION
KARPEN
FURNITURE
October 16th — 30th

CHICAGO—801-811 S. Wabash Ave.
NEW YORK — 37th and Broadway

KARPEN
FURNITURE

Special Advance Showing of Karpen Furniture

Beginning October 16th, and for two weeks after, until October 30th, we shall exhibit, at our Chicago and New York showrooms, advance models of Karpen furniture.

This exhibition is to afford an opportunity to dealers to make selections of our latest products at special price reductions in ample time for the February sales.

Our complete lines will be represented in this advance showing, including our upholstered, genuine mahogany, cane, hand-woven fiber rush and reed furniture, and our Windsor and office chairs.

S. KARPEN & BROS.

801-811 So. Wabash Ave. CHICAGO
37th and Broadway NEW YORK

FACTORIES—Chicago, Michigan City, Ind., Long Island City, New York.

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Webster Furniture Company Inc.

MANUFACTURERS OF

FINE FURNITURE

625 HAGUE ST.

Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS

A SPECIALTY

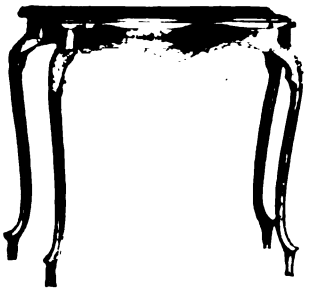
Newcomb, Macklin & Co.

Galleries, Retail Salesrooms and Factory:

State and Kinzie Streets

Chicago, Ill.





MIRROR FRAMES, PICTURE FRAMES,
DRAPERY HOLDBACKS,
CORNICES, SCONCES, BOOK ENDS,
HAND MIRRORS AND DECORATIVE SPECIALTIES

Salesrooms: 233 Fifth Ave., New York City

HASTINGS THORO BRED TABLES

THORO-BREDS

HASTINGS TABLE CO.

TABLES—DESKS—CABINETS—TEA WAGONS

NOVELTIES

HASTINGS

MICH.

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This interesting piece, expressing the ideals of the German masters of the 16th century, is a triumph of craftsmanship. The adaptation of form and motif, the fine proportions, the exquisitely carved details show keen appreciation of the style of the German Renaissance Period.

Mohlhenrich Furniture Co.

Baltimore, Md.

SHOW ROOMS

305 President St.
BALTIMORE

150 Lafayette St.
NEW YORK

255 S. Second St.
PHILADELPHIA

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Let Us Show You The "Neglected Market" In Your Town

Every day, scores and scores of people write us in response to our magazine advertisements on Davenport Beds. Many of these letters come from towns in which Davenport Beds are sold, showing that the writers hadn't been interested by the local store on the desirability of owning a Davenport Bed.

To that extent, these people have been "neglected" and the groups into which they can be classified, locally, represent a "neglected market" in their towns for Davenport Beds.



Thousands of these people have written us. Thousands of merchants, as a result, can learn of the "neglected market" in their towns—and can quickly make money by going after this extra business.

Are you interested in *YOUR* town's "neglected market"? Then fill in the coupon and mail it to us, without cost or obligation.

DAVENPORT BED MAKERS OF AMERICA
905 South Michigan Ave., Chicago

The DAVENPORT BED

SERVES BY DAY AND BY NIGHT

DAVENPORT BED
MAKERS OF AMERICA
905 South Michigan Ave., Chicago

We are interested in working the "neglected market" in our city. We carry Davenport Beds made by.....

.....

.....

Name.....

Name of store.....

Address.....

City.....(State).....

Just fill out the coupon

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Five Out of Every Seven Women Will Pick this Table

Try to sell the average woman an ordinary kitchen table after she has once seen the famous CRYSTEEL. It can't be done.

The matchless beauty of the snow-white CRYSTEEL has an irresistible appeal to every housewife who values cleanliness in her kitchen. And its sturdy construction, assuring lasting service, clinches the sale with five prospects out of seven.

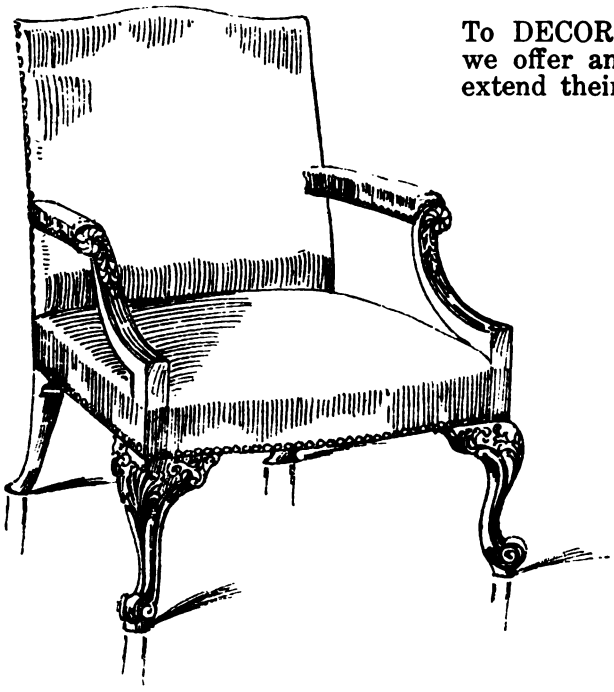
The CRYSTEEL Top of Heavy Porcelain, fused on ARMCO Iron, has the smoothness of glass and the strength of steel. The frame, built either of all Metal or fine grained wood, is rigid—can't wabble. All styles have Blue Boots to prevent mop stains.

CRYSTEEL Tables are sold to dealers under a plan that makes it worth while to push them. Ask for details of the CRYSTEEL Plan—today.

Crysteel Works
of BENJAMIN ELECTRIC MFG. Co.
847 West Jackson Blvd.,
CHICAGO

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The OLDEST MANUFACTURERS of FINE FURNITURE FRAMES EXCLUSIVELY



A typical illustration from our catalogue—slightly reduced in size.

To DECORATORS, UPHOLSTERERS and DEALERS we offer an invaluable service and an opportunity to extend their business without necessitating investment.

Our catalogue of hand-drawn upholstered pieces comprising 331 examples of unusual furniture has been prepared for your especial benefit.

WE MAKE ONLY THE FRAMES but our catalogue pictures show the customers exactly how you can upholster them, and your workmen can duplicate, with our frames, the pictured presentations.

Write for particulars concerning this extraordinary catalogue as well as price list which is now ready

MASTER MADE SINCE LIESENBEIN'S 1870 FURNITURE FRAMES

NIC. LIESENBEIN'S SONS

OFFICE & FACTORY:

259-261 HANCOCK STREET

(Between Payntar and Freeman Aves.)

LONG ISLAND CITY, N. Y.

Phones, ASTORIA 4008-4009



SOY KEE & CO.

CHINESE IMPORTERS

Chinese Porcelains All Colors

Jars — Vases

Lamps

Lamp Mounts

Antique and Modern Embroideries

Teakwood Furniture

Rattan Furniture

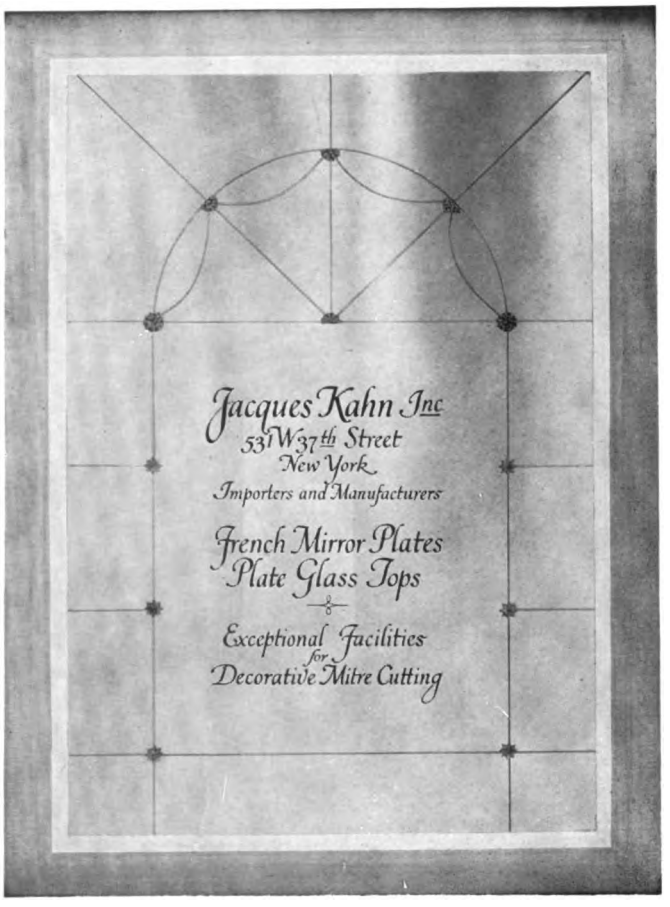
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7-9 MOTT STREET, NEW YORK CITY

CHINATOWN

(Take 3rd Ave. "L" to Chatham Sq., or East Side Subway to Worth St. or Brooklyn Bridge)

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UPHOLSTERY LEATHER

for

LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED SPANISH; lower grades both Spanish and plain finishes; MACHINE BUFFED in plain and Spanish colors;

AMERICAN MOROCCO

JOHNSON LEATHER COMPANY

CONTRACT WORK

for

HOTELS, CLUBS, ETC., A SPECIALTY

Screens in Genuine or Imitation Leather

WE ALSO REFINISH WORN LEATHER ON FURNITURE

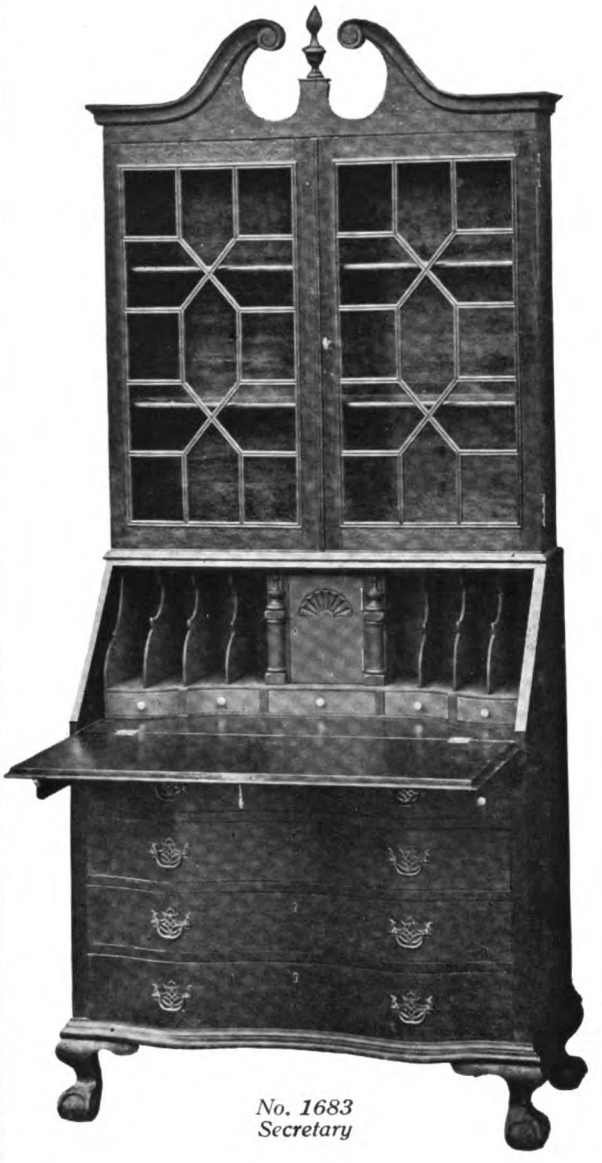
The JOHNSON LEATHER CO., Inc.

Specialists on Hand Tool Work on Screens and Panels

211-215 West 19th St., New York

Typical of

The Charak Line



No. 1683
Secretary

Charak Furniture Co.

65-69 WAREHAM STREET
BOSTON, MASS.

Makers of True Copies of Colonial and Sheraton Furniture

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RESTWEL BRANDS
TRADE MARK R&R CO.

Mr. Dealer:—This Name is Your Guide to Bedding of Quality—

"RESTWEL"
TRADE MARK
PILLOWS AND MATTRESSES
For the "rest" of your life
REG. U.S. PAT. OFF.

Isn't it worth a lot to know that every piece of bedding YOU sell is absolutely beyond fault—proving every bit as satisfactory, to the patron, after months of use, as the very day he purchased it from your store? "RESTWEL" Bedding is just that good,—it is truly the Bedding Line of no regrets—its attractiveness and practicability literally sell itself and its ultra-quality through and through, enables it to STAY sold.

The famous "RESTWEL" Process of Mattress and Pillow Making—for many years the most wonderful method known —has recently been improved. "RESTWEL" is now the last word in the art of Bedding Construction!

Recent process analysis proved this astonishing fact about our exclusive method of washing new feathers:

Raw Chicken Feathers, bacteria count, per gram,	96,000,000
Our improved process reduced this to only	54,000
Raw Goose Feathers, bacteria count, per gram,	7,440,000
Our improved process reduced this to only	60,000

By way of comparison, the average milk and water contain about 100,000 bacteria count per gram, each.

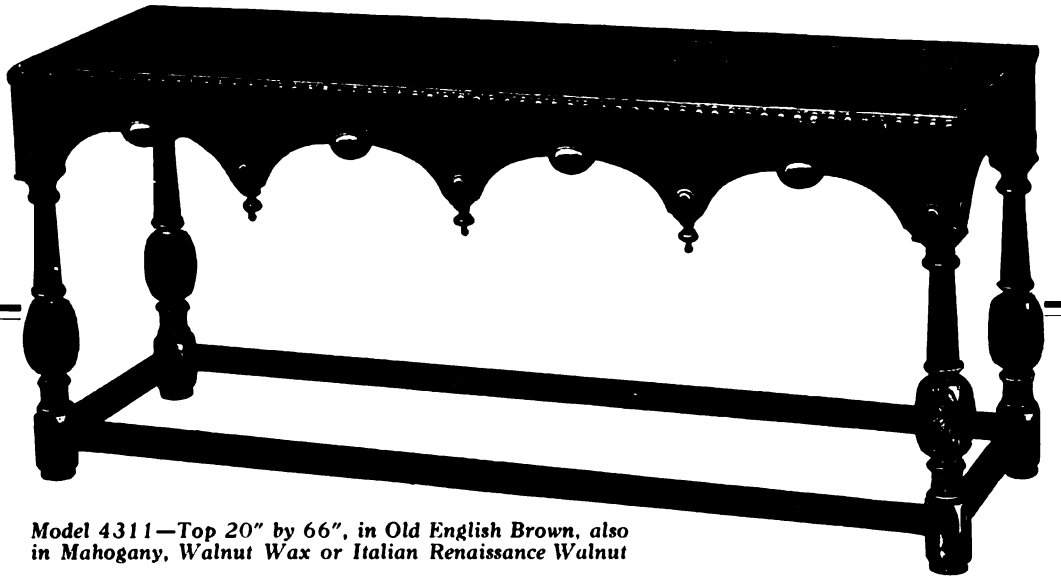
Pillows—Mattresses—Cushions—Feathers
Downs—Kapok and Ilanasilk!

The Robinson-Roders Co., Inc.

Manufacturers of "Restwel" Bedding

FACTORIES: Chicago, Ill. Newark, N. J. Little Rock, Ark. Kansas City, Mo.

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Model 4311—Top 20" by 66", in Old English Brown, also in Mahogany, Walnut Wax or Italian Renaissance Walnut

Here are pictured two attractive Kiel Models that are building sales for thousands of dealers in all parts of the country.

New Designs

—are continually being originated and developed in *Kiel Guaranteed Quality.* Merely request—and we will regularly send you pictures and prices of these.



Model 2144 –Top 45" by 60" of select Butt Walnut. In Italian Renaissance, American Walnut Wax, French Walnut

The KIEL FURNITURE CO.

Milwaukee **Wisconsin**

The Most Complete Line of Medium-Priced Living Room and Dining Tables in America

Permanent Sales Floors at New York, High Point, Chicago, Milwaukee, San Francisco, Los Angeles

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The BRADLEY & HUBBARD MFG. CO.

Designers and Makers of
ELECTRIC LAMPS of All Kinds
LIGHTING FIXTURES—ANDIRONS AND FIRE SETS
SMOKERS' STANDS, BOOK CONSOLES, ETC.
Superior in every particular



FACTORIES: MERIDEN, CONN.
New York Salesrooms:
FIFTH AVE. BUILDING, FIFTH AVE. AND 33rd ST.



THE art of manufacturing metal beds has recently made such strides that they are now used by private homes of character everywhere.

Artistic designs, beautiful finishes, and strong scientific construction are outstanding characteristics of Rogers' Metal Beds.

CHARLES P. ROGERS & CO., Inc.
Manufacturers of Upholstered Furniture, Metal Beds and Bedding since 1855
16 East 33rd Street, New York

MIRRORS
Worthy of Your Unqualified Recommendation

Exclusive purchasers who display good taste naturally turn to designs that are produced by our skilled artisans. Our MERIT MARK is more and more in evidence wherever exceptional Mirrors are displayed and sold

A Card Today Will Bring Our Catalog

Furst Bros. & Co.
BALTIMORE, MD.

MIRRORS
PICTURES

FRAMES
ART GOODS

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Lamp G-51961

Finished in ebony and old mulberry-fluted post with two lights adjustable cluster and silk pull cords. All connections are soldered. Base is felted.

Shade is glace hand decorated on cloth with black sand background and tastily embellished with glass beads. Fringe is of black wood beads. Shade colorings *harmonize* with those of the stand.

A written request will bring our representative to see you when in your vicinity.

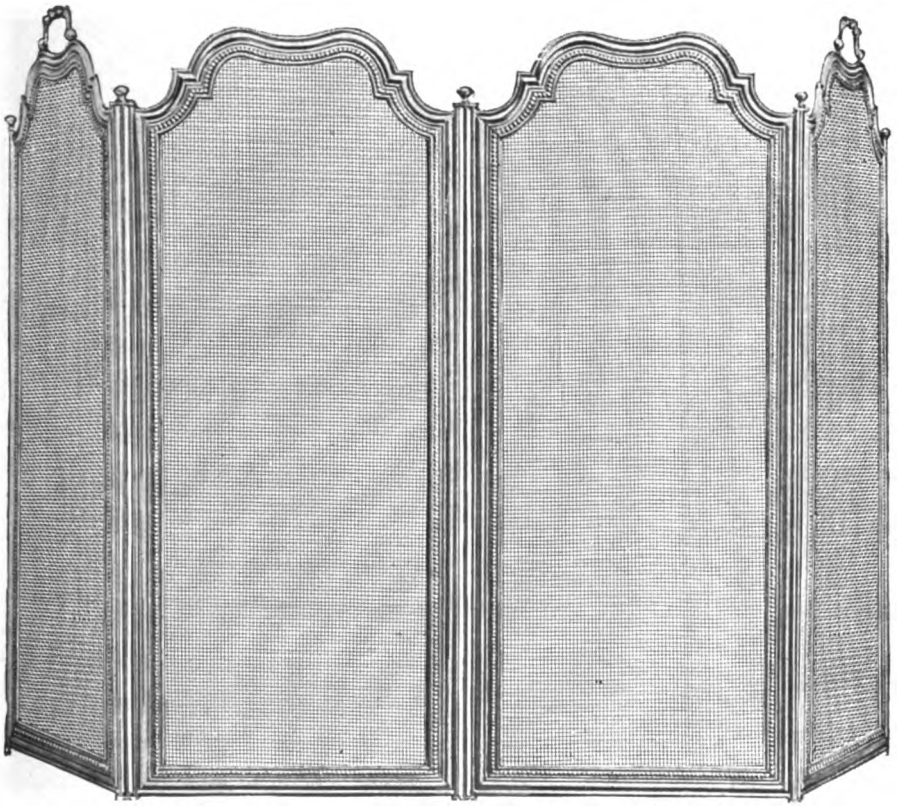
Permanent Show Room with

S. KARPEN & BROS.
811 So. Wabash
Chicago

RINDSBERGER MFG. CORPORATION
18 E. 24th St., Chicago



FIREPLACE SCREENS, ARTISTIC AND ESSENTIAL



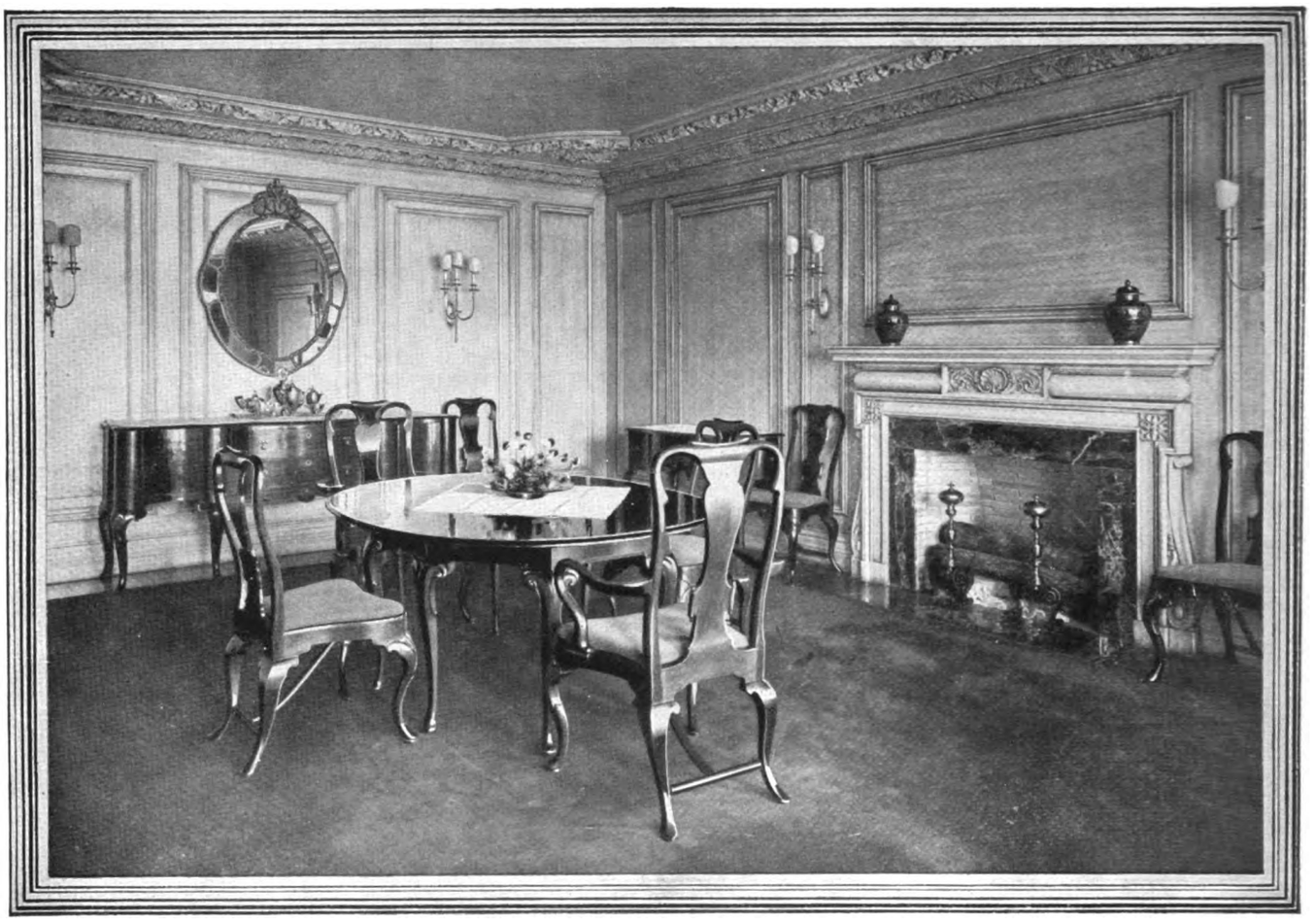
No. 67
Made in brass, also in combination brass frame and black wire cloth

A Distinct Addition to any Fireplace Equipment

Splendid assortment of patterns to select from

THE S. M. HOWES COMPANY
Boston, Massachusetts

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CHIPPENDALE, SHERATON and COLONIAL FURNITURE—we have issued folders on these distinctive Mahogany styles during the last year, and half a million of these folders have been distributed by furniture dealers to their customers all over the United States.

We expect to get out folders on the distinctive designs of Heppelwhite and the Adam Brothers, thus covering the accepted period designs in Mahogany furniture.

The results have been most satisfactory. All that the buying public needed, was to be told about the beauty and durability of Mahogany to create desire—and desire leads to a visit to the furniture dealer.

There is an unprecedented building boom in all sections of the United States and every room in every new house requires furniture. No other wood used by furniture manufacturers is receiving so much concentrated, persistent advertising attention as Mahogany.

Think this over and you will see that the line of least selling resistance points to *Mahogany* furniture—veneered or solid.

MAHOGANY ASSOCIATION, Inc.
1133 Broadway (St. James Building) New York City

after all—there's nothing like

MAHOGANY

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ARTISTS---ARCHITECTS---DESIGNERS---DRAFTSMEN

$1200

in PRIZES *for* CLOCK CASE DESIGNS

THE Cloister Clock Corporation, of Buffalo, New York, believes that the art of clock designing has failed to keep pace with the general advance in decorative and commercial art. Beautiful clocks of the early American clock makers, such as Willard, Eli Terry and others, still stand, after more than a century, as the finest examples of clock case design.

Strangely enough, the field of clock case designing appears to have been overlooked entirely. To awaken interest in this most inviting field of design, the Cloister Clock Corporation announces a competition, divided into three classes, for prizes to the total amount of twelve hundred dollars, for the best clock case designs submitted in accordance with the conditions outlined below.

THE PRIZES INCLUDE ***three first prizes of $250.00 each, three second prizes of $100.00 each, three third prizes of $50.00 each, and nine Honorable Mentions. Each class is to be judged without regard to the other classes, and a contestant may win more than one prize. The contest closes 5 P. M., Oct. 23d, 1922.***

A JURY OF AWARD CONSISTS OF

Mr. Richard F. Bach, *Associate in Industrial Art, Metropolitan Museum of Art, New York.*

Mr. Charles Dana Gibson, *New York.*

Mr. Albert M. Kohn, *of the firm of Theodore A. Kohn & Son, Jewellers, 321 Fifth Avenue, New York.*

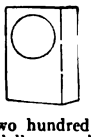
Mr. C. Matlack Price, *Editor and Art Critic, New York.*

Mr. Russell F. Whitehead, *Secretary of the Architectural League, New York.*

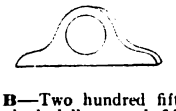
CONTEST CONDITIONS

The competition is open to every one. A contestant may submit any number of designs. The purpose of the donors of the prizes is to stimulate interest in the designing of artistic clock cases and to secure clock case designs which will surpass in beauty and artistic merit any heretofore produced in this country or Europe. It is required to show a rendered perspective of the clock, in pen and ink, or pencil, or both. Working drawings to scale must appear on the same sheet. Specifications as to materials, color, inlay, paneling, moulding, beading, veneer, etc., should be indicated by key, and explained in the lower left-hand corner of the sheet. At the top should be shown the class in which the design is entered. The name and address of the competitor must appear plainly on the back of each sheet. The size of the sheet must be 18" by 22". Designs should not be mounted nor framed. Designs for entry in this competition must be securely packed, addressed "Clock Design Competition, care of Cloister Clock Corporation, Room 1340, 200 Fifth Avenue, New York, N. Y.," and must be postmarked or delivered at that address by 5 P. M., Monday, October 23d. All designs failing to win a prize will be returned, postpaid, and every care will be used in the handling of designs, but contestants must assume all risk of loss or damage. All prize-winning designs shall become the property of the Cloister Clock Corporation, which shall have the right also to purchase at a fair price any designs failing to win a prize. The judgment of the designs submitted will take place as soon as possible after October 23d and the winners will be notified promptly. The names of the prize winners will also be published in this magazine. Judgment is to be made on the basis of the beauty, originality and practicability of the design considered as a clock. In case of a tie, the full amount of the prize shall be awarded to each contestant. The judges shall refuse to consider any designs which do not conform entirely to the conditions of this competition.

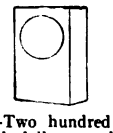
PRIZES



CLASS A—Two hundred fifty dollars, one hundred dollars, and fifty dollars for the three best designs for an upright mantel clock case of wood, conforming more or less to the proportions of diagram above.



CLASS B—Two hundred fifty dollars, one hundred dollars, and fifty dollars for the three best designs for a mantel clock case of wood, conforming more or less to the proportions of diagram above.



CLASS C—Two hundred fifty dollars, one hundred dollars, and fifty dollars for the three best designs for an upright mantel clock case of glass and metal, conforming more or less to the proportions of diagram above.

The minimum inside dimensions allowed by each design must be, height 7½", width 4", depth 4". Each design must include dial and hands, and also the name Cloister, for reproduction on the dial. The diagrams are intended only to give the roughest possible idea of the general proportions included in each class.

CLOISTER CLOCK CORPORATION, *Buffalo, N. Y.*

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The wood finish that will not paper mark in shipment

A product finished with ZAPONITE, the Pioneer Wood Lacquer, is proof against the harmful effects of paper marking when wrapped and packed for shipment.

Being extremely hard and uneffected by moisture, heat and climate changes, a ZAPONITE finish never gets "sticky," it never paper marks and it never shows the imprint of burlap wrappings—another reason why ZAPONITE is the ideal finish for quality products made from wood.

Let our Service Division help you to determine how ZAPONITE can be used in finishing your products at a SAVING in your production costs. Write us about this service TODAY.

Celluloid Zapon Company
200 Fifth Avenue, New York City
Branches: Chicago, New Haven, Los Angeles

THE PIONEER
ZAPONITE
WOOD LACQUER

Downy Rest
Bed Springs
They Rest You All Over

The Last Word in Bed Spring Construction

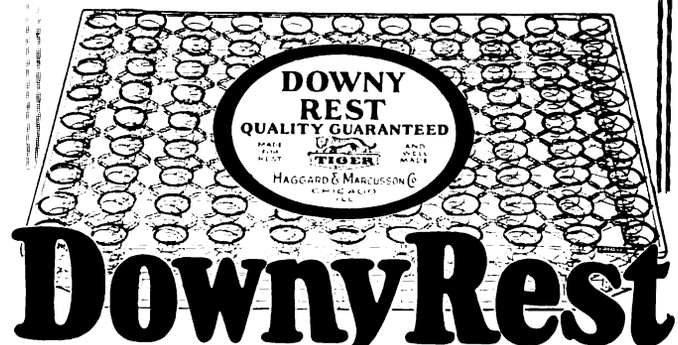
Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887
1109 W. 37th St., Chicago, Ill.



DownyRest
The Bed Spring that Rests You all over

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Mr. Manufacturer: What % of Production Cost does your finishing department show?

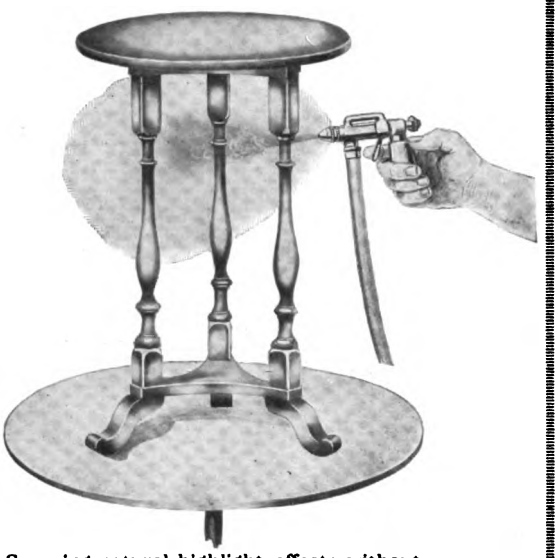
Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

Dependable Service

The "Refined Oil" of Business

In the raw, Dependable Service is the product of constant, consistent, intelligent, *human effort.*

Experience refines it.

Organization applies it.

As desirable in an office boy as an executive, it is as necessary as capital. No business progresses very far without it, and none may give it who does not receive it.

Every line of business has its outstanding examples of Dependable Service. These are always groups of men carefully selected, individually suited for their work, trained by long and varied experience to think constructively, and organized to work in harmony — persistently — day in and day out.

In the field of Accounting — the constant *dependability*, and constructiveness, of Ernst & Ernst has been developed and *proven* by twenty years of service to thousands of the largest and most successful industrial plants in the country.

This service covers Audits, Cost and Production Systems, Sales Analyses, Budget Control and all of the many other problems of business finance, organization and control.

ERNST & ERNST

AUDITS — SYSTEMS — TAX SERVICE

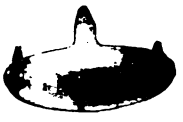
NEW YORK	CHICAGO	CLEVELAND	INDIANAPOLIS	NEW ORLEANS
PHILADELPHIA	MINNEAPOLIS	BUFFALO	TOLEDO	DALLAS
BOSTON	ST. PAUL	PITTSBURGH	ATLANTA	FORT WORTH
PROVIDENCE	ST. LOUIS	DETROIT	RICHMOND	HOUSTON
WASHINGTON	KANSAS CITY	CINCINNATI	BALTIMORE	DENVER

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Made of High Grade Hardened Steel Specially Treated to Give Frictionless Surface



Extra Heavy Size—1⅛ in



⅞ in



¾ in



⅝ in

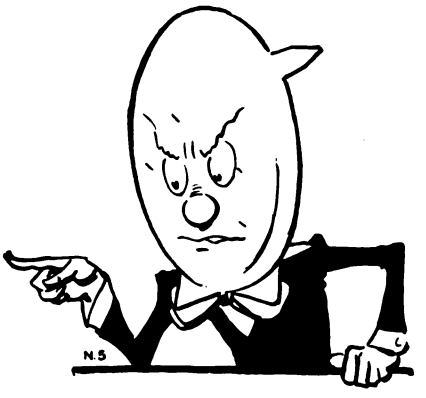


½ in.



⅜ in.

Reg. U. S. Pat. Off. No 995758 which will be strictly enforced



Furniture Footwear

Silence

Noise in the home is particularly annoying.

There is but one form of furniture footwear that permits of furniture being moved silently and that is

DOMES *of* SILENCE

Which also has these additional important qualities which ordinary devices do not possess:

Economy
Simplicity
Invisibility
Adaptability—Suitable for covered and uncovered floors alike.
Service— Long wear.

Protection to furniture, floors and rugs.

The perfect footwear for furniture—

DOMES *of* SILENCE

"Better than Casters"

Henry W. Peabody & Co.
DOMES OF SILENCE DIVISION
17 State Street, New York City

In All Your Furniture Orders,

Specify **DOMES *of* SILENCE**

F 42

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Rockford's good Furniture

TO SEE THE COMPLETE LINE OF HOME FURNISHINGS MANUFACTURED IN ROCKFORD IS TO BECOME ENTHUSED CONCERNING THE POSSIBILITIES OF RETAIL SELLING.

A THOROUGH UNDERSTANDING OF THE ROCKFORD MANUFACTURERS POLICY OF PRODUCING POPULAR PATTERNS IN EVERYTHING FOR THE HOME, AT A PRICE CONDUCIVE OF BIG TURNOVER, WILL RESULT IN MORE ENTHUSIASTIC DEALERS.

IT REFLECTS GREAT CREDIT THAT THE ROCKFORD FURNITURE MANUFACTURERS USE MORE WALNUT LUMBER THAN ANY OTHER FURNITURE MANUFACTURING CENTER IN AMERICA. QUALITY IS PARAMOUNT.

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ROCKFORD'S FAMOUS

Individuality in Furniture

need not be obtained by means of freakish design or oddity of finish.

For forty-five years we have been making furniture of pleasing individuality at a price that assures repeat orders.



UNION FURNITURE COMPANY
ROCKFORD ILLINOIS



We make furniture for the discriminating purchaser at a price that is more than satisfactory to our dealers. Write for our price on the above suite complete.

METROPOLITAN DISTRICT REPRESENTATIVE
MR. SAUL H. PEARL

ROCKFORD PALACE FURNITURE CO.
ROCKFORD, ILL.

We produce

unusually effective

LETTER HEAD STATIONERY

for the

FURNITURE MERCHANT

Write
Service Department

GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan

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GOOD FURNITURE

Excellence of proportion, grace of line and beauty of finish assure the buyers appreciation of our product.

Showroom at Rockford always open.

EXCEL MANUFACTURING COMPANY

ROCKFORD, ILLINOIS



No. 216

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

NEW SUITES FOR THE DINING ROOM
IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES



Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y.
Western Representative:
F. J. Murphy

ROCKFORD DESK COMPANY

ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

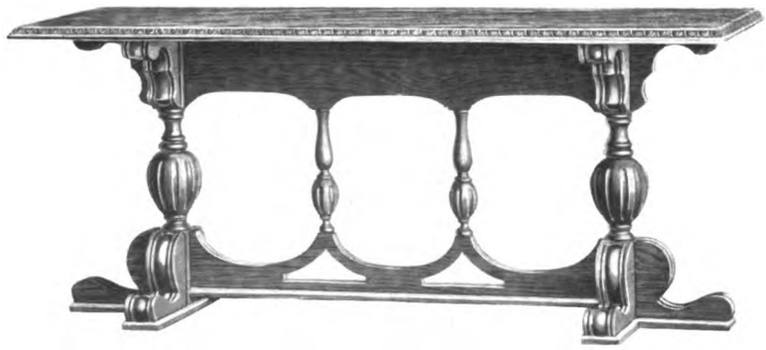
Furniture of extreme elegance and fine workmanship.



WE PRODUCE patterns of striking individuality, not only from the standpoint of design but also because of excellence of workmanship and selection of woods.

ROCKFORD CHAIR & FURNITURE COMPANY

ROCKFORD, ILLINOIS



No. 50

Number 50

ONE OF THE MANY BEAUTIFUL SUITES PRODUCED BY THE

ILLINOIS CABINET CO.

ROCKFORD, ILL.

REPRESENTED BY:
LEO ADLER, CHICAGO -:- BRUNNER BROS., NEW YORK CITY

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GOOD FURNITURE

The magnificent dining room suite, of which this china cabinet is a part, is especially suitable for the spacious home.



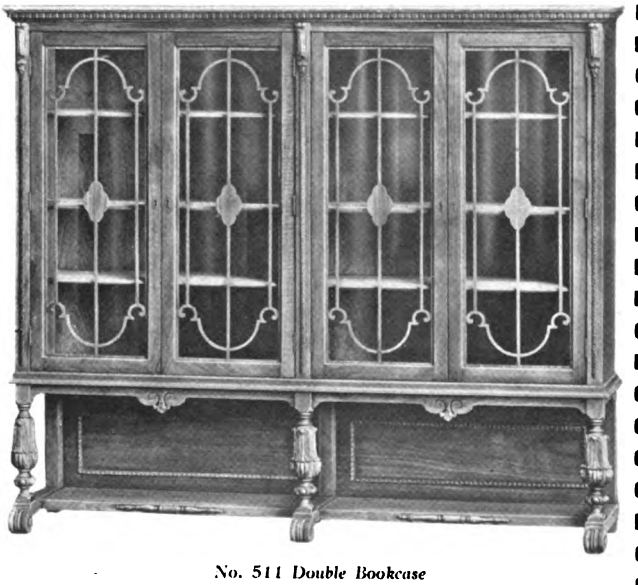
Suite No. 162

MECHANICS FURNITURE COMPANY
ROCKFORD ILLINOIS

SKANDIA FURNITURE CO. ROCKFORD ILL.

This large capacity bookcase, appropriate for the average home library, is another successful Skandia innovation.

Write for the new "Viking" Sectional Bookcase catalog



No. 511 Double Bookcase

SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS GOOD FURNITURE



"Truly the Line of Individuality"

The charming ornamentation of this bed room suite in no way detracts from the beauty of the basic design. It is rather to be considered as an added feature of Rockford Republic productions.

ROCKFORD REPUBLIC FURNITURE CO.

ROCKFORD, ILLINOIS

Quality Bedding



GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

Permanent Exhibit:
8th Floor, Furniture Temple

Write for our latest catalog

GRAND RAPIDS BEDDING CO.

Grand Rapids, Mich.

GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

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A Revelation

The New Randall Catalogue of Reed and Fibre Furniture

There is nothing just like it.
It embodies new ideas in merchandising furniture.
It will SELL furniture for YOU.

It is a Revelation in the development of Reed and Fibre Furniture

It is a Revelation in the Display of Reed and Fibre Furniture

It is a Revelation in the Merchandising of Reed and Fibre Furniture

This remarkable 164 page book,
illustrating thousands of pieces
in a new way, is now ready

It is mailed only on request. Write today for a copy.

A. L. RANDALL COMPANY

180 N. Wabash Ave., Chicago

A. L. RANDALL COMPANY, 180 N. Wabash Ave., Chicago, Ill.
Send me, without the slightest obligation on my part, my copy of your new catalogue of Reed and Fibre Furniture.

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Attention of_____ City_____ State_____

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A 465-2



A 450-2



A 82-2

TRADE MARK
REGISTERED

Children's Windsors

These illustrations, taken from the regular line of N. & S. Windsors, show that Windsor Chairs may be proportioned to fit the small child or the partly grown child without losing any of their grace of line. In fact, there is a Windsor High Chair for the very smallest member of the family — which has a removable aluminum tray as a practical and sanitary attachment.

It is not too early to order your stock of children's chairs for Christmas buying. There has always been a demand for children's chairs which might be placed in a well furnished living room or dining room, and Children's Windsors have filled all requirements of this demand. They are well made, well finished, and good looking. Such a line of children's chairs is sure to be in demand for Holiday trade.

NICHOLS & STONE CO.

"The Home of Windsor Chairs"

GARDNER, MASS.

N. & S. WINDSORS ARE SOLD TO DEALERS ONLY



A 465-4

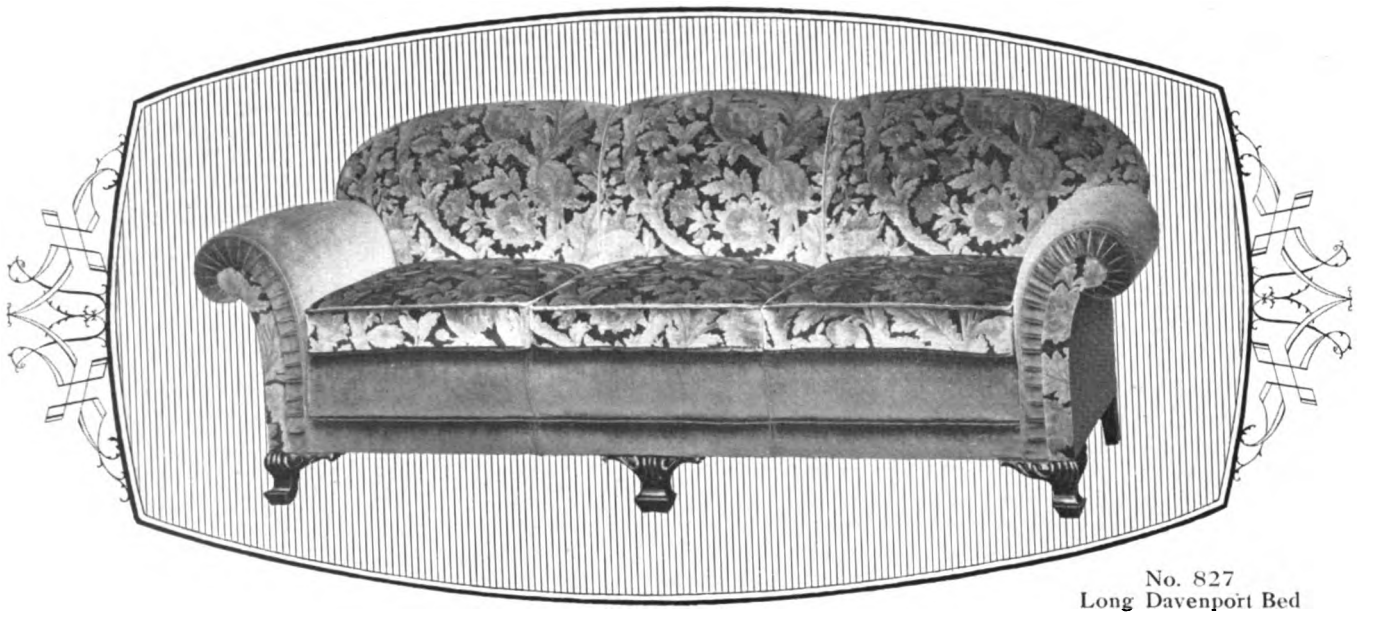


A 450-4



A 82-4

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No. 827
Long Davenport Bed

National Magazines this Fall Carry Thirty-Three Million Kroehler Messages

The day of the davenport bed has arrived. The market for them is constantly broadening. People who approve them as beautiful pieces of furniture and people who want the convenience of an extra bed, are making davenport beds the best selling and most profitable of all the furniture specialties.

A considerable sum is being spent in the most widely read publications to popularize this one piece of furniture. To this campaign Kroehler is both lending active support and contributing financially.

In addition, Kroehler's own national advertising, reaching nearly 10,000,000 homes, or 50,000,000 readers, is maintaining the prestige of the Kroehler davenport-bed, leader in the davenport bed field. Kroehler advertising appears in the following publications:

	Circulation
The Saturday Evening Post	2,100,000
Ladies' Home Journal	2,000,000
Pictorial Review	2,000,000
American Magazine	1,800,000
Delineator	900,000
Good Housekeeping	800,000
Vogue	150,000
Harper's Bazar	105,000
	9,855,000

The well-known Kroehler policy of providing dealers with every possible selling help, makes selling easy—multiplies turnover—increases profits. Write for our proved sales plans.

KROEHLER MANUFACTURING COMPANY, Chicago

New York Showrooms, 130-132 West 34th Street

Factories at
Kankakee, Ill.; Naperville, Ill.
Binghamton, N. Y.

Canadian Factory
Stratford, Ontario

KROEHLER
DAVENPORTS
WITH OR WITHOUT ENCLOSED BED

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Wanted

DRAPERY BUYER

Must be competent to assume both buying and managerial duties of this extensive department of our large business, including supervision of workroom with 150 or more employees. Applicants should be familiar with all the various classes of trade, from popular to decorative, and fitted by ability and temperament, to work in harmony with the spirit of this house, recognized for its progressiveness and growth. Give full particulars of business experience, references and include recent photograph. State how soon available. All communications confidential. Address,

C. A. TURNEY

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CHINESE RUGS

Antique and Modern

Persian, India and Chinese Weaves

OF exquisite beauty, displaying perfection of design and fabric. An inspection of our stock will fully justify this statement. Our goods appeal directly to

Decorators and High Class Trade

IN addition to the large and comprehensive stock on our floors, we are especially equipped to attend the making of Chinese Rugs in unusual sizes, designs and colors.

Jones & Brindisi, Inc.

CRAFTSMAN BUILDING

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Telephone Murray Hill 7583

FENSKE FASHIONED FURNITURE



The name "FENSKE" is being indelibly associated with well upholstered furniture, strongly built. Hence whenever a customer is especially discerning and discriminating, good salesmen turn naturally to the Fenske line to assure the sale.

Fenske Bros.

OFFICES AND FACTORIES: McHENRY ST. RAWSON ST. WABANSIA AVE.

CHICAGO, ILLINOIS

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CHAIRS of Quality



Our new designs in hall chairs are very attractive.

Prints and prices on request.

BODENSTEIN & KUEMMERLE, Inc.

Manufacturers

Lawrence St. and Girard Ave., Philadelphia, Pa.

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MANUFACTURER OF

Upholstery Goods, Curtains, Draperies

2015 EAST BOSTON AVENUE

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TABLE AND COUCH COVERS NOVELTIES

WE BEG TO ANNOUNCE

The

REMOVAL OF OUR SHOWROOMS

From

236 FIFTH AVE. to 19 MADISON AVE.

(Facing Madison Square)

NEW YORK CITY

where we welcome all our friends with Up-to-date lines of Lamps, Lighting Fixtures, Book Ends and Art Objects

ARMOR BRONZE COMPANY

and

PLANT MANUFACTURING CORP.

HART MIRROR PLATE CO.

IMPORTERS AND MANUFACTURERS OF

MIRRORS

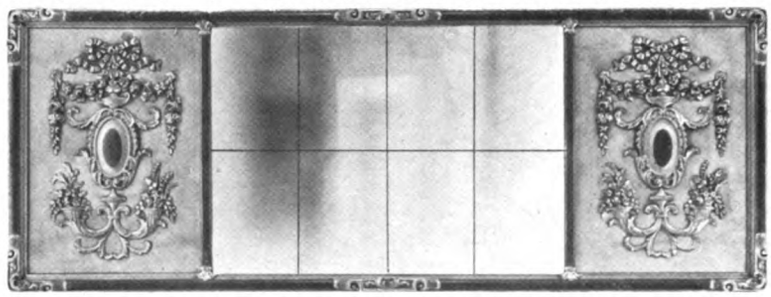
GRAND RAPIDS QUALITY

Grand Rapids, Mich.

Plate Glass Tops—Decorative Mitre Cutting

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REALE PERIOD MIRRORS



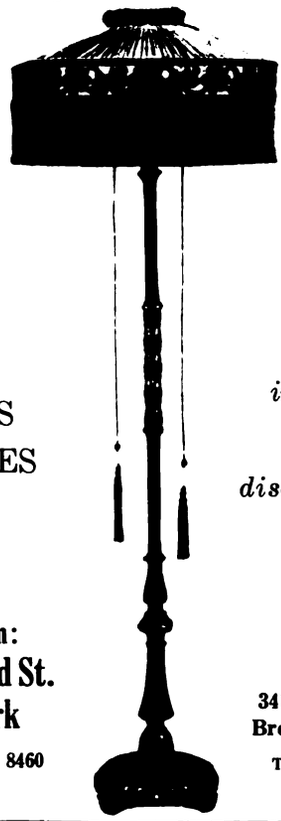
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Designers and Makers

306 EAST 26TH STREET NEW YORK CITY

ADLER MFG. CO.

Designers and Makers



Distinctive
LAMPS
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Solid Mahogany Humidors, Lamps, Cigarette Boxes, Etc., Etc.



NO. 1005. ITALIAN RENAISSANCE



NO. 1003. FRENCH RENAISSANCE

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Permanent Factory Exhibit:
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Importers Bentwood Chairs

MADE IN CZECHOSLOVAKIA

These designs are manufactured exclusively for the

REISCHMANN CHAIR CO.

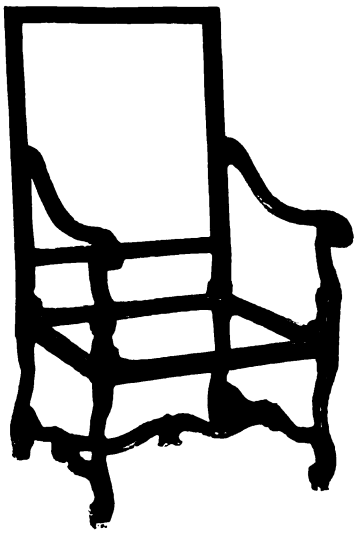
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for Good Upholstered Furniture



Inquiries solicited from Architects and Decorators as well as the trade

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Importer and Maker of Fine Furniture

SPECIAL ORDER WORK

202 East 46 Street, New York City

In our 31st year of screen making



GEO. D. THOMPSON & CO.

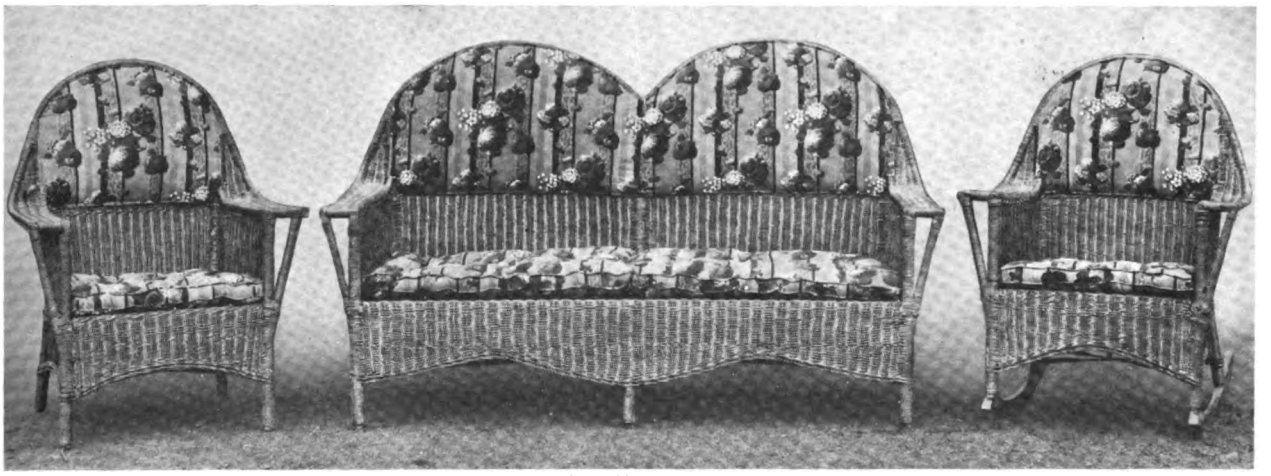
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Hand-Painted Period Designs, Hand-Tooled and Hand-Painted Leather Wall Panels; Flower, Bird and Fruit Panels; Trays, Bellows, Humidors, Bookcovers.

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Telephone Plaza 0648

SULO FIBRE FURNITURE



Suite No. 303

Sofa, 60" x 22" seat; Chair and Rocker, 19" x 21" seat; inside measurements

The great popularity of SULO FIBRE FURNITURE is enhanced by our patented steel underbrace resulting in 300 per cent added strength. Other features are woven seats, cretonne spring filled cushions, skirt all around; front, back and sides.

This 3-piece suite is priced to retail profitably at $140.00. Write for discount. Immediate delivery

DON'T FAIL TO INVESTIGATE THIS FAST SELLING LINE

S. P. SULO

Manufacturer of Willow, Reed and Fibre Furniture

Rahway, N. J.

Send for Prices and Folder

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QUALITY-COURAGE

THE WIENER line has resisted all cheapening influences in the building of upholstered furniture for thirty-nine years. It has paid us—it has paid our dealers. Quality-Courage will pay everyone in the long run!

SUPER-UPHOLSTERED FURNITURE

Built by

E. Wiener Company

MILWAUKEE

SEMPER SURSUM



For Easy Sales— Bentwood Chairs

You won't find it hard to persuade your customer to buy bentwood chairs. Their value is so apparent—in their solidity of construction, their graceful designing—that the customer's own good judgment will decide for them long before you have stated all the points in their favor. Our new Catalog C, free to dealers.

Kohn and Mundus, Inc., consisting of 14 big factories, is the largest Bentwood Furniture concern in the world.

JACOB and JOSEF KOHN AND MUNDUS INCORPORATED

25-27 West 32nd Street NEW YORK

1410 S. Wabash Ave. CHICAGO



Beauty and originality make this line the foremost on the market.

Durart Shades (Sheepskin Parchment) Mahogany and Decorated Table and Boudoir Lamps

DECORATIVE LAMP AND SHADE CO., Inc.

305 No. 8th St. Philadelphia, Pa.

Send for Catalogue

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I N R E E D W E L E A D

Sales-

and more of them



Merchants who have what people want are the ones getting the business.

Increased building, wide spread employment, bumper crops all point to good business this fall.

Like apartments, the newer compact homes encourage the selection of furniture that is light in weight and not too massive in appearance.

That is why Ficks reed furniture is so universally favored. Its artistic designs, superior finish and durability are other reasons.

Our "up to the minute" supplement illustrating many popular new suites and novelties is just off the press. Did you get your copy?

Ficks REED CO

C I N C I N N A T I · O H I O
L O N G I S L A N D C I T Y · N · Y



UNTIL you actually examine Feltay it is hard to believe that haircloth is available in a wide range of exquisite jacquard designs, one and two color combinations and a variety of shades. Feltay must not be confused with old time "mohair"—despite the fact that its DURABILITY is even greater! Investigate the wonderful decorative possibilities Feltay affords. Write today for samples.

The Art Woven Haircloth

Feltay

That Beautifies Furniture

CHAS. H. FELDSTEIN CO., Inc.

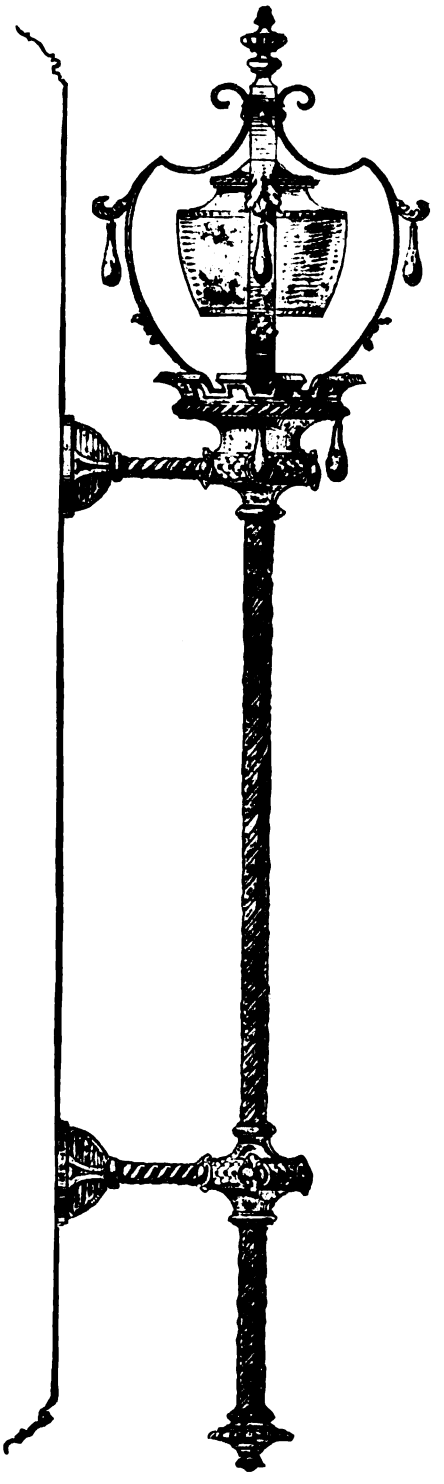
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THE DECORATORS SUPPLY CO.

2547 ARCHER AVENUE

CHICAGO, ILL.

Composition Lighting Fixtures For Every Purpose



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A Very Attractive Offering
From Our New Line of

Complete Suites for the Living Room

AMERICAN CHAIR COMPANY
SHEBOYGAN, WISCONSIN

MORIMURA BROS., Inc.



SHADE, 896/220/16" Rose, Blue, Tan.
LAMP, 842/82-83-84

Importers of

LAMPS

of rare beauty and exclusiveness

Manufacturers of high-class silk

lamp SHADES *of*

exclusive design and originality

53-57 West 23rd St., New York City

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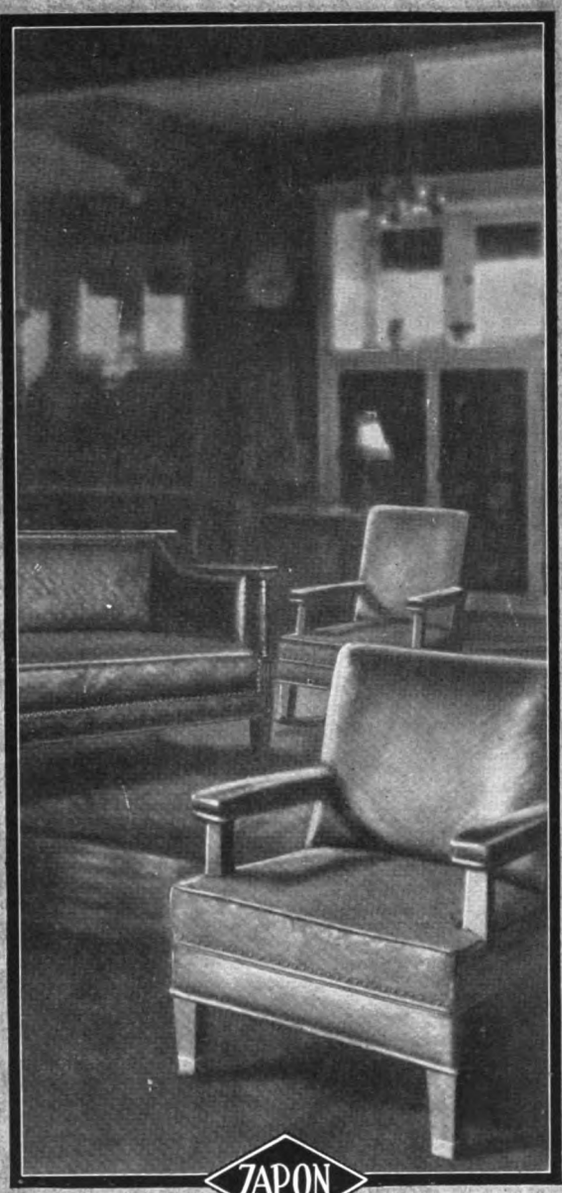


Jamestown Lounge Company

Makers of Living Room Furniture

Jamestown, New York

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ZAPON
LEATHER CLOTH

The upholstery that is serviceable

Send for samples showing the ZAPON brands—Muleskin, Broncho, Mustang, Moroccoline and Randco—that are made especially for fine upholstery

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200 Fifth Ave., New York
Branches: Detroit, Los Angeles

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MODERN
HOTEL

AN ESPECIALLY fine edition of GOOD FURNITURE MAGAZINE, issued in 1916 as a tribute to the magnitude and splendidness of America's leading hotels. Contains 120 illustrations. A valuable work for manufacturers, interior decorators and home furnishers.

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GOOD FURNITURE MAGAZINE
Grand Rapids, Michigan



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Lamp-Shades

A new treatment producing a true leather effect. Hand decorated in colorful designs that instantly appeal to the artistic.

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Designers and Makers
14 West 19th St., New York

STATEMENT OF THE OWNERSHIP AND MANAGEMENT OF GOOD FURNITURE MAGAZINE FOR SEPTEMBER 1, 1922.
Required by the Act of August 24, 1912.

Published monthly at Grand Rapids, Michigan.
Editor, Henry W. Frohne, Grand Rapids, Michigan.
Business Manager, John G. Gronberg, Grand Rapids, Michigan.
Owners: The Dean-Hicks Company, Incorporated, Grand Rapids, Mich.
Stockholders holding one per cent or more of total amount of stock:
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Henry W. Frohne, Grand Rapids, Michigan.
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Known bondholders, mortgagees and other security holders, holding one per cent or more of total amount of bonds, mortgages or other securities. (If there are none, so state): None.

JOHN G. GRONBERG, *Business Manager.*

Sworn to and subscribed before me this first day of September, 1922.
HERMAN W. VERSEPUT, *Notary Public.*
(My commission expires October 18, 1922.)

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American Furniture Co.



No. 695

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

The 690 suite is one of the most attractive we have ever produced, and we are noted for fine bed room furniture. Turn to page 114 and see the complete suite.

The 2280 suite is a splendid example of the beauty of simplicity in dining room furniture. The charm of this pattern is the harmony which prevails throughout the details of the complete design.



No. 2280

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES

Batesville Cabinet Co.

BATESVILLE, IND.

Permanent Display, Top Floor Keeler Building, Grand Rapids

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UPHOLSTERED FURNITURE

of

DISTINCTION







THE SMITH & JONES enviable reputation for fine bedding and upholstery has resulted from quality product combined with our extensive facilities for producing a large volume of special order work, the company being notably successful in furnishing hotels and public institutions as well as private residences.

We build into our frames, upholstery and bedding, long life and superior wearing qualities — features which are immediately self-evident upon inspection.

New models in upholstered furniture —unique in charm of design and of characteristic Smith & Jones quality —are now upon display at our showrooms.

SMITH & JONES

Exclusive Designs in
Chairs, Daybeds, Sofas, Settees
and Chaises Longues

SHOWROOMS:

216 EAST 37TH STREET
NEW YORK, N. Y.





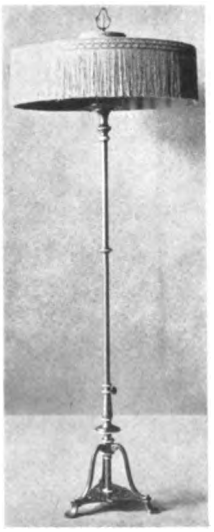


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OF SURPASSING EXCELLENCE

Authentic Reproductions of English Models
Finished in Antique Tones

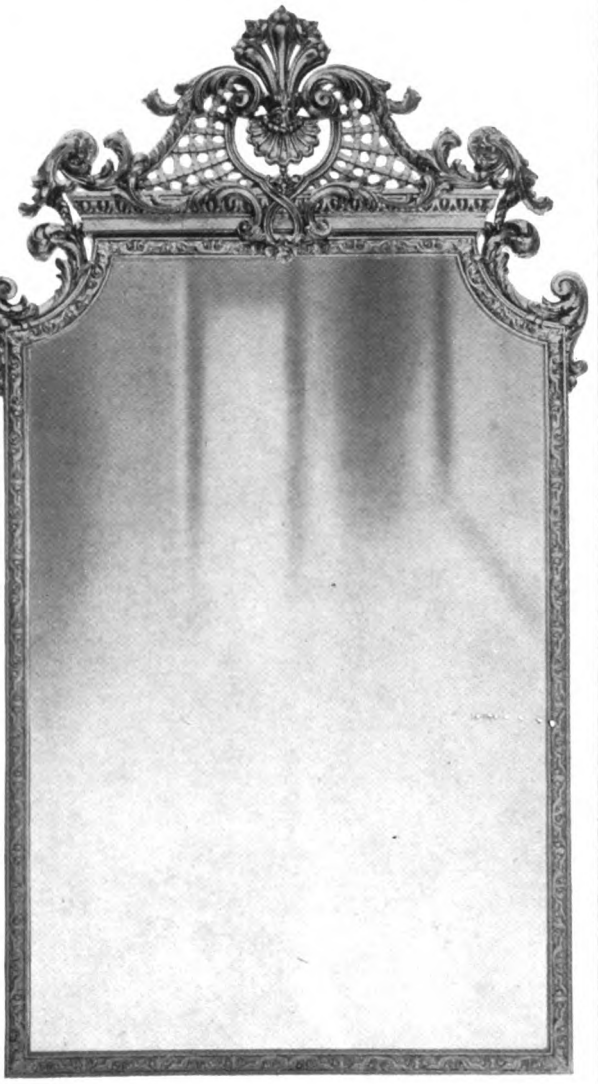


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Makers of Artistic Lamps and Lighting Fixtures
427-433 N. Broad Street
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ON DISPLAY AT BEAUX ARTS SHADE CO., NEW YORK



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FLOOR LAMPS
VASES
and
CANDLESTICKS
ART POTTERY
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LACQUER TRAYS and BOXES
SWEETMEAT SETS
LAMPS & SHADES
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MOGI, MOMONOI & CO., Inc.
Importers of
DECORATIVE and USEFUL ARTICLES
ALL FROM JAPAN
SHOWROOM:
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Manufacturers of

TORCHÈRES
LIGHTING FIXTURES
MIRRORS, ETC.

F. J. Newcomb Mfg Co.

42 West 13th Street
New York City

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Many dealers have been surprised to find that our furniture, though of a finer type than is usually found in commercial goods, has a wide distribution. The great change in demand during the past decade, from "just some things for the home" to a positive desire for really fine furniture, has ushered in an era of quantity demand for better class goods.

The furniture illustrated above is typical of our well designed, splendidly made line of furniture for fine homes.

A. J. JOHNSON & SONS FURNITURE CO.

517 NOBLE STREET
CHICAGO

DINING ROOM AND BED ROOM FURNITURE

Exhibition Rooms, 811 South Wabash Avenue

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"Art In The Home"

This magnificent Gillis Mirror is so far superior to the average mirror as to make comparisons impossible.

This setting is a splendid example of the adaptability of the Gillis Line to harmonize with masterpieces in the home.

Gillis Decorative Accessories are produced by master designers and craftsmen.

J. W. Gillis Co.
Rochester, New York



Lamp No. 453, Shade No. 1453

A GOOD SELLER

THIS table lamp of carved wood is in Antique metal and old Italian Polychrome finish.

The Shade, with heavy fringe, harmonizes in colors and design.

An excellent example of Hartmann-Malcom Values

HARTMANN-MALCOM COMPANY

Manufacturers of exclusive styles in hand-carved wood lamps and accessories, fashioned in modern and period designs.

Permanent Showrooms—
847-857 N. Troy St., Chicago

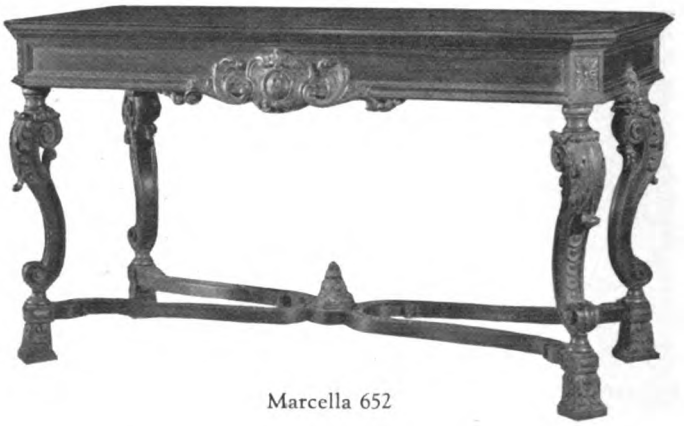
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CLASSIC CRAFTSMANSHIP

The earnestness and thoroughness of sculptural talent here gives form to designs of enduring artistic value.

To those who take pride in their knowledge and judgment in matters of interior decoration, our reproductions of the masterpieces in furniture will find high favor.

ITALIAN FRENCH
SPANISH OLD ENGLISH



Marcella 652

"FINE FURNITURE THE M CO. THE JEWELS OF HOME"

THE MUNAGO COMPANY, INC.

MANUFACTURERS OF FINE FURNITURE

Factory: 453-459 N. May St.

CHICAGO ILLINOIS

Office and Showroom: 163-169 N. May St.



Chesterfield

For Elegance–

combined with comfort, quality and economy in

Good Living Room Furniture

ELEGANCE

Chesterfield Furniture Co. Inc.

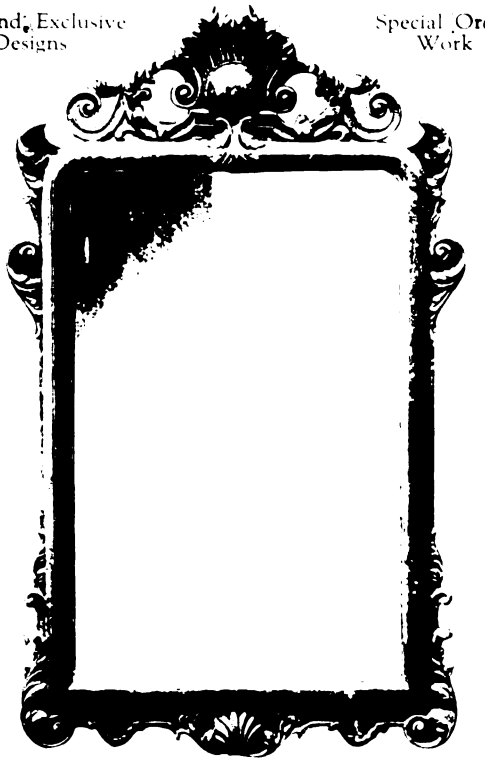
Office & Factory
295 Vernon Ave., L.I. City

Showrooms
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PERIOD MIRRORS and PICTURE FRAMES

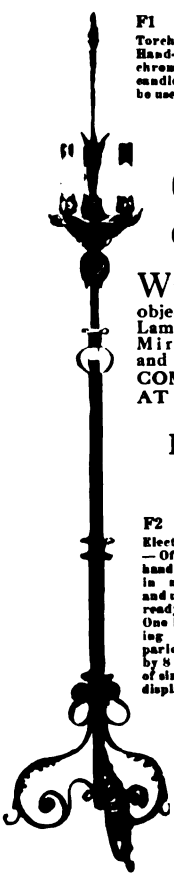
ORIGINAL DESIGNS and UNIQUE FINISHES

VISIT OUR SHOWROOMS

131 West 41st St., New York

F1

Torchere—77 inches; 2 lights. Hand-wrought, antique polychrome finish, with imitation candles. Very exclusive. Can be used with or without shade



Capitalize on the Demand

WE are manufacturers of exclusive designs of brass and wrought-iron objects, such as Table Lamps, Floor Lamps, Fern Boxes, Console Tables, Mirrors, Candlesticks, Candelabras and Book Ends, all low-priced. A COMPLETE LINE MAY BE SEEN AT OUR SHOWROOM.

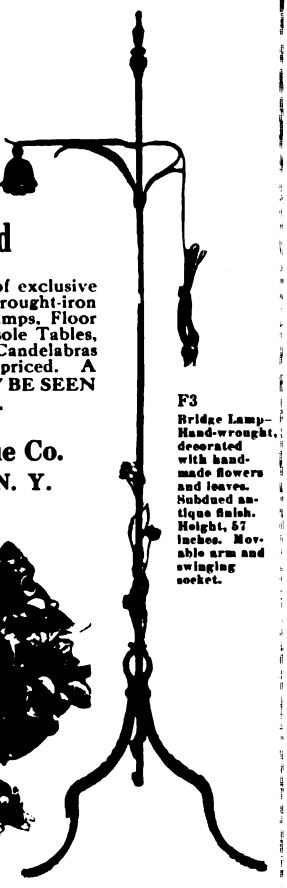
Russian Antique Co.

1 East 28th St., N. Y.

F2

Electric Wall Sconce—Of a variety of hand-made flowers in natural colors and unusual design, ready for wiring. One light. For living room or sun parlor. 15 inches by 8 inches. Others of similar design on display.

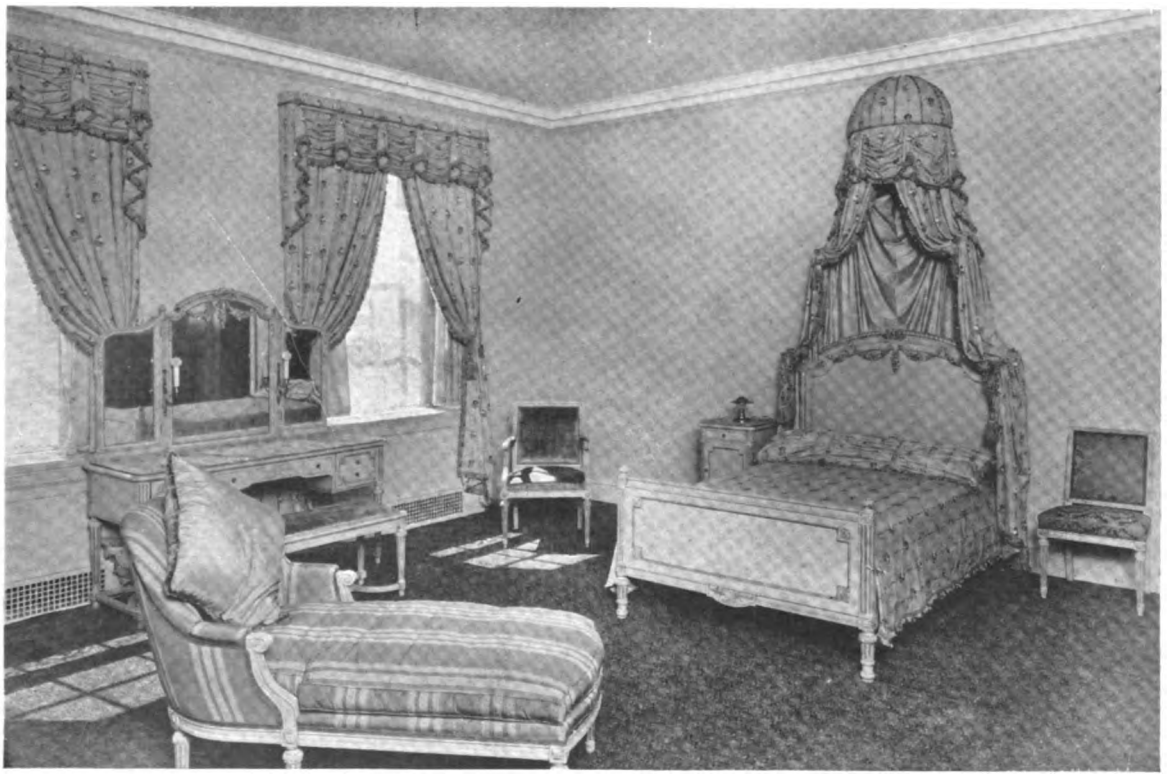




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Makers of High Class Furniture and Draperies

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BAKER & COMPANY

ALLEGAN MICHIGAN



No. 95

IN OUR FACTORY at Allegan, Michigan, we are making a comprehensive line of dining room suites. The prices are moderate—the quality good—with a wide range of selection varying from Italian Walnut and Elizabethan Oak to Mahogany Sheraton.

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KEELER BUILDING
GRAND RAPIDS

469 SEVENTH AVE.
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The Charm of Reed Furniture

as exemplified by

An Unique Sons-Cunningham Design



Chaise-Longue No. 6200

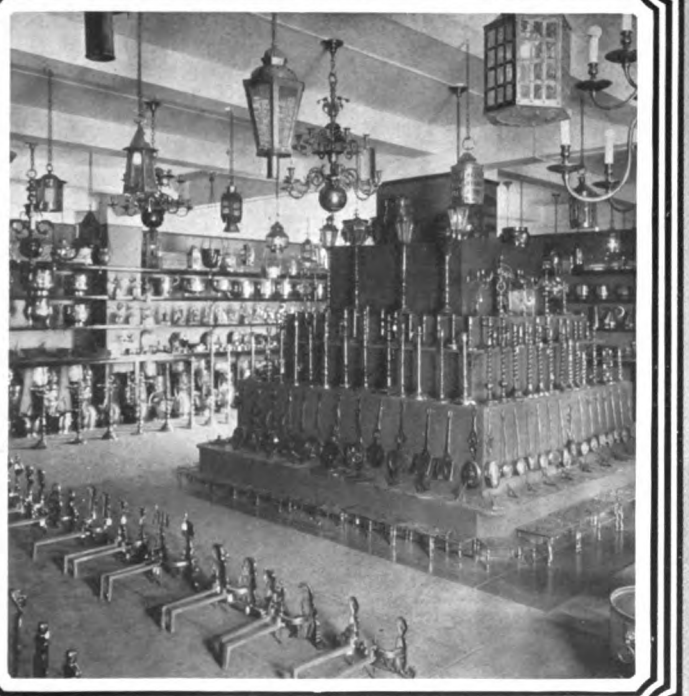
There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressive and distinctive which makes for good merchandising.

Designed by Craftsmen who are originators. Color work by artists who know.

Sons-Cunningham Reed & Rattan Company

Established 1885

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NEEDLEPOINT
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FINE interiors of every kind may be inestimably beautified by the introduction of specially woven tapestries and needlepoint.

No other form of decoration resembles or equals a good tapestry or needlepoint in values of color, texture, richness or interest.

May we submit special colored sketches with quality samples for needlepoint and tapestry?

Antique Tapestries Restored

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LORENTZ KLEISER, President

Trade-mark

DINING ROOM and BED ROOM



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Our No. 860 Sheraton Dining Room set is being featured for September. A request, on business stationery, will bring illustrated booklet and special prices.

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521 EAST 72nd STREET
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A perfect mirror black

Mirror Black Table Lamps, especially designed for use in pairs on refectory table.

Send for illustrations

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Designers and Makers of Lamps and Lighting Fixtures

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LAMPS LAMP-SHADES MIRRORS

DECORATIVE ACCESSORIES

THE NOTMAN DISPLAY has always afforded the widest scope for selection of beautiful things for the interiors.

More than ever is this true at the present time with the assemble of new acquisitions to augment our offering of the season. Our new line is complete and here will be found in profusion, Furniture, wrought in every period, beautiful lamps and shades of every description, besides interesting decorative accessories and novelties.

A cordial invitation is extended to visit our display rooms

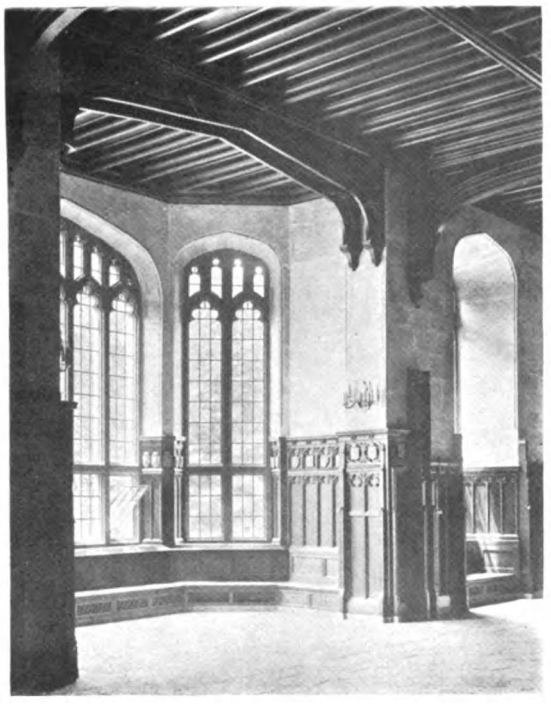
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Memorial Room
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Woodwork by Matthews Bros. Co.
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INTERIOR woodwork of the character manifest in the interior illustrated can only be produced by an organization thoroughly trained in the appreciation of art in design and craftsmanship.

Over fifty years' experience in interior work of the finest type has developed our organization to the point where artistic work is the routine.

MATTHEWS BROS. MFG. CO., Milwaukee, Wis.



EMBOSSED QUEENSWARE

The purity of the designs is largely attributed to the fact that the Queensware pieces now being offered to the trade were modeled 150 years ago at the height of the classical revival. The warm soft tones of the ware blend harmoniously with any color scheme in the home.

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Of America
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Showroom: 154 East 55th St. NEW YORK Factory and Warehouse: 340-342 East 38th St.

Manufacturers and Importers of Distinctive Furniture















Largest Collection of Imported Furniture and Art Objects, in America

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The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail, for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE *at* 36TH STREET *New York*



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The Beaux Arts Shade Co. announce a comprehensive showing of new styles in lamp-shades, scarfs, bedspreads and chaise longue covers, made in combinations of color and texture that will prove irresistible to lovers of fine needlework.

Exclusive colorings and combinations embody the newest decorative ideas and surpass anything heretofore produced in our workrooms.

We invite your inspection.

Beaux Arts Shade Co.
303 Fifth Ave.
New York

Extensive showing of
Horn & Brannen Lamps

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WE have prepared a series of brochures devoted to Antique Furniture—one of which will be mailed each month, commencing in September, to designers and manufacturers of furniture, upon request. Limited edition.

The BERBECKER & ROWLAND MFG. CO.
WATERVILLE
CONN.

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FRENCH
Hand Made Furniture



During the latter part of the Eighteenth Century pieces of furniture having what is known as blocked fronts became popular. They were usually found on chests of drawers, desks and knee-hole dressing tables. Generally in mahogany but sometimes in maple. The origin of this style is undoubtedly American Colonial, though a few pieces have been discovered in England. Some of the best pieces of this type have been found in Rhode Island and it is probable that they were designed and made by John Goddard of Newport, a famous designer and cabinet maker of that day. The dresser and chest of drawers of our Dwight Bed Room Suite here illustrated are of fine mahogany closely following the best models of blocked front pieces of the period, while the other pieces of the suite have been inspiredby models of the same period.

FRENCH TRADE MARK MINNEAPOLIS

Branded underneath each piece, this mark is a guaranty of quality.

FOR many years the skilled craftsmen at the French Factory have fashioned dining tables, sideboards, serving tables, chairs and bed room furniture of the finest quality, constantly reducing costs until now these pieces of true heirloom character are within the means of the average family.

French furniture builds substantial good will for the merchant, because its quality is instantly apparent and appeals to people of good taste. Write for details of our proposition.

WM. A. FRENCH FURNITURE COMPANY

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DECORATIVE AND USEFUL

ROYAL WORCESTER



The ARISTOCRAT of ENGLISH CHINA

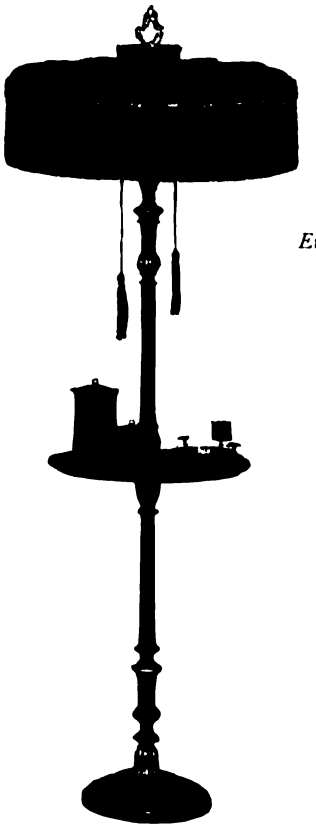
JOHN MADDOCK & SONS



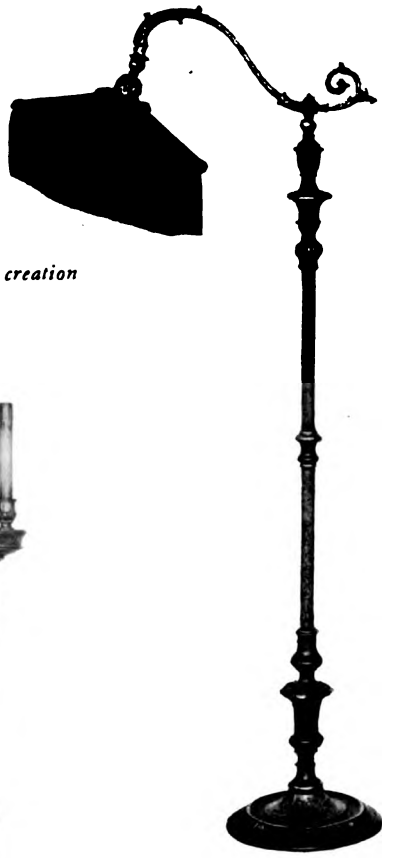
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THE SALESMAN ART SERVICE

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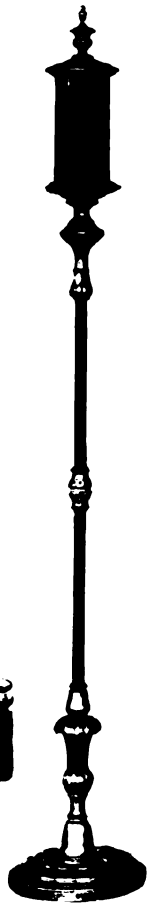
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Every Schlesinger product is *a superbly beautiful creation*

Our new Fall Line will most assuredly appeal to your customers and the attractive prices will bring you many sales.



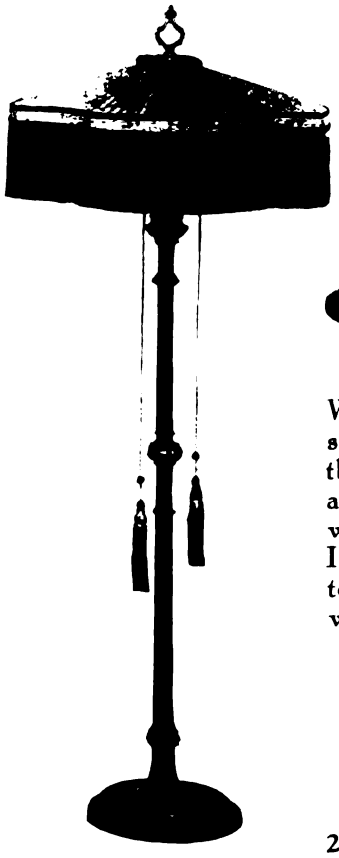
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No. 3003

While we have inaugurated a very much lower scale of prices, you will find in the new creations the same distinctive designs, high-grade materials, expert workmanship and attention to details, which have always characterized "SCHLESINGER PRODUCTS" in the past. We wish to call particular attention to our silk shades, which are now made by our own Shade Dept.

We invite you to inspect the complete Line at our permanent New York Showrooms

M. SCHLESINGER, Inc.

Manufacturers of Furniture and Lamps

251-253 West 34th St., New York

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Individualism in Good Furniture

Living Up to a Reputation

HOLDING a reputation for making high quality furniture of great artistic merit means more than maintaining a given standard of excellence. The Elgin A. Simonds Company is continually striving to make better furniture. Only in this way can we justly deserve our reputation.

Customers recognize the Simonds trademark as a symbol of merit. Make sure that they notice it.

See our advertising in September issues of Good Housekeeping, House & Garden and House Beautiful.

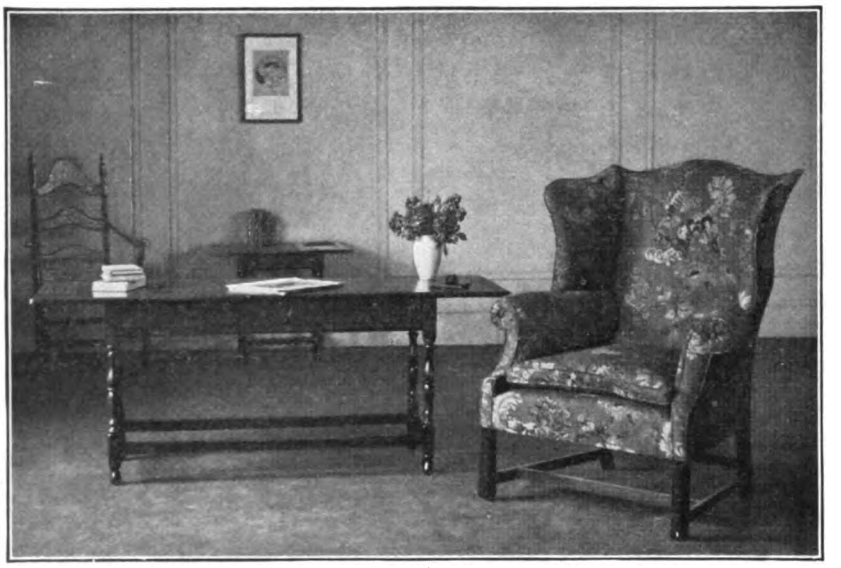
If you are not regularly receiving copies of our monthly Trade Bulletin we shall be glad to place you on our mailing list, upon request.

The Elgin A Simonds Company Furniture Syracuse NY

The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.



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HEATH CHAIR AND TAVERN TABLE

Danersk Early American Furniture

A DECORATOR to be successful in the true sense must contribute something more than shopping service.

Furniture can be used as a vehicle for carrying beautiful and original ideas in color, and a room so planned is a definite contribution to the home. Our artists and color experts are at your disposal. Our three salesrooms in New York, Chicago and Los Angeles are for your convenience. In your creation of color harmonies for bedrooms and breakfast rooms, we will execute your orders with care and fidelity.

We have paid as much for a pen and ink drawing of a classic border for advertising as we ask the trade for this entire cupboard, the decorative artistry of which is as exquisitely executed as was the drawing referred to.



OXFORD CUPBOARD

Our upholstered chairs will be covered in your fabrics, and you will be interested in certain charming designs in tables and quaint chairs that strike a new note.

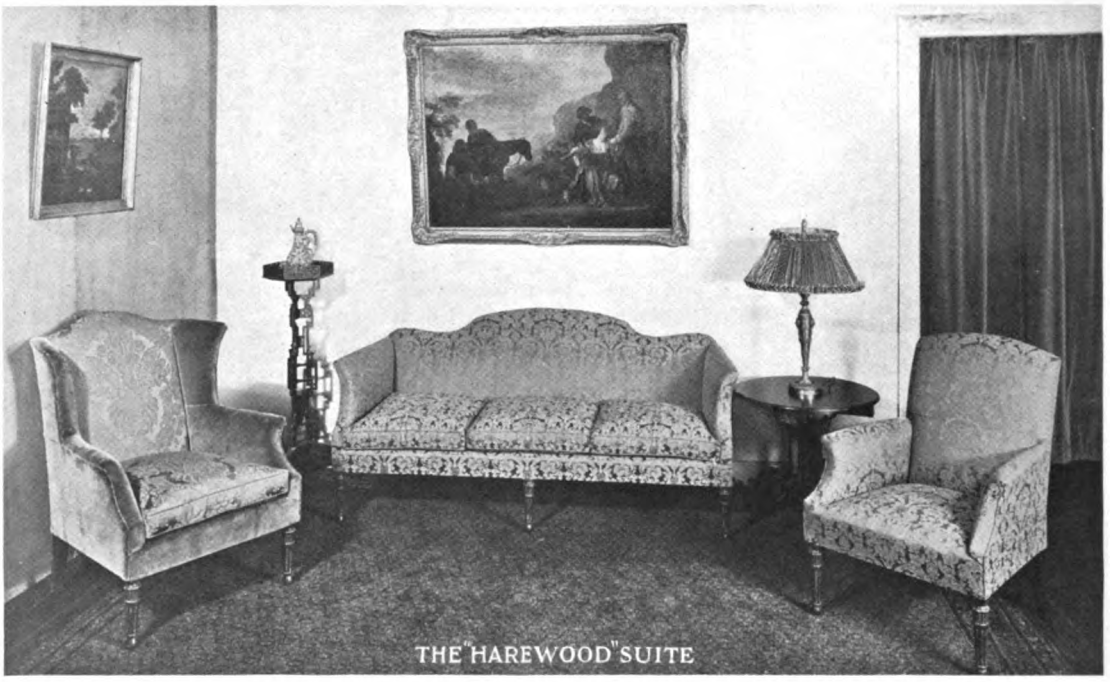
Call with your clients at any one of our salesrooms

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2 West 47th St., New York

315 No. Michigan Ave., Chicago
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THE "HAREWOOD" SUITE

SOMMA SHOPS, Inc.

Factory:
318 East 75th St., New York

GENERAL SALES MANAGER: MR. SAMUEL ARMSTRONG HALSEY
Formerly with the Edison Industries

Showrooms:
216 East 42nd St., New York



XVIII Century Half Round Commode. Highly decorative and useful piece for living room, dining room, foyer or chamber.

FURNITURE THAT BECOMES A PART OF AND ENHANCES THE DECORATIVE SCHEME OF THE ROOM FOR WHICH IT IS FINISHED.

We specialize in exceptional tone finishes which decorators find exceedingly interesting.

DECORATOR'S FURNITURE CO., Inc.

Manufacturers

48-50 East 59th St., New York City

Telephone Plaza 6489

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Reproductions of rare examples of Early Italian, French, Spanish and English Schools

THE "TILBURY" MODEL HERE ILLUSTRATED IS REPRESENTATIVE OF NAHON MASTER MADE FURNITURE—AUTHENTIC IN DESIGN—PERFECT IN WORKMANSHIP.

NAHON FURNITURE HAS LONG BEEN NOTED FOR ITS DISTINCT INDIVIDUALITY.

The Nahon Company
MAKERS of EXCEPTIONAL FURNITURE
SHOPS at 441 East 53rd Street NEW YORK CITY

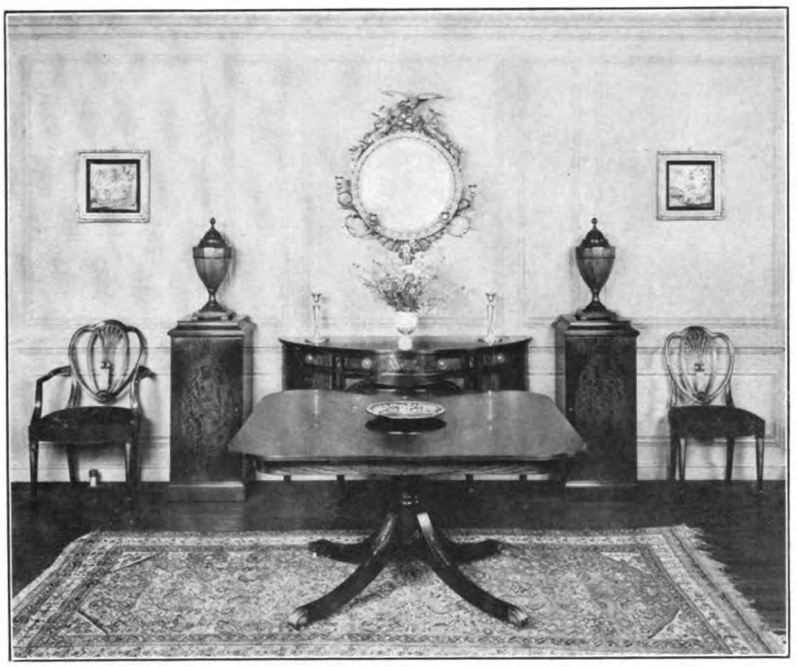
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ESTABLISHED 1874

An air of refinement and permanence is reflected in every one of our productions.



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KENSINGTON FURNITURE

A Group in the Showrooms

Sheraton mahogany sideboard and table with Hepplewhite chairs, by Kensington

Illustrated Booklet G, Sent on Request.

WHOLESALE ONLY

SHOPS
EAST END AVENUE
79TH STREET

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
FINE FURNITURE ART OBJECTS
NEW YORK

SHOWROOMS
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119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
MOROCCOS

SLACK, RASSNICK & CO.
DESIGNERS & MAKERS SR OF FINE FURNITURE
Factory and Showrooms
422-430 EAST 53RD ST.
New York



The sideboard from our No. 336 ten piece Dining Room Suite. This very interesting suite is of walnut enriched with carving.

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COPR. GOOD FURNITURE MAGAZINE

PLATE 366

STYLISH, DURABLE, MODERATE PRICED BED ROOM FURNITURE THAT BRINGS REFINEMENT INTO THE MODERN HOME

Suite No. 690, made by
THE AMERICAN FURNITURE COMPANY
Batesville, Indiana

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REFINEMENT in home atmosphere is easily attained through teaching respect for the furniture and furnishings so closely associated with our everyday lives. Because, as the furniture so the home is judged.

Cheerful, pleasant surroundings may be created and enjoyed through constancy in maintaining those things that educate, decorate and are pleasing parts of the home.

Environment, one of the necessary attributes of the livable, lovable home, is established mainly through quality furniture.

Quality furniture is that which is stylish, honest in workmanship, of high-grade material and assuring many years of service. Such furniture is specially adaptable for the bed room where, with agreeable, harmonious surroundings, it induces restful comfort and sleep and helps in preserving health, aiding mental repair and physical upbuilding.

In the illustration is shown bed room furniture of quality. Here a mahogany suite, with Louis XVI motif adaptation, offers graceful charm, utility and distinction. The bowed-end beds, the chiffonette and the vanity are beautified by grooved panels, the wood grain of which is reversed to that in the other parts of the pieces.

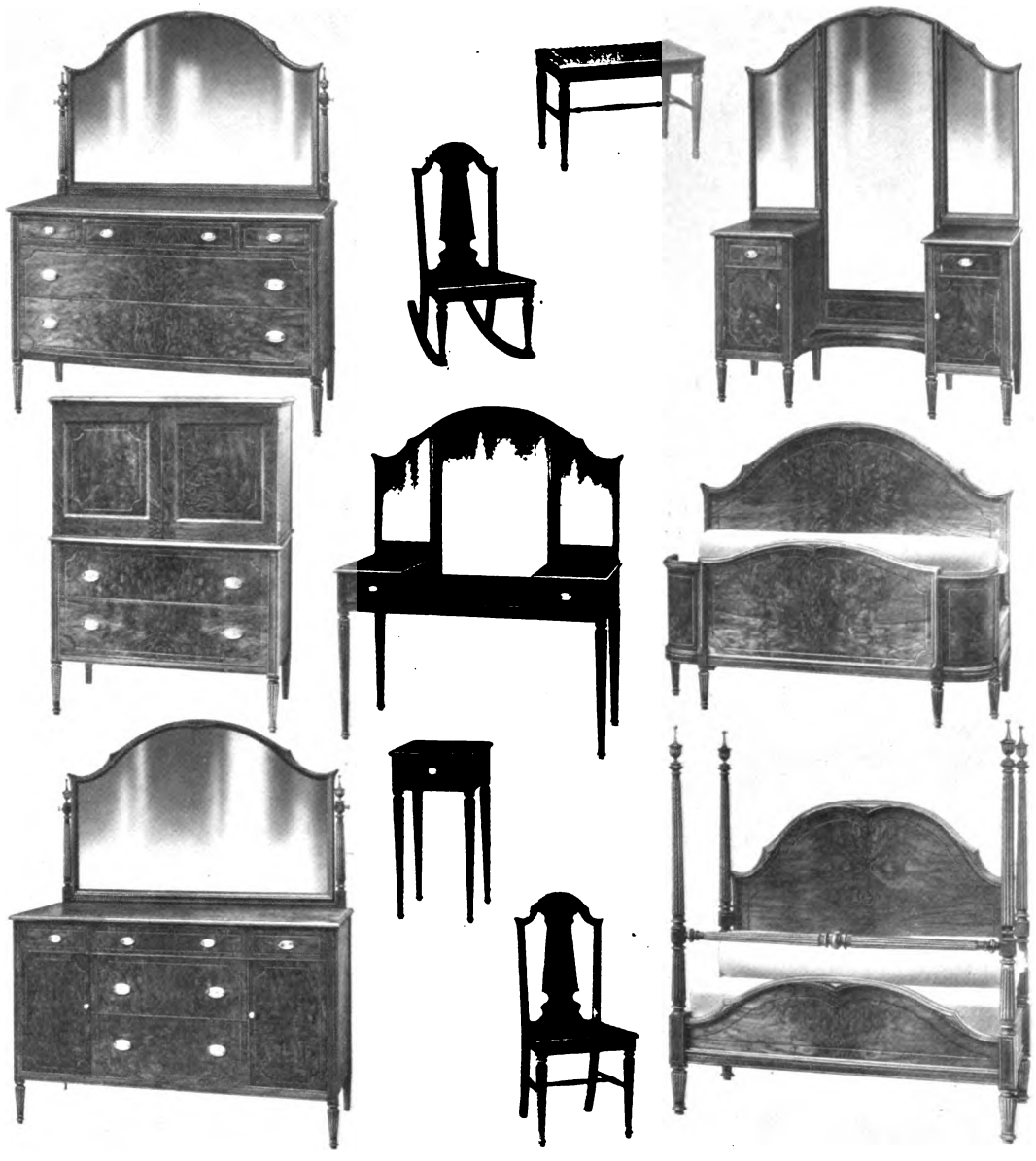
The five-drawered dresser is enhanced by the large, serviceable mirror while the vanity has full length mirror, two drawers and two small compartments. Sliding trays feature the chiffonette. The vanity contains sliding drawers on one side and on the other small shelves. The night stand has a dustproof drawer. Pleasing companion pieces to the suite are the cane-seated and panel backed chairs and the cane-seated bench.

The full length mirror in the vanity is a thoughtful feature greatly appreciated by women who are painstaking with their toilet.

Admiration for this suite is increased by the well chosen accessories such as the sconce, the Italian porcelain vases on the dresser and the delightful night lamp with its brown silk shade. The bed covering is a blocked spread that accentuates the darker tones of the furniture. A satisfying touch is given the suite by the bronze hardware. The interiors of all the pieces are well finished.

The mole colored rug and cretonne curtains augment the homey atmosphere of the room.

On account of its medium price, this suite is ideally available for the modern home.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 690, made by
THE AMERICAN FURNITURE COMPANY
Batesville, Indiana

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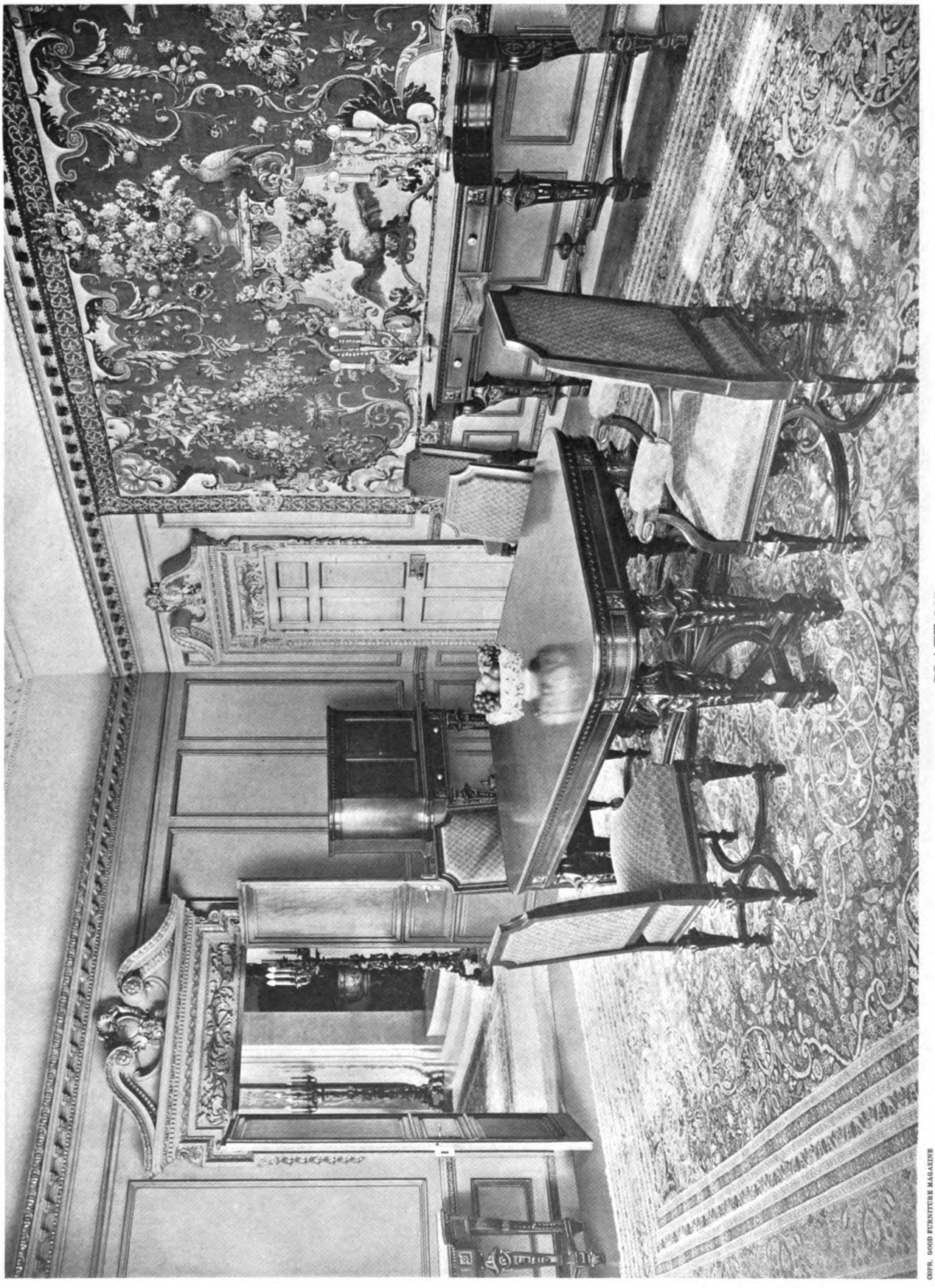


PLATE 365

COMBINED MOTIFS OF BEST STYLES OF EARLY PERIODS USED TO PRODUCE RARE AND BEAUTIFUL DINING ROOM SUITE REPRESENTATIVE OF 20TH CENTURY CRAFTSMANSHIP

Suite No. 6411½, made by
THE GRAND RAPIDS CHAIR COMPANY
Grand Rapids, Michigan

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COMBINING the motifs representative of the best furniture styles of the early days to produce a dining room suite showing the superlative degree of twentieth century craftsmanship, design, beauty and utility was the ambition of the designer of the beautiful pieces shown in the illustration. It is mahogany, with the rich, mellow finish characteristic of Louis XIV, carved drapery effect showing Adam treatment and whirl turning ornamentation revealing the Italian adaptation.

"I sought to get away from the stereotyped styles expressed in the furniture today and produce something different, something representative of A. D. 1922, a variation of combinations both beautiful and useful, retaining the character and feeling of the original old pieces," said the designer.

Chief interest attaches to the variated pierced carving, a quite expensive treatment, on the legs of all the pieces excepting the chairs. So many hours were consumed by the carvers in this laborious task that only a limited number of this suite were made. In the table leg appears the husk carving, the acanthus leaf at the top, surmounted by a dainty drapery effect. The buffet leg carving is a pineapple design. The china cabinet and server carry the same variation.

The beautiful, oblong table is embellished with egg and dart moulding, also found on the other pieces excepting the chairs. The stretchers are beautified at their junction by a whirl turning ornamentation. The table top extends, the legs remaining unmoved. Square, tapered legs perpetuate the Louis XIV feeling, and the carved drapery effect features the front of the buffet.

The sideboard, china cabinet and serving table have delightfully concaved corners, giving them pleasing distinction and character, and above all a rich effect. The back legs of the buffet are a bracket formation, a decided variation, while the absence of the back rail from the sideboard and server shows one of the marked advances in present-day styles.

The chairs have a very comfortable rake, and a rich decorative effect is given by the upholstered seat and back and padded arms. The backs are as well finished as the fronts, a really important feature of the suite. The legs are solid pieces, assuring strength and service.

The finishing touch to the suite is given by the French gilt pulls.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 641½, made by
THE GRAND RAPIDS CHAIR COMPANY
Grand Rapids, Michigan

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Your Customers Are Always Being Told About Berkey & Gay Furniture

You have probably seen a retail salesman spend a lot of time arguing the merits of an unknown camera. But did you ever see one who had to explain what "Kodak" stands for?

You may have overheard a druggist trying to sell a customer some new tooth-paste. But he merely has to say "Colgate's, and a sale is made.

When a product is well known, sales resistance is reduced to a minimum. That is the result of propaganda, advertising, publicity—call it what you will. The public has been informed—confidence has been established—mystery has been eliminated.

We have been telling the public about Berkey & Gay furniture for thirty years. When millions think of fine furniture, they unconsciously have Berkey & Gay productions in mind. When you tell a customer about a Berkey & Gay suite, she nods her head. The name is familiar to her, and she is already in a receptive mood.

Such prestige carries tremendous influence for any merchant who applies it to his business. It not only helps make sales for his stock of Berkey & Gay Furniture, but **carries over into all departments of the store.** It is a great confidence builder. It is a power that is working for you, as a Berkey & Gay representative, every day, every week, every month of the year.



This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

"The Tewksbury" Chamber Suite Is Featured During September

This all-walnut suite is designed on lines of classic simplicity, with onlays of acacia burl and touches of black fretwork adding well placed decorative notes. Equally adapted for the apartment boudoir or the larger bed chambers of the country home, it is sure to arouse wide interest.

Our September advertising in national magazines, reaching most of the worth-while families in your community, will feature this suite. It merits a leading position in your September selling plans.

BERKEY & GAY FURNITURE COMPANY

456 Monroe Avenue, Grand Rapids, Michigan

New York Wholesale Showroom, 119 W. 40th Street

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GOOD FURNITURE

Magazine

of Furnishing & Decoration



October 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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"The Line of Appeal"



Nationally Approved

Because of its inimitable distinctiveness the suite illustrated above, has won national attention, a fact which also indicates the growing demand for really beautiful furniture.

The suite is characteristic of "The Line of Appeal" in that it possesses charming originality of design, is exceptionally well constructed and is finished in rich, soft tones.

It is in keeping with the trend of the times that this exceptional pattern should so strongly appeal to discriminating dealers.

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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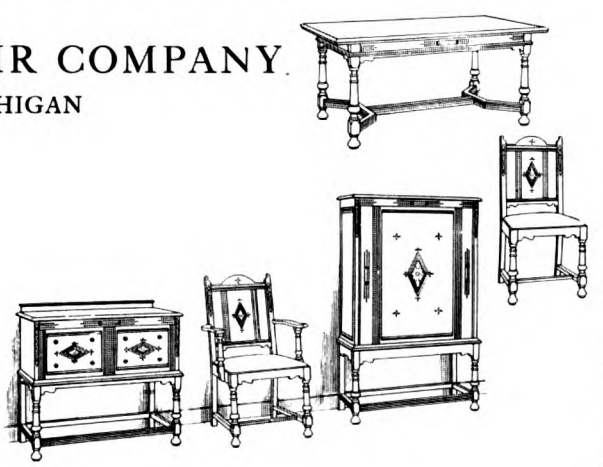


"Castle Oak"
Of Tudor Ancestry

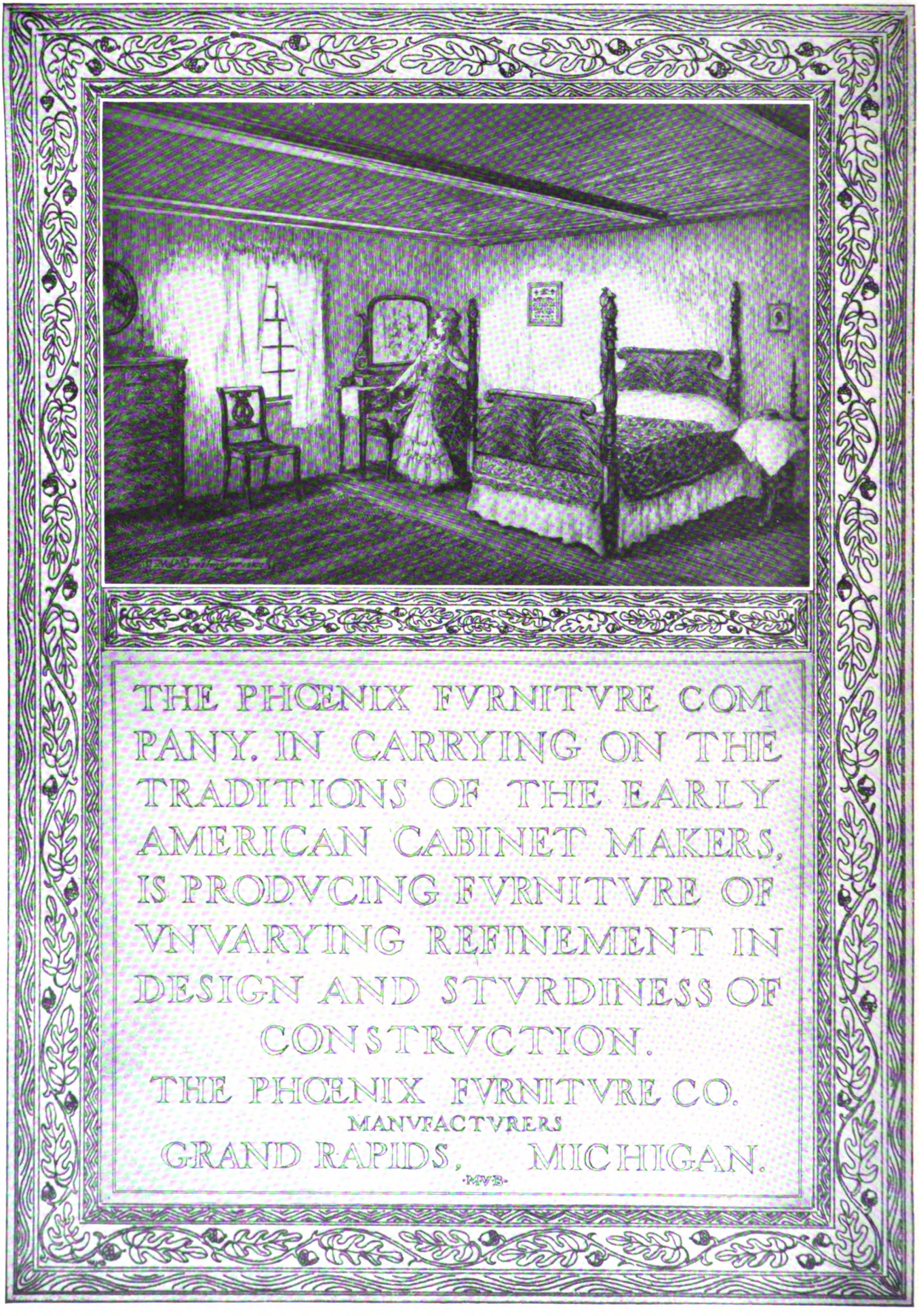
Oak, of ancient lineage and sturdy integrity, will always be a favored cabinet wood. This is a stately oaken dining group of Early English antecedents, with panels finely wrought by master carvers. The oak is a rare tone of aged brown, inspired by the indescribably lovely surfaces of a solid oak room in an old Yorkshire castle, left natural and warmed into a soft mellowness by the centuries. The artist has brushed the backgrounds of the carved panels with bits of red and green, and highlighted the details with dull gold to accent the charm. The cabinets have all oak interiors. The table top slids forward like the refectory style, disclosing leaves conveniently located directly underneath. This all oak group is No. 635.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture



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No. A. 403¼
EIGHTEENTH CENTURY
ENGLISH

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:

Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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QUAINT AMERICAN FURNITURE STICKLEY BROS. CO.

There is a group of Stickley Furniture for a room in every home

AMERICA'S FAVORITE STYLE

"Quaint American"



On page 138 of this magazine Quaint American Furniture is shown in a modern apartment living room, while on page 139 the same room is shown in use as a dining room.

Turn to these pages and see this practical illustration of why Stickley furniture is so exceptionally appropriate for modern homes.

The above illustration calls attention to the **comfort** feature of Quaint American patterns. The beauty, the style, adaptability, appropriatness and charming variety of Stickley patterns is easily recognized in all the pieces, but that an **extremely** comfortable and cozy group can be readily selected is also demonstrated in this setting.

From single piece fill-ins to complete room groups Quaint American furniture is unexcelled in style, adaptability, convertibility and comfort.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company

Grand Rapids, Mich.

QUAINT AMERICAN FURNITURE STICKLEY BROS. CO.

There is a group of Stickley Furniture for a room in every home

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Dressing Table 380

CONSCIENTIOUS EFFORT in all departments of the cabinetmakers' craft, from the handling of the raw materials and the inception of the design to the delivery of the finished piece, is necessary to produce quality furniture.

Most careful attention to even the details of manufacture merits the esteem in which our line is held by those who know real values.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U.S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

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The most unusual thing about our line is the fact that it combines tremendous variety with the highest standards of construction.

Everything for the Living Room, Library and Hall

at Moderate Prices

Grand Rapids Furniture Shops

840 MONROE AVE.,

GRAND RAPIDS, MICH.

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A successful interpretation of the famous LOUIS XIV period.

A Dining room suite, moderate in price, yet preserving all the dignity and elegance that marked the Reign of the Grand Monarch.

The Luce Furniture Company

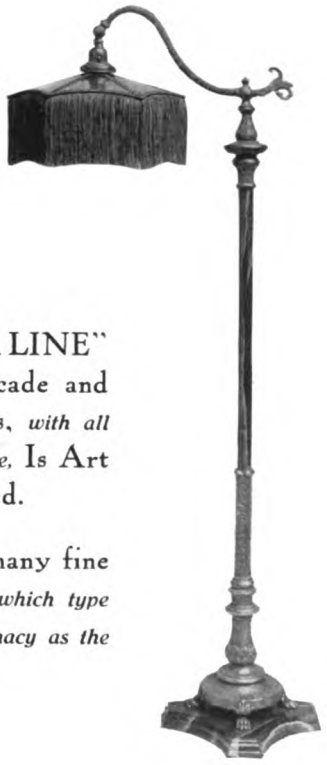
Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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Cruret





Our new "GOLD STAR LINE" of Fine Lamps with Brocade and Silk Cabinet-Made Shades, *with all prices under $50.00 each complete,* Is Art That Can Be Merchandised.

Included in this line are many fine designs of Bridge Lamps, *which type of lamp still retains its supremacy as the "Biggest Seller."*

Cruret Manufacturing Company

292 Fifth Avenue
New York
N. Y.

Cruret

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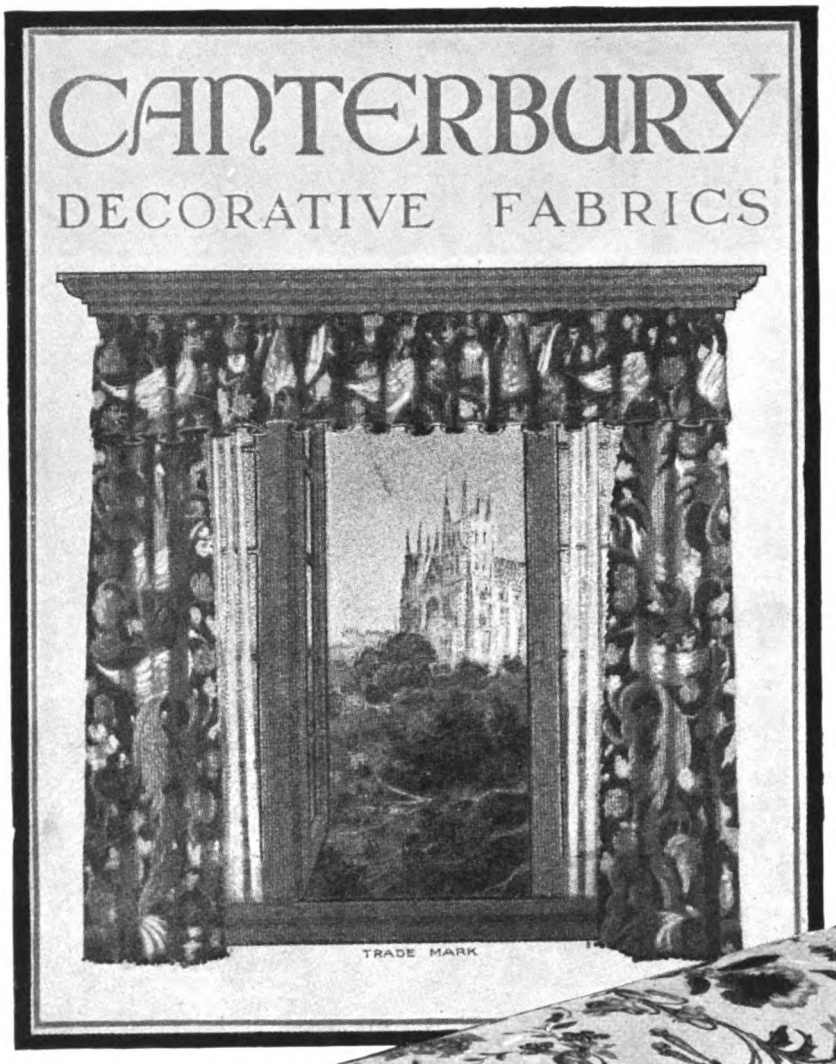
Please refer to pages 140 and 141

JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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WITH the merchandising forces of Marshall Field and Company searching the art markets of the world for beauty in design and coloring, it is reasonable that CANTERBURY DECORATIVE FABRICS should embody the most unusual creations of the fabric-maker's craft.

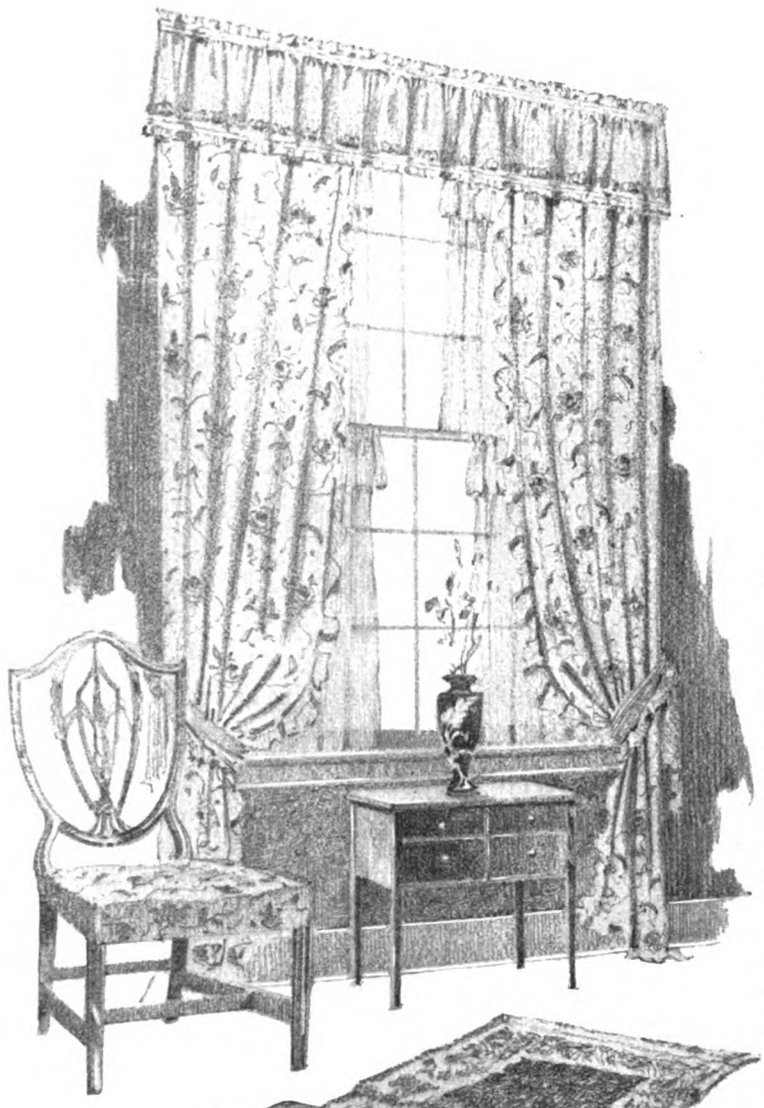
Design IRIS—Rose, gold and helio with green leaves on the natural linen — a typical Old English chintz design showing the overlapping and blending of colors.

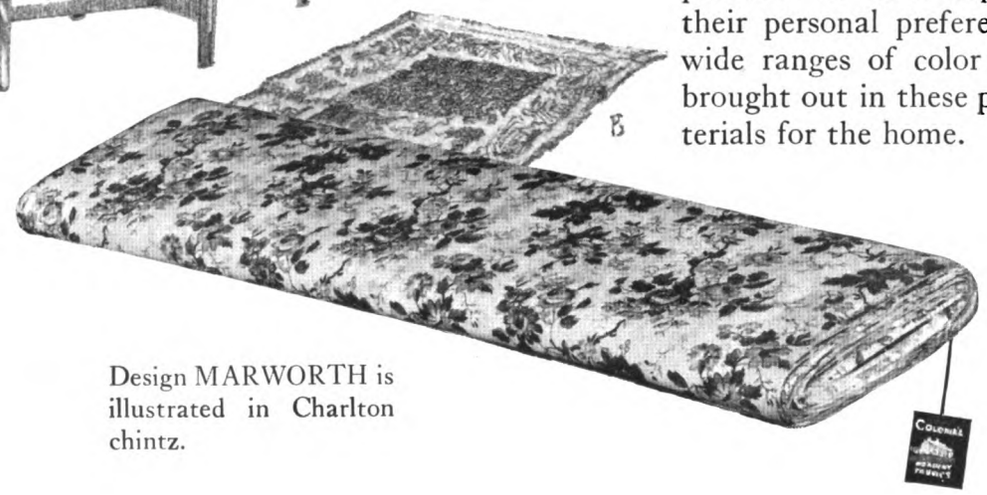
MARSHALL FIELD AND COMPANY

Wholesale Departments of Decorative Goods

CHICAGO *Producers and Sole Distributers to Manufacturers Retailers and Established Professional Decorators* NEW YORK

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Design MARWORTH is illustrated in Charlton chintz.

COLONIAL DRAPERY FABRICS

COLONIAL
DRAPERY FABRICS

Merchants who sell COLONIAL DRAPERY FABRICS daily compliment the taste of their customers by offering them decorative materials that cannot be surpassed for beauty and utility. This line of unusual fabrics renders complete satisfaction to those who appreciate the combination of art and adaptability in draperies and upholstery.

To such people it becomes a pleasure to find expression for their personal preferences in the wide ranges of color and design brought out in these practical materials for the home.

MARSHALL FIELD AND COMPANY

Wholesale Departments of Decorative Goods

CHICAGO *Producers and Sole Distributors to Manufacturers Retailers and Established Professional Decorators* NEW YORK

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



Suite No. 2080

DESIGNED BY T. Stanley

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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ANNOUNCEMENT

The officers of the Johnson Furniture Company announce the purchase of the Grand Rapids Piano Case Company property adjoining their own on Godfrey Avenue.

For years the Johnson Furniture Company has been unable to fully supply the demand for its product. By acquiring the new factory already equipped, manned and in operation, which will more than double the former capacity, the associated companies will now be better prepared to serve the retail trade.

Johnson-Handley-Johnson Co.
GRAND RAPIDS

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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



DUQUESNE VELVET

An attractive Jacquard Velour—new in both design and colorings.

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The "Latest Thing"

How often we hear the expression "This is the very latest." Yet a few months later the novelty has worn off —the "latest thing" is a drug on the market.

We are constantly on the alert for new and unusual Upholstery and Drapery fabrics, but they must combine *Quality* with Beauty—the kind that "wears" well.

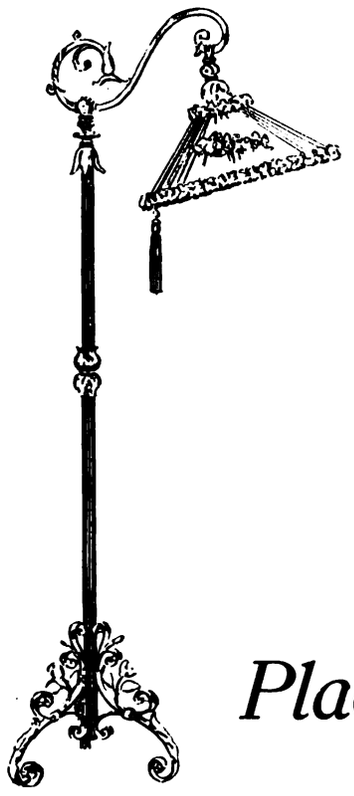
In the selection of our lines there is one policy which is never changed, that the fabrics we offer must provide a quality of satisfaction beyond which it is not possible to go.

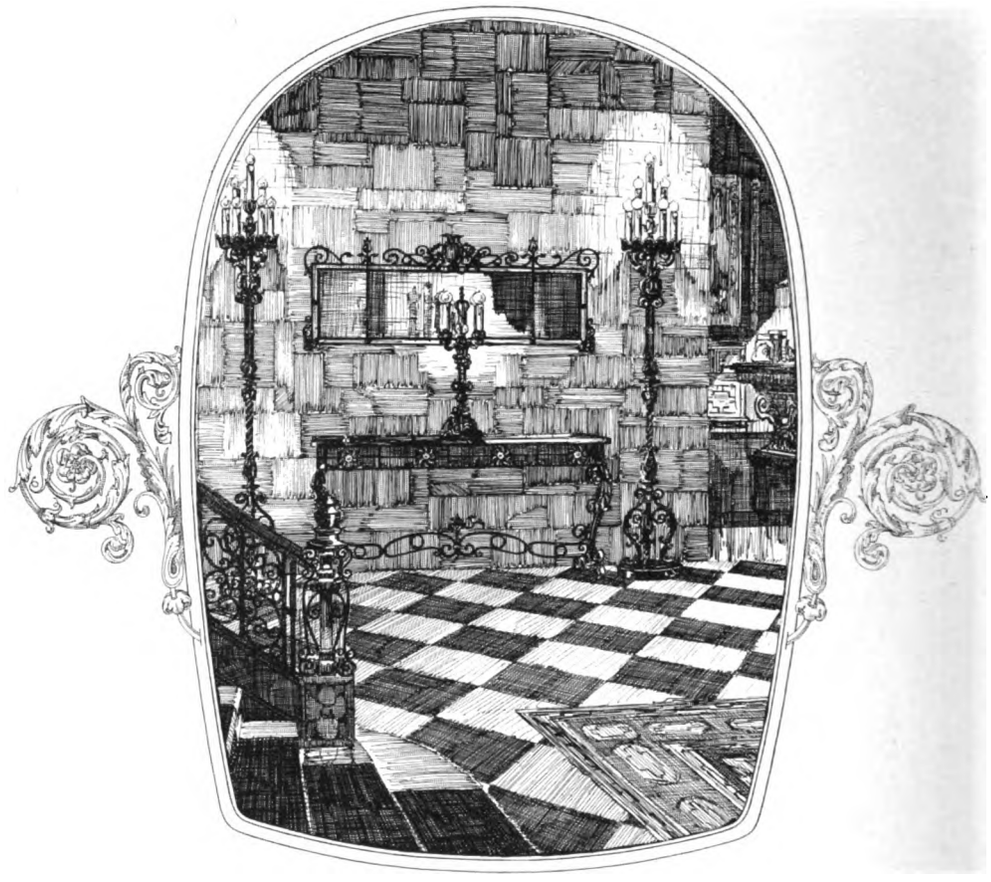
Upholsterers, Furniture Manufacturers and Interior Decorators will find here fabrics answering every conceivable need, and at a price range suited to every requirement. Samples and our new 300-page catalog of Cabinet and Drapery hardware cheerfully forwarded on request.

LUSSKY, WHITE & COOLIDGE, INC.

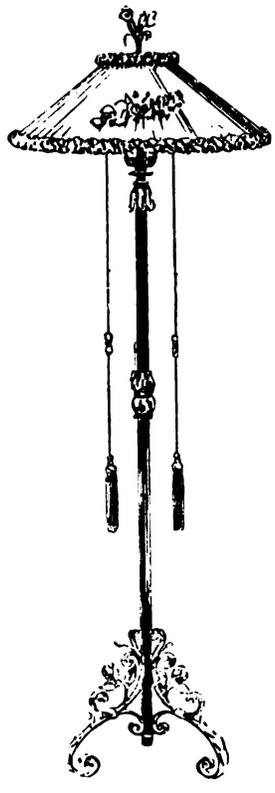
65 to 71 West Lake Street
Chicago

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Place your holiday Almco order at once



THERE is still time to complete your stock of Almco Lamps for the Christmas demand. We suggest, however, that you send in your order today, without fail. The last-minute rush of orders from dealers who find that their early season stock will not be sufficient, makes it difficult to supply late holiday demands quickly.

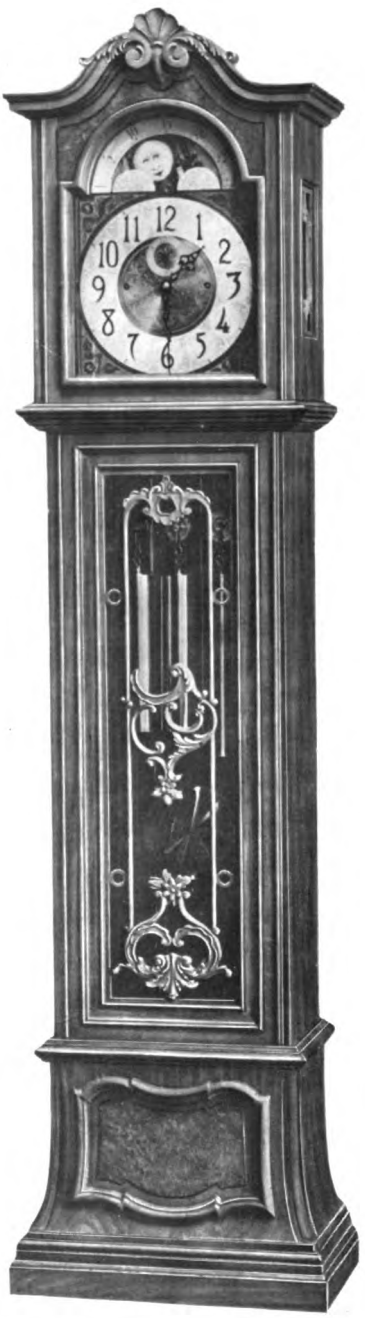
This will be a bigger Almco year than ever before. The reputation of these beautiful creations is known everywhere; they are generally recognized as "America's most beautiful lamps." You can sell them more easily than any other lamp on the market. We have successful sales plans, which we will be glad to send you, on request.

Art Lamp Manufacturing Company, Chicago

Wholesale Display Rooms: 1435 S. Wabash Ave., Chicago
306 Fifth Avenue, at 31st Street, New York

ALMCO LAMPS

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THE character of Colonial Clocks is typified in the embellishments that adorn the more ornate models. All carvings adhere strictly to historic precedents and are painstakingly executed by craftsmen chosen for their artistic ability.

Equally close attention to all the minute detail that enters into the making of fine clocks assures in all Colonial Clocks a degree of excellence as delightful as it is rare.

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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FURNITURE OF QUALITY.
ATTRACTIVE AND REFINED.
FOR THE DINING ROOM



LIFE TIME FURNITURE

The enthusiasm with which our line was first greeted, has with time, ripened into favor.

Our careful attention to design, construction, and finish, now, as in the past, is assurance that every piece will be a thing of lasting beauty.

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 708
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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Paalman Furniture Company

GRAND RAPIDS MICHIGAN

Makers of the "Drop Handle" Line



One of our new Creations
in Dinner Wagons

The *"Drop Handle"* Line is noted for its rapid turn-over. Your Novelty Section can be made more profitable if Paalman Tea Wagons are shown.

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PERU CHAIRS

No. 60, St. Martin's Lane—

About the middle of the 18th Century this address was a favorite rendezvous of fashionable London. For here it was that Thomas Chippendale maintained the shop in which his masterpieces were created and displayed. The royalty and nobility, belles and beaux of the court met here, sometimes to buy furniture, and often just to discuss the news and gossip of the day.

Of all the great English designers Chippendale was alone in being truly appreciated during his lifetime. His was the only establishment that became famous. He made his furniture for the few of great wealth and sold it even then at fabulous prices.

Chippendale's art, which reached its pinnacle in his chairs, is not more faithfully perpetuated than in the Peru Chairs of today. Yet Peru Chairs are so moderately priced that they are available to the average American home. In fact, all Peru Chairs in all styles are proof that true artistry and real craftsmanship can be had in furniture of moderate price.

Peru Chair Works

Peru Indiana

"The End of the Search for Better Chairs"



2190

Chippendale Chairs in the Gothic taste. Solid Mahogany. Solid American Walnut.



2191

Eastern Exhibit:
New York Furniture Exhange.
DAN NESSLER,
Metropolitan Representative.

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CONSTRUCTIVE LEADERSHIP

BUSINESS triumphs are the result of the spirit of conviction backed by courage, and interpreting practical commercial needs in terms of the ideal. When these factors are present, leadership is inevitable.

It is as applicable to Interior Furnishings as to any other field of endeavor. The splendor of home-beautification, now one of the great arts, has created new business demands. The manner in which this will be met at this vital period will determine the progress of the field as a whole for decades to come.

The prestige which the firm of Stroheim & Romann has won arose from the fact that its outlook, its vision was permeated by a spirit of constructive beauty. It was not merely satisfied to uphold the traditions of Decorative Furnishings. It sought to foresee and to shape business events so as to multiply to a large and splendid degree the opportunities for bringing the creations of the artists in Decorative Fabrics into the countless homes of discriminating men and women throughout the land.

As pioneers, this house has taken a step which will shortly be recognized as the logical outcome of the conditions that have grown up in the merchandising of Decorative Fabrics. In transferring its showrooms to the Heckscher Building, on the great thoroughfare of Fifth Avenue at Fifty-Seventh Street, it goes to a business environment where the pulse of commerce finds its highest expression in surroundings befitting its purpose, and where those who are in charge of ordering more beautifully, the appointments of their fellows will find delight as well as inspiration. Here the distinctive, commanding influence of Strohelm & Romann will have an ampler opportunity to express itself.

TO the trade we extend a cordial invitation to visit the spacious new quarters located on the eighth floor of this imposing building, to which the showrooms are a credit. And this invitation, we hope, will not only be taken advantage of by buyers, but by everyone in all branches of trade, whose visit will be a sincere satisfaction to us.

STROHEIM & ROMANN
New York

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IMPERIAL TABLES



The Inspiration of the Flemish Craftsmen

LITTLE did the carvers of old Flanders dream that their thorough-going productions would prove the inspiration centuries later for modern craftsmen. Many of Imperial's fine tables are Flemish in character. Flavored with the simple dignity of that bygone age is this stately furnishing for living room or hall. Reminiscent of the period are the curious carved details, the sturdy block feet, the handsome columns and plain under-framing. A warm touch of color is added to the dark mahogany by rail panels of redwood burl. No. 2166.

IMPERIAL FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

Makers of Davenport Tables, Library Tables, Apartment Dining Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries and Occasional Pieces.

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GOOD FVRNITVRE

Henry W. Frohne, Editor
Wm. Laurel Harris, Contributing Editor
John G. Gronberg, Business Manager
W. G. Watrous, Merchandising Editor
A. Bondy Gronberg, Advertising Manager

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H. L. Watrous

Member, Audit Bureau of Circulations

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Furniture of Distinction

In every piece of Royal Furniture is the same distinctive artistry, quiet elegance, and positive individuality.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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Why Good Furniture Magazine Leads All Business Publications in Its Field

GOOD FURNITURE MAGAZINE recognizes as inviolable the rights of its readers to absolutely untainted reading matter and therefore prints in its editorial columns no unreliable text, write-ups, or trade items intended to give preference to an individual or concern using or intending to use its advertising pages.

Its publishers buy no bulk circulation lists nor distribute copies to spurious roster of names. Every bona fide reader has individually subscribed for GOOD FURNITURE MAGAZINE—and for it alone —paying the full annual subscription price.

The quality and quantity of its advertising patrons reflect the trade's regard for the distinction it has won by being the most *nationally quoted, widely read* and *closely followed* business publication in the home furnishing field.

Matters of special trade importance this month appear on pages (122-133) of this issue.

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CURRENT TOPICS— OF TRADE INTEREST

BUSINESS takes on a promising aspect with the opening of the fall season, which is, however not without its pitfalls. Gradually, the basic factors of business have stabilized in all directions save one, the foreign markets, until now they mass together enabling business, which is the sum of those various factors, in turn to take form substantially.

The Outlook

Taking a quick glance at these basic factors, we see that merchandise liquidation is virtually complete, and prices no longer in danger of lowering further. This applies to all types of home furnishings; rugs and draperies, furniture, and decorative accessories.

Liquidation in wages is also nearing completion for the time being, and wages are likely to remain for some months about as they are, with employment of labor standing at a satisfactory figure. Throughout the summer months employment figures were encouraging, in spite of those out on textile, railroad and coal strikes. As these strikes have reached settlement, and the construction industry will continue to employ large numbers of men throughout the winter, there is little danger of immediate recurrence of widespread unemployment. In fact, some of the home furnishing trades requiring skilled workmen, such as upholstering and wall papering, are already suffering from labor shortage and will continue to do so until they adopt an effective apprenticeship system.

The crop outlook is excellent in every part of the country and the settlement of the railroad strike simplifies the marketing problem measurably. The common belief is that the farmer will make money on his crops this year. Already those who have marketed their crops successfully are prepared to buy home furnishings, and many retailers now find their stocks low.

The money situation is easier than it has been for two years. The banks are in good position with loans greatly reduced and with stocks and bonds rising. There has been a notable decrease in failures during the past three months, and the credit situation is considered fair.

With all of these factors leading the way to prosperity, it is conceded that business must be good during the fall and winter season. In answer to which opinion, the canny forecaster suggests, "Maybe—and maybe not." It has been hard sledding to get business back on its feet again, and it is not yet standing on sufficiently firm ground to warrant easy going. A combination of factors is making for prosperity. In part, this is the result of wise business planning during the past year; in part, pure good luck. Europe is still in turmoil, and no country, even the self-supporting United States of America, cannot hope for easy times when part of the world is still in chaos. Trade travels in world currents these days and is of international ebb and flow. However, with careful management, there is no reason why business, particularly in the home furnishing industry, should not see prosperous times during coming months, and by this normal progress help stabilize world trade.

ONE thing to watch is the course of prices. As the *New York Times* points out, the temptation towards inflation in values will be a hard thing to resist.

Are Prices Rising?

There are strong indications of attempts at inflation of prices based on increased costs of raw materials, higher tariff provisions, costlier fuel, continued high rents and increased wages. But should such inflation occur, it is likely to result in another buyer's strike. Retailers understand this as an argument against advancing retail prices. Acting on this view, they are attempting at present to hold retail prices firm. To do so they must not get overstocked, they feel, in spite of prosperity promises. This is one reason for the apparent understocked condition of the average retailer. He continues to buy close, and will not be in a mood to buy much in advance of immediate needs until he feels it is absolutely necessary to do so.

The tendency to bring about lower prices is noted to a certain extent in the producing end of the industry, particularly in the textile industry. Here economies are constantly being effected through the installation of new machines of greater perfection and power. These improvements will enable producers to put some kinds of goods on the market at a slightly lower figure, and at a normal basis of price deflation. In fact, it will enable them to meet more adequately the far-flung cry for better goods at lower prices.

THE trade world is breathing easier since President Harding has signed the tariff bill and it has become a law, after two years of distracting delays.

The Tariff Is Settled

In its final form, tariff schedules have been changed in so many details from the bill which went from the House to the Senate some fifteen months ago that it is useless here to mention the minute changes which affect the business of members in the home furnishing industry. Those changes of importance to each branch are already well conned by the men interested. Likewise, criticism of the new tariff is out of place here or

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elsewhere until the new schedules have been fairly tried out under present and expected conditions.

Congratulations are in order all around for the passing of the bill. The shouting is over, the bill is a law to work with as best as we can. Manufacturers and retailers, importers and domestic trade men know now where they stand, and in what direction to lay their plans. Fortunately, the new tariff becomes effective long enough before the first of the year that business men can work out their 1923 plans with considerable assurance—all the more so since other disturbing economic factors have also reached a settled basis.

THE building boom continues unabated, according to the latest report issued by the National Industrial Conference Board of New York. While the number of permits issued in September is less than during months immediately preceding, this is to be expected with the coming of fall. As it is, a vast amount of building is under way which will continue throughout the winter.

Still Breaking Building Records

Estimates indicate that contracts totaling $3,000,000,000 have been awarded for building purposes, which means that homes for thousands of families will be ready for occupancy before long. More than a billion has been spent this year in the construction of business buildings throughout the country. A comprehensive survey of building in 84 Southern cities for the first six months of 1922 shows an increase of nearly 50 per cent as compared with the corresponding period of 1921. Reports from the northwest point to a phenomenal building period, and statements from other local surveys tell the same story, making it plain that this satisfactory condition is general throughout the country.

A Minneapolis newspaper, in order to demonstrate the planning, financing, and building of a moderate-priced house, recently built a model six-room house, taking into consideration all factors that the man of moderate means must consider. The newspaper's object was to arouse interest in the building of this type of residence and to emphasize the fact that building costs are probably as low as they will go at present.

The model house contained six rooms, was attractive and well built, and represented a typical home for a family of four. The house cost $5,600 of which all but $2,000 was borrowed. The plan for making the payments until the debt was entirely cleared, was outlined in the paper, and readers followed the building, stage by stage. The project created a great deal of interest in the city and thanks partly to this publicity, for the first six months of 1922 building permits in Minneapolis exceeded all previous records.

ONE of the chief general publicity activities of the American Homes Bureau will be in connection with National Better Homes Week, which has been set for the week, October 9th to 15th. All the important newspapers of the country will take notice of the Better Homes Weeks, which has the endorsement of President Harding, Vice-President Coolidge, Secretary Hoover, and the governors of nearly all the states. The Bureau has in preparation complete plans and programs for local observance of Better Homes Week, for the press in co-operation with retailers.

Better Homes National Week

AFTER many months of preliminary organization work, the American Homes Bureau is now set to carry out the plan of its nationwide campaign for Better American Homes.

"We're Off!" Says American Homes Bureau

At a meeting of the governing committee of American Homes Bureau held in Chicago on September 5th, Robert W. Lyon, secretary-manager, was authorized to proceed at once with the execution of the Bureau's program which has been in process of development for the past year. This program includes co-operation with local groups or associations of retail furniture dealers in holding Furniture Style Shows, a wide-spread campaign of publicity through the newspapers and magazines for the ideals of Better Homes, co-operation with educational bodies and institutions of every kind for the better education of young people in the elements of home-making, and, in general, promotion of good taste and higher aims in home life.

"We shall begin at once booking Better Homes Expositions and Lectures in every city where the local dealers desire to take advantage of this method of stimulating public interest in better furniture," said Robert W. Lyon, Secretary-Manager of the Bureau.

"Experience has demonstrated that a furniture style show, in order to attract the public, must consist of something more than a mere exhibition of furniture, no matter how attractively and artistically such a series of exhibits may be arranged. There must be lectures and demonstrations calculated to draw audiences, and the American Homes Bureau has taken over the work of this character which was inaugurated by the Chicago Art Institute and conducted successfully by them for several years.

"Wm. Dallas Campbell, for fourteen years art director of the public schools of Columbus, Ohio, demonstrates upon the platform the transformation of ugly and unattractive rooms into beautiful home-like ones. He is assisted by Neill Rife, a musician.

"Miss Evelyn Hansen, a lecturer and demonstrator on dress and interior decoration, has also been engaged as one of the Bureau's staff of demonstrators.

"Other talent has been arranged for, so that simultaneous shows can be carried on in different parts of the country."

In connection with these shows, the American Homes Bureau will provide a complete publicity program both in the way of assisting local committees to develop their local publicity to the utmost, and in special material, articles, and illustrations, for the use of newspapers putting on special editions, in connection with the Better Homes Expositions. This publicity program, as well as the general publicity work of the Bureau, will be under the direction of Frank Stockbridge, Director of Information for the Bureau. Mr. Stockbridge has been managing editor and city editor of large New York dailies and has had wide experience in magazine and publicity work.

The American Homes Bureau is established in permanent head-quarters at 53 W. Jackson Boulevard, Chicago having taken a suite of offices on the seventh floor of the Monadnock Building.

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The Trade Exhibition Era

WITH the air charged with news of fairs and markets and exhibitions during the coming season, one becomes impressed with the power which this selling method is really exerting in the home furnishing trade world. Whether the aim is primarily at exhibition or at order taking, one fundamental is the same. It is large scale action. A number of firms go together to make a big thing of some phase of trade promotion. They are beginning to see business in the large, and in this way are reaping the fruits of inter-industry cooperation.

Such displays, particularly those of New York, represent the showroom of an industry or of some division of an industry. Here retailers may come, see a wide range of merchandise in an amazingly short time, all because the exhibits are gathered under one roof.

One of the most gratifying angles in this trade exhibition movement is the effort to make these exhibits as high class as possible. While they range in style from rare artistic productions to rather "tradey" booth showings, they are all stretching their wings to improve—to educate the visitor as well as interest him, to give him advance knowledge of better styles as well as newer styles, to promote art and trade simultaneously since these are Siamese twins which must advance together, if normally.

The coming winter season will do more to assist the retailer and the consumer to buy intelligently than ever before, because all branches of the industry—makers, jobbers, dealers, decorators—are alive to the importance of promotion by exhibit. The idea has been tried out and found sound. This winter will see it expanded.

Current and Coming Exhibitions

ELSEWHERE in this issue are given the successful results of the National Merchandise Fair, held in New York during August. Plans are already making for another such fair which it is hoped, will include more displays of home furnishings than the first one did. Backers of the Fair plan are basing their plans on this argument: "The real buyer today isn't counting so much on temperament in selecting goods as he is on business facts. He wants more facts about merchandise, and the only way to get more merchandise facts is to see more merchandise."

The scope of the current Art-in-Trades Exhibition at the Waldorf-Astoria is also given notice elsewhere. It is a notable effort to re-establish the status of the interior decorator in the minds of the New York public, or rather to establish it rightly, overcoming misconceptions that have arisen during recent years. It is of particular interest to members of the industry since it shows what can be done in the way of attractive ensemble exhibits.

Unfortunately this exhibition opened too late to enable publication in this issue of some of the more important decorative units shown.

International Silk Exposition

EXTENSIVE plans and preparations are under way for the Second International Silk Exposition which is to take place at the Grand Central Palace in New York, February 5th-15th, 1923. It is expected that this exposition will surpass the first, which was given nearly two years ago stimulating in an unusual fashion the silk industry which at that time was facing a very dark period.

The decorative scheme to be used will suggest a modern spirit of design, showing Russian and Balkan inspiration with their vivid colorings, and the extensive use of metallic fabrics will produce a magnificent effect, according to Howard Greenly, President of the Architectural League of New York, who is art director of the exposition.

James A. Goldsmith, president of the Silk Association of America, states that the organization "has scoured the world for ideas."

"Historical material from Mexico, South America, India, and southern Europe has been assembled with painstaking care, and a distinguished representation of the Oriental sericulture arranged for," Mr. Goldsmith says. "A large delegation of reeling girls will come next February from the three principal raw silk producing countries, Italy, China, and Japan. They will appear in native costume, amid surroundings reproducing conditions of work in their own countries. In the Chinese section, the ancient method of reeling silk on chopsticks will be demonstrated. All the steps of silk manufacture will be shown in the manufacturing exhibit, and various processes of weaving will be demonstrated. In the historical section, the progress of silk will be traced, from its earliest home in China to the lovely fabrics of today."

To Display Duncan Phyfe Furniture

FURNITURE makers, dealers, and designers will have an opportunity to see some of the best examples of the Colonial Period in an exhibition of Duncan Phyfe furniture that will be held in the Metropolitan Museum, New York, from the middle of October to December 15th. The collection will include at least 100 pieces by that famous eighteenth-century American cabinetmaker, Duncan Phyfe.

With Early American styles undergoing a marked revival this exhibition is expected to be of extraordinary interest not only to the collector of old furniture but to the regular furniture man also. A book on the work of Duncan Phyfe is to be published coincident with the exhibition, it is planned, many of the pieces shown by the museum serving as illustrations.

What Do Figures Show?

THE lack of accurate figures on production, consumption and stocks of goods on hand, during our last period of inflation, was the prime cause for the runaway markets of that time. The hue and cry of shortage in many lines was not founded on facts, but the lack of facts and later the release of large volumes of goods brought demoralization and loss.

As long as there is a dearth of essential data in commerce, just so long will speculation and profiteering be possible.

The Secretary of Commerce has persistently urged trade associations to equip themselves to furnish him figures concerning matters vital to their industries, which would enable him to render the service so vital to their own interest. Notwithstanding this, however, comparatively few are today performing it.

The primary cause of this failure is the hesitancy of

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the average business man to furnish his quota of data, fearing that in some way—he does not know just what way—he will be affording competitors an opportunity to take advantage of him. By this very act, he deprives himself of value in the intelligent control of his business.

We have come to know that business travels in cycles and that there is an ebb and flow of sufficient regularity to make it possible for management to pursue a course which will avoid much of the loss occurring during depressions, and will secure the largest measure of prosperity.

Such management must provide itself with facts, as to the past and present, and the trends as to the future, to back its judgments.

In undertaking to bring home to industry, especially to the manufacturer, jobber, wholesaler and retailer, the desirability of furnishing to competent agencies statistical data concerning their business operations, the Department acts on the belief that business dare not proceed by guess.

It believes, moreover, that the equipping of trade associations to receive, digest and present essential facts concerning an industry is an important justification for their existence.

It is not the purpose of the Department to set up a statistical bureau, but it will encourage such bureaus being made a part of the service equipment of home furnishing trade associations. It will also undertake to gather and hold available for calls of organization members, information as to how such bureaus may be set up and operated.

The Department invites your correspondence.

Disillusioning the Consumer Buying Wholesale

A NEW angle on the argument against selling consumers home furnishings at wholesale prices is brought out in the recent humorous account given in the Saturday Evening Post under the title, "I've a Friend in the Business."

Here the consumer tells his story. It is one of many distractions and final unsatisfactory receipt of goods at an unsatisfactory price, as a result of the efforts of a friend in the trade who suggests at the start. "What's the use of your going and spending a lot of money for furniture when I can get it for you wholesale for practically nothing!"

To quote the end of the story:

"The beds arrived six months later, and I hired a wagon and had them carted up from the station. They turned out to be green with a yellow stripe instead of plain grey. They didn't correspond with the measurements that had been given me for the mattresses, and there were two casters too few. The total cost, including taxes, freight charges and rebuilt mattresses, was $367.40. And I got them wholesale."

Of course, this is an exaggerated account, but the conclusion is unescapable nevertheless; that the consumer considers he is being short-rated by this system, even as the manufacturer considers he is, also. And if the retailer friend were consulted, he would probably come right back with the announcement that he "only did it for accommodation, because there was nothing in it for him, as anyone could see." The whole idea is coming to be viewed by everybody as an all-round nuisance which should be put a stop to. The Retail Furniture Association in its summer meeting took measures to prevent the allowance of consumer buyers in manufacturers' exhibit buildings during the summer markets. Both retailers and manufacturers are against the idea, and so it is sure to die the death of all bad trade practices eventually.

Furniture Becomes a Table Topic

AT LAST furniture is rising from the dead, or the position it formerly held in the public eye when it was sold by the town undertaker—and is becoming a live topic of interest, not to say lively.

A number of factors are bringing this about—the vastly increasing number of people who are furnishing or refurnishing their houses, the public attention given better home exhibitions, and the actual effort on the part of retail stores to promote greater friendliness through window displays and advertising as well as effort on the sales floor.

All of this action boils itself down to the happy conclusion that "furniture is getting talked about." Not altogether as something which *was* $200 *and now is* $150, or "will be for ten days only, during our period of sweeping reductions." Nor something cold and heavy and pompous which "represents the standing of our store for the past eighty-five years." Nor yet as something which breathes the spirit of the great Hepplewhite and is absolutely true to form if one is obliged to move into the kind of house that demands periods above all else.

Instead, furniture is making its *entrée* as something very much alive and modern which has personality and good and bad points and idiosyncracies and perhaps a family tree. It is something with which to associate day and night, and enjoy in different ways during the twenty-four hours. These facts are being made known to the public in a newsy, understandable fashion.

The question of price is also being treated with good sense. There are fewer stores this season that are shouting price, just as there are fewer stores intimating by their advertising that price means nothing to their clients. The attitude rather is, "Well, now, let's talk it over. You want a comfortably furnished home and we are ready to make this possible, both by carrying the kind of furniture you would like to live with and by selling this to you on a fair basis of payment."

All of this sort of propaganda is helping to put furniture on its rightful basis. It is bringing more trade to the stores which are unbending without in the least impairing their prestige. It is helping homemakers furnish their new homes enthusiastically and intelligently. As one authority in the game announced some time ago, "As soon as furniture becomes a table topic, it will begin to sell."

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IN METROPOLITAN MARKETS



Retail Business Stepping Fast — *Manufacturers Rushed with Orders*

WALTER E. MAIR
Editorial Representative

CONTESTANTS FOR PROSPERITY PRIZE

FLOOR coverings and the middle grades of furniture seem to be paired this month in a contest for the prosperity prize for 1922, as far as competition in the home furnishings industry is concerned. The building boom is having its cumulative result in a marked increase of certain types of buying on the consumer's part, covering a fairly wide range in what may be called the better *bourgeoisie* of draperies, rugs, upholstery and furniture.

Days fast slipping toward the Winter Solstice will suddenly appear to be shortened a full hour on the first of October; then once again the home will take on the fullness of its glory, for the pavement-pounders of Philadelphia and New York. By this token, the myriad attractive designs in lamps, which have sold remarkably well all year, are bound to find new appreciation. Like it or no, the passing of the age of the candle and of the oil lamp has lost in these items little romance.

With the home building movement well under way, there is a growing gratification for all factors in the home furnishings industry. This is probably the nearest to a normal homing season for New York and Philadelphia that we have witnessed since the armistice was signed.

INDUSTRIAL WORKERS BUYING AGAIN

WITH the cessation of labor troubles in the basic industries, has come a real settling into the harness of the nation for a long pull toward prosperity. Textile mills which had been closed for months in Lawrence, opened one by one when the steel trust advanced the wages of its labor 20 per cent. Alleged "issues" have vanished in thin air under the plain stress of competition to get men to do the world's work.

Laboring men will soon be buying furniture on a normal basis, if all signs point aright. Savings deposits have been on the increase, even in the poorer sections of the great cities, and wages have not slid all the way back—probably never will. Recently a stationary engineer, with his wife and baby, came all the way from a little Connecticut city, after the five o'clock whistle, to buy furniture of "the better kind," in a New York store. Only about $500 worth of furniture was bought, but the sense of pioneering after better things for the home was in the transaction.

It is not hard to understand why many department stores are far better off from a standpoint of sales turnover, this fall, because labor has learned to save first, and to choose later, (although gropingly as yet).

One thing above others was noticeable in our recent canvass of store, mill office, warehouse, and manufactory,—the industrial worker, unhampered by heavy income taxes, yet alive to his rights and privileges as never before, is to be of increasing importance among buyers of finished products everywhere.

RENAISSANCE OF WALL PAPER

ONE notes with satisfaction that the renaissance of wall paper is proceeding heartily, several sources recording increased production and renewed interest in this commodity.

The Wall Paper Guild has made a most encouraging start, brief notice of which was offered in these columns last month. There is new life in the wall paper industry, and manufacturers are seeking orders with renewed confidence.

The outstanding feature of the 1923 lines, as seen at the August convention of manufacturers, was the frequency of the popular colors being used in women's clothes. A mill agent tells us women do not like to see anything resembling their dress fabrics in their boudoir draperies, or hung at other windows as well. The wall paper makers seem to have overcome this prejudice with a variety and beauty of new designs marking distinct advances over the run of patterns.

PREDOMINANT COLOR COMBINATIONS

TO DECORATE dining room, hall, and living room, for instance, there are shown numerous beautiful tapestry reproductions, colors ranging from the softest pastels to extremely lively reds, ochres and wistarias. Grass-cloth and other fabric effects, alone among old favorites, seem to hold the same proportion of public interest they always did. In two-toned papers, tan, warm brown, and corn color for library, den, and smoking room are offered, with occasional experiments in dove grey and shades on the taupe order.

Bright backgrounds of blue and orange to make the most of stray sunlight in the bed room, are a rather startling novelty. Yellow and black combinations suggest the Orient. Plain stipple papers are fewer, but satin stripes (an effect much sought in damasks and draperies also) are taking their places. They fill the need of heightening which the low ceilings of the average department make imperative.

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WALL PAPER GUILD'S PUBLICITY PLAN GOES AHEAD

IN HELPING to re-establish wall paper, the Guild's publicity campaign has initiated ambitious schemes. One hundred and seventy-seven daily newspapers are receiving propaganda, pictorial and other material, including articles prepared on home decorating, in mat form. Lecturers are being trained, and equipped with wall paper and drapery displays.



Living Room in Georgian Effect as shown in the New Fall Arrangement of the House Livable, in the well known store of Abraham & Straus, Brooklyn

The following cities had been provided with lecturers at this writing: Framingham, Mass.; New Haven, Conn.; Hoboken, N. J.; Port Jefferson, L. I.; Harrisonburg, Va.; Oxford, Ohio; Iowa City, Iowa; Madison, Wis.; Minneapolis, Minn.; Stillwater, Oklahoma.

Catching the dealer in a receptive mood is the big job of wall paper manufacturers, or creating that mood where it does not generally exist.

A good bit of work on behalf of wall paper was done at the Atlantic City Building Exposition, in August, where several dealers exhibited some of the season's choice patterns. The undertaking was cooperative, designed to increase interest in the possibilities of wall paper from a decorative standpoint. The seven-room model bungalow built on the pier was decorated by the Wall Paper Guild headquarters and signs were shown in each room telling the public the exact cost of the paper used. Any propaganda for home beautification that is "put over" at the shore spreads fanwise throughout the country—for Atlantic City is Mecca to many from the inland, as well as up and down the coast.

The International Association of Master House Painters and Decorators of the United States and Canada are getting out a book to tell in comprehensive, practical fashion a great many facts apprentices in training should know. This book is heralded as among the first real constructive steps to the solution of the apprentice problem for the practical decorator.

Amplifying the work of this book, a new moving picture film is being made, showing step by step, the technique, not only of hanging wall paper, but of making it give the best decorative results. It will be shown free of cost in any town where a class of not fewer than five apprentices can be got together.

MAKE CRETONNES AN ALL-YEAR SELLER

A WELL-KNOWN converter and manufacturer of cretonnes is preparing a carefully laid-out educational campaign by which he expects to show live department-store buyers that they can sell printed cotton fabrics of the cretonne order, the year 'round.

The idea is to see that the store carries a variety, and plenty of goods. Then back this up with advertising that will educate women to the uses of cretonnes for slip-covers for cedar chests, and seasonal changes of various kinds, all of which will make year 'round business.

CURTAIN TRADE

BUSINESS in draperies has started out in fair volume to date, with encouraging reports on the various filet curtains, panel effects and some novelty lace goods, trimmed with colored insertions. Voiles and marquisettes continue in popularity, and theatrical gauze is being bought by at least one New York store in 5,000-yard lots. This store is retailing the popular but astounding plain fabric at 32 cents a yard. "Nubs and slubs in the weave do not seem to affect the salability of it—they make it seem more artistic, like Shantung silk," said the department manager.

Among items of passing interest noted in Gimbel Bros. drapery department, which is one of the most successful popular-priced departments in the metropolitan district, were fringe curtains selling at $2.75, others at $15 the pair. A reproduction of a handsome French panel effect, which cost $95, was offered at $9.49. Striped taffetas were cited as selling well; also silk picture cords with medallions in various matched shades.

This department makes a big specialty of upholstering furniture in any material the customer may desire. Complete specifications covering all materials entering into this furniture are afforded on a yellow tag, plainly printed, which covers the full range of construction.

SPECIAL ADVERTISING DEVICES

AN ADVERTISING device employed in this department, showed how unique use may be made of spaces usually disregarded. Samples of certain cretonne patterns are pasted or otherwise fixed between the elevator doors in the house furnishings department. These are changed from time to time, and while the effect is bizarre, because so unexpected, it is certainly achieved in a place sure to catch the eye.

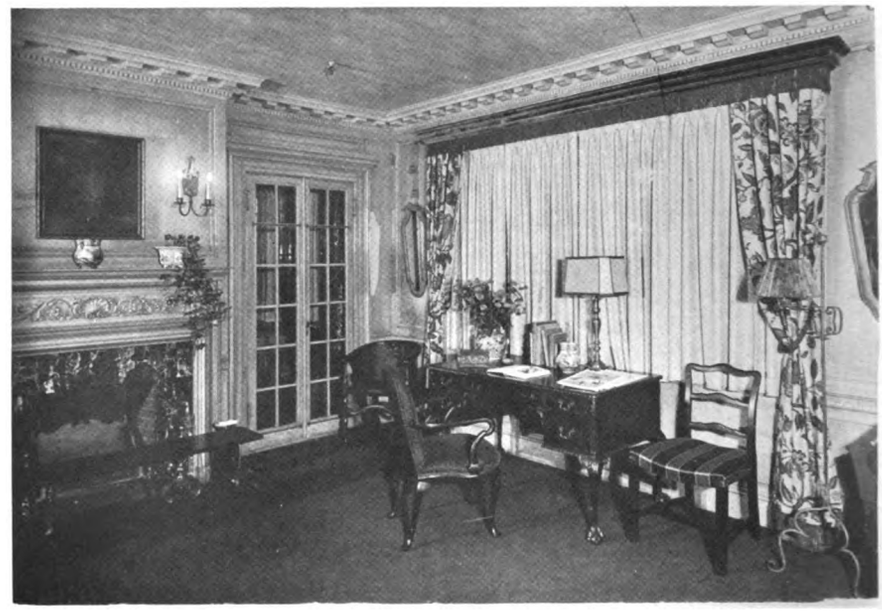
Other devices for saving time in helping the woman buyer judge of drapery effects to be obtained with the goods offered, include books of hand-colored sketches. Unique of its kind, also, is an elaborate system of miniature casement and other window effects, in which the actual materials are shown on small metal frames. Some of the good effect is lost because the pattern is, of course, entirely out of proportion to the miniature window, and its balance and suitability to the needs of the customer cannot be approximated with any degree

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of fidelity to the average dimensions.

Terry cloths for drapery and occasionally for slip-covers are being revived somewhat. Embossed terry cloths, however, seem to be unable to stand up under the demand of the public for wear. Breaking of the thread at the point where pressure is applied to the fabric leads to cracking and early rupture under stretching strain or wear.

Efforts on the part of dealers in silk linings and other material for the cloak-and-suit trade to "clean up stock" by offering their goods as drapery material are to be seen here and there. We heard a discriminating buyer turn down several such offerings from one salesman, as well he might, on the argument that there was not a figure in any of the pieces shown but what belonged inside a fur-coat, suit, or cape. The fabrics had no validity as accessories to the domestic *toute-ensemble*. They were not home furnishings, just linings.



Corner of Living Room, with Unusual Treatment of Sun Window, one of the features of the House Livable, shown in the Abraham & Straus Store

UPHOLSTERIES GATHER MOMENTUM

IN THE matter of general activity in upholstery, particularly in the special order shops, no great volume of business is reported. Most of the late summer sales of certain antique dealers along Madison and Park Avenues will result in such business a little later, but aside from the "to-order" upholstering done by department stores in conjunction with their furniture business to date fall work in this direction is proceeding slowly but with gathering impetus.

Needlepoint weaves, imitated on slow-power looms, in seat and back sets, are recording good business at a price. A process has been evolved in these German-made goods whereby the fabric *in toto* is practically an endless mesh; there are no loose ends exposed behind the goods as in the case of hand-woven needlepoints. Velours and mohairs still constitute the popular upholstery fabric for fall, however, with some signs of a fair business in striped damasks for the French pieces and occasional sateen combinations for Sheraton suites.

BROWN AND GOLD POPULAR

COLOR tendencies remain stable, with brown showing vigorous tendencies in both draperies and rugs, and the use of golden backgrounds in cretonnes quite pronounced. Irridescent fibre casement cloths are being featured by some wholesale houses and mill agents. Vertical striping is creeping to the fore in popularity, and is to be seen in the best damasks offered by the dealers in silks only.

Such color combinations as brown and gold, light taupe and ochre, cherry tree and bird themes, are noted as typical. Green, Nile green, and misty variations of these are welcomed back in casement and other drapery cloths, somewhat to the astonishment of several factors in the drapery trade.

The fact that these shades are liberally displayed in the silks shows that strong reliance is put upon them, however. Silk draperies are far from easy to move at current prices, and the color that can sell silk can sell anything, broadly speaking, so far as the decorator is concerned.

Just here may be noted that silk houses handling draperies are discouraged by the skepticism of buyers toward their prices. "Most decorators do not realize," said one silk man, "the expense to which we are put in sending out books of samples, publishing monthly stocklists, and so forth. Our catalogs of velvets alone



Dining Room in Walnut, featuring the Early English Style of Furnishings in the Modern Home—The House Livable displayed by Abraham & Straus

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Colorful Corner of Bed Room with French Walnut Furniture, in The House Livable, at the Abraham & Straus Store

are worth at least $5. If the decorator really took care of these samples, it would be different. Overhead in the handling of silk draperies has added a great deal to their cost." This company spends from $1,500 to $2,500 on monthly stocklists.

This concern, in its showroom, is endeavoring to demonstrate as many uses of silk as possible, offering numerous examples of temptingly upholstered silk cushions, lamp-shades, and the like. Silks used in this fashion are too costly for most decorators, and fibre has done much to supplant them for all practical purposes.

SEASONAL SENSATIONS IN ADVERTISING

SOME retailers did not do nearly the business they wanted to during the August furniture sales, but most of the department stores have satisfactory totals of business on their books. At the end of August, none were promising delivery within ten days, even of stock offered in surplus on the floor.

In going over at considerable length the courses of the Wanamaker August furniture success in New York, several sidelights on the public attitude toward quality, and its interest in the presentation of this quality developed. The manager of the department, like most rival department managers, used large rotogravure announcements. He circularized at least 80,000 known prospects, advertising two "courtesy days" in advance of the public opening. We are informed that those two days brought in $68,000 worth of business. The newspaper spreads following brought in the general public, and many who had received the invitations but had not heeded them came in during the sale.

For the first time the use of halftones was tried in both the Philadelphia and New York advertising. On slow-speed presses, where lower circulation permitted more time to be taken in catching the imprint of the halftones, better results were obtained. The idea will be tried again next year, and efforts made to overcome the handicap that usually follows trying to bring out halftone detail on newsprint. Blurring and cloudiness were noticeable in some of the illustrations.

FEATURING SERVICE IN FURNITURE SALES

WANAMAKER'S is credited with having done 30 per cent more sale business in furniture than in 1920, despite the handicap of a downtown location. The department salesmen are all on commission, regulars and emergency men, and this helps. Furthermore, they are given personal suggestion, and are permitted to come to the head of the department at any time for advice as to how to handle a situation threatening complications, either in the loss of a sale or the estrangement of a valued customer.

The store was kept open until ten o'clock, guides being posted to facilitate the speedy handling of prospects. In other words, the Wanamaker store carried the extra overhead incidental to running power and light, or directing customers to the floors, and made the practise pay well.

Previously in this article we have cited the fact that a fireman from Bridgeport, Connecticut left that town with his wife and baby after his day's work was done, to buy furniture at this store. He bought about $500 worth. Not for the monetary gain, but for the goodwill alone represented in meeting his needs, the manager contends, was the entire expense of keeping open that evening justified. For mouth-to-mouth advertising is the hardest to get, and the most valuable. The Wanamaker store financed a lone fireman in his desire to help select a vital essential to his meagre happiness, by keeping open to accommodate him and "his likes." Nearly 200 customers entered the store on the night before these notes were taken down, just to look at furniture.

Wanamaker's made capital of the widespread loyalty of buyers from this store, customers living in twenty states, and some 250 cities and towns.

STRONG DEMAND FOR WALNUT

IN THE New York metropolitan district there is evidence that walnut is getting more and more popular. Namm's reported a demand of three-quarters of the entire sales volume for walnut, the remainder made up of odd pieces and suites in mahogany, with a few brass beds and enameled bed room suites. With stores like Wanamaker's reporting twice the unit business of 1920 August sales (on the verge of the slump), Brooklyn stores have done almost as well in most instances, but all unite in pronouncing the brass bed a small factor in this unlooked for volume of business.

As to the general demand for furniture in New York, gauged by price, Secretary Norman of the Grand Rapids Furniture Manufacturers' Wholesale Association says that $1,000 a suite is about the limit of retail range in price. Many are being sold for $600 or $700, he says. New apartments, he points out, are renting as high as $3,000 and $4,000, and furniture in proportion will be sold. Jamestown is said to be working double shifts on popular lines, with inadequate help. Five big concerns elsewhere never have caught up with spring orders and

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have deliveries to make four or five months ahead. New design patterns have had much to do with this, plus a renewed confidence in the stability of prices on the part of the consumer.

METAL ACCESSORIES

ACCESSORIES continue to register fair totals in the wholesalers' order books, and the sales manager of one large house predicts the greatest era of prosperity for home furnishings that the United States has even known. Such items as expensive wrought iron furniture are swamped in the flood of machine-shop goods being sold.

"The business being done in lamps, brackets and tables is not in the high end," frankly admits a metal-goods manufacturer. "Good concerns do not care to do the class of work which at present can most easily be sold; and the majority of people buying in department stores cannot recognize the difference between the good and the bad. A woman comes in to buy a wrought-iron lamp advertised at $25. It is a wrought-iron lamp to her, that's all. Hand wrought goods are going out now to the better class architects and more intelligent decorators."

RUG MARKET OVERSOLD

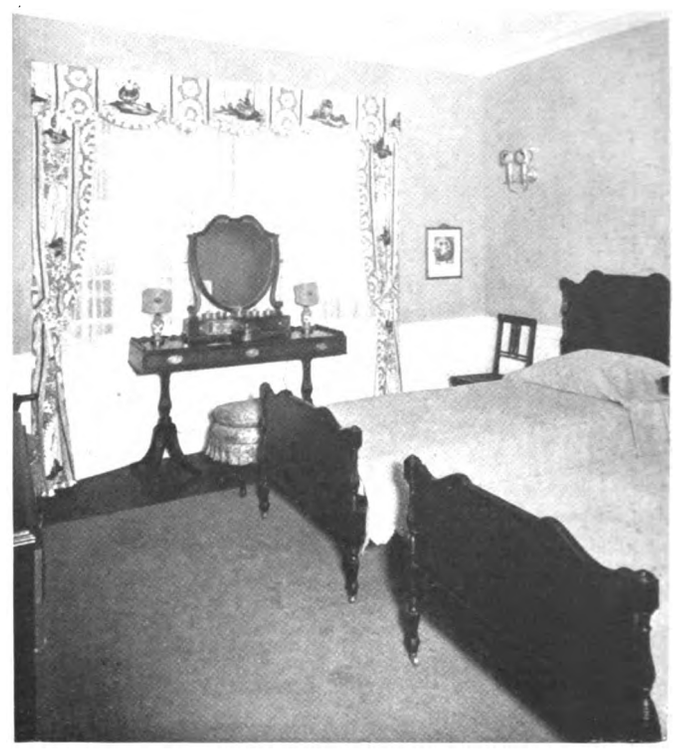
RETAIL stores in Brooklyn and New York City are importing rather liberally of Chinese rugs in blues, yellows, and browns, most of these being long-piled heavy goods likely to attract the discriminating buyer. Occasional drives on odds and ends have been made during the summer, but September rug business registered only a fair total up to the time this was written, although the market is largely oversold, particularly in the better grades of Wiltons, Axminsters, and English importations.

There is no reluctance about taking in stock now, on the part of the merchandise man, and there is some regret that he did not place his orders earlier. Choice of patterns is not assured in the present over-sold state of the market.

PHILADELPHIA MARKET CONDITIONS GOOD

THIS city of homes and industry showed its difference from New York as a merchandising problem last month, and revealed thereby its essential dependence on real, and not fictitious prosperity, for any real activity in home-furnishing goods. Retailers who had done a reassuring business in furniture because of the August sale prices, found their market temporarily saturated at the end of the month. Wholesalers, on the other hand, especially those maintaining display rooms for consumers shopping "on a card," saw signs of interest continuing in September, and are among the most optimistic of business to come.

To analyze Philadelphia as a retail market today, it must not be forgotten that this city is breaking all records for building activity; neither must it be overlooked that this city has been as sensitive to the real, fundamental swing of prosperity upward as any other city in the nation. In this connection, it can safely be said that the aggregate of the August furniture sales from department stores to the consumer did not run twenty per cent above those for the corresponding period in 1921, speaking of unit volume. It is doubtfull if the buying power or inclination of the public



Small Bed Room from The House Livable, in the Early American Period. Note Use of Wall Paper of Gingham Design in contrast with the large figure of the Curtain

(often two different elements, despite advertising) would have provided that much volume, had Philadelphia not been banking somewhat on "futures."

FURNITURE DEMANDS FAIRLY HEAVY

A GOOD many people have planned to move this fall. Many of them have the delusion that they will find better homes at cheaper rents. Gouging rates, reiterant of the war-time grab for gain, still prevail. And yet people have bought furniture in anticipation of living in new quarters.

Many young couples just married, with homes rented in one of the thousands of new houses going up in typical Philadelphia "rows," have bought furniture, carpets, and will buy lamps, rugs, and draperies this month. The movement of this class of goods will correspond with the house-building movement which is typical of Philadelphia. There will be registered on the books of wholesalers and retailers, by Christmas time, a goodly total of both cash and time-payment business, calling for bed room, living room, and dining room suites that will not vary in retail price much more than $150 a suite, as a rule. The goods will be standard, and the finish will be appealing. The furniture will be far from everlasting.

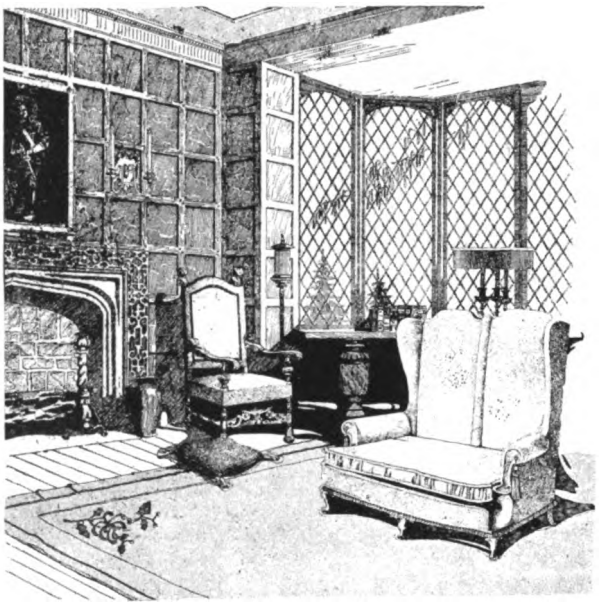
It is only because there has been a general upward trend in the manufacturers' conception of what the market demanded this year that much of the furniture sold and to be sold in Philadelphia before Christmas will escape the classification of "installment house junk." Philadelphians live in separate or double houses, not in big apartment buildings, as a rule, and there is not quite the opportunity to "load" them with bad bargains, cheap gilt, and tinsel. Philadelphians "stay put"

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as home-lovers; while they may move, they usually move for quite moral and economically justifiable reasons, or for social ends.

CONSERVATIVE BUYING BY PHILADELPHIANS

PHILADELPHIA has been hanging on to its money. Returning from the seashore, women have made purchases of fall draperies and rugs rather sparingly to date, and some stores do not expect any real trade in this line until well on into October. There has been nothing like the New York buying wave on, for the New York stock market discounts prosperity in advance of its arrival, always, and the "professionals" take profits on rises which promote a general feeling of prosperity in the metropolitan section.



Effective Poster used on Philadelphia-Camden Ferry by J. B. Van Sciver Co.

CONDITIONS TYPICAL

PHILADELPHIA, according to a mill representative, trails with the country as a whole. The Quaker City's textile mills, including carpet and rug factories, are running about 75 per cent, taken all in all, which is just about what business may consider a real index this month. The law of average applying to the entire country follows right through, and when the mills in Kensington and Frankford are running less than full time, no retailer here is selling 100 per cent business consistently, except at unusual sacrifice of profits. Add to that a modicum of natural, inbred Philadelphia conservatism, and the reason for only a fair summer's business, and not too blatant predictions of fall's developments is apparent.

Some artificial hindrances have been cleared up since our last writing. The railroad strike, which never did effect this vicinity very seriously, since the Pennsylvania soon had plenty of substitute workers, has become a thing of the past. Nation-wide return to confidence has resulted in some increase of inquiry for goods. The coal strike, now settled, had not produced any definite reaction for curtain, drapery, and carpet wholesalers, but had seemed to encourage a little more retail buying when this was written.

Locally, production in the Wilton rug factories has been brought back, if not to normal, at least to peaceful regularity again.

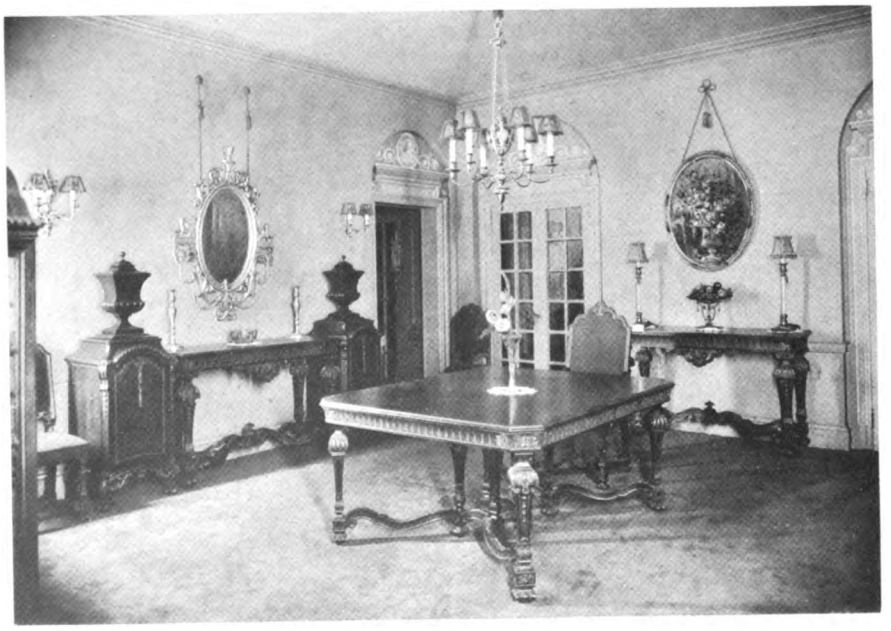
PROBABLE INCREASES ON HIGH-GRADE CARPETS

INCREASES on high-grade carpets of 8 to 10 per cent at the October sales are freely predicted by mill men. They point to the contrast in price between 23-cent and 34-cent cottons and 68-cent and 80-cent worster yarns. Most mills have enough assured orders in sight to be willing to abide by such a stand if it is taken in the New York wholesaler market. High-grade Axminsters keep going out in a steady stream and the over-confidence of retailers who thought there would be an ample supply is now producing in at least one mill a condition under which the retailer only tries to get the pattern he selects, and often accepts second or third choices, provided he can get the goods. This condition applies primarily, or did apply, to the filling of display racks and department floors, for fall openings. Whether or not the promised October improvement will maintain that drain on the mills is problematical. Locally, much depends on the reaction in the public mind when it discovers that rents are still sky-high, and a renewable old lease preferable to the terms of a new one on a new house or apartment.

CARPET MILLS BUSY

CARPET floors were fairly well cleaned up in New York and Philadelphia during the summer months. New England mills are mostly buried in orders, they report. Scarcity of good goods in Axminsters, Wiltons, especially the English Wiltons, and better grade velvets, particularly the wanted taupe colors in jaspé effect, seems indicated.

Drum-printed velvet and carpets of the medium grade are being sold by one mill hand to mouth, not more



Attractive Interior furnished by J. B. Van Sciver Store, Camden, N. J.

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than six weeks' production in sight, and yet business has been so steady that, by extensive sampling and close price figuring, this concern has managed to keep running practically full time all summer. In contrast, another mill, in West Philadelphia, has been running overtime and sold far ahead, ever since last spring.



Related Goods displayed at the John Wanamaker Store, New York

COLORING PROCESSES

JASPÉ effects are giving both Wilton and velvet mills plenty of trouble, and the drum-printing process seems to offer a distinct cost advantage to the velvet industry. When yarns are dyed in order to get the jaspe effect, one-half of the yarn has to be dyed a given shade at a time, and then fixed by steaming while the other half is dipped. In this operation there is a tendency to running and danger of premature fixing of incomplete color effects.

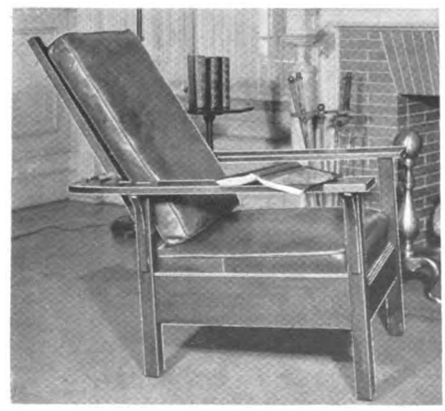
One of the most successful applications of the drum-printing scheme of coloring is used by a plush and velvet mill, where selective dyeing is achieved through the use of Jacquard patterns, which regulate the dipping of the endless yarn fibers as they pass longitudinally over a long platform, finally to be gathered and woven in the looms. This process is unique and a time and money saver, but requires careful adjustment and watching.

The plush and mohair market still holds rewards for those concerns which can boost quality without sacrificing economy in production; lack of quality threatens to be the Nemesis of much of the mohair on the market today. Plush, however, seems to have found a very fair market in some instances; it has proved so profitable for one concern, in fact, that the owners are building a new mill at a cost of more than a half million dollars, presumably on the gains of the war period and the last two years.

CURTAIN TRADE PICKING UP

LOCAL representatives of various drapery establishments profess to see an indication of return to quality standards in casement cloths and tapestries. Color tendencies remain about as formerly, with a strong clinging to various shades of taupe, principally rose taupe, which is but an echo of the demand in solid color carpets.

Wholesale lace curtain business is picking up gradually, but the back-swing of the pendulum toward a wider range of production in lace curtains is retarded, indeed, barely started. Mill production of casement cloths is perhaps 80 per cent of capacity at the outside; of upholstery fabrics, less than that by a wide margin. Seventy-five per cent production on an average is claimed by mills making both kinds of goods. As previously pointed out, 75 per cent will represent the average production at this writing for the entire Philadelphian textile district, all lines considered.



Mission Furniture and Accessories displayed together at John Wanamaker's

PREFERRED COLORS IN TEXTILES

SAND colors, browns, and deep, almost midnight blues are hues that it will pay to develop in house-furnishing textiles this season. They have proven that they please the feminine eye, sand color and various lively variations of drab having demonstrated one of the longest seasons of popularity for a given shade of any ever used in silk hosiery. There is a connection, in that a woman will like the same color in anything, and there is something warm, and yet restful, in the proper combination of not too greyish sand colors with blues and burnt orange and yellow.

Tete-de-negre, or "nigger brown," as one carpet man pointed out, had a good vogue as a quality carpet background for a time. It may be brought back in slightly lighter dyes. Certainly it should develop in American patterns and English and French adaptations better than the more somber blacks to which some designers still show a strong tendency to cling for a "rich" effect.

There are signs of renewed interest in orchid this fall, in silk gauze and damask fabrics as well. Some blues are reported as bringing heavy response.

Ruffled curtains and nets are heralded as the strong sellers in lace goods to date. Dotted Swiss and Grenadines, with fringes of all sorts, promise a revival. Just a little touch of color is helping these goods back to popularity, and they are not expensive.

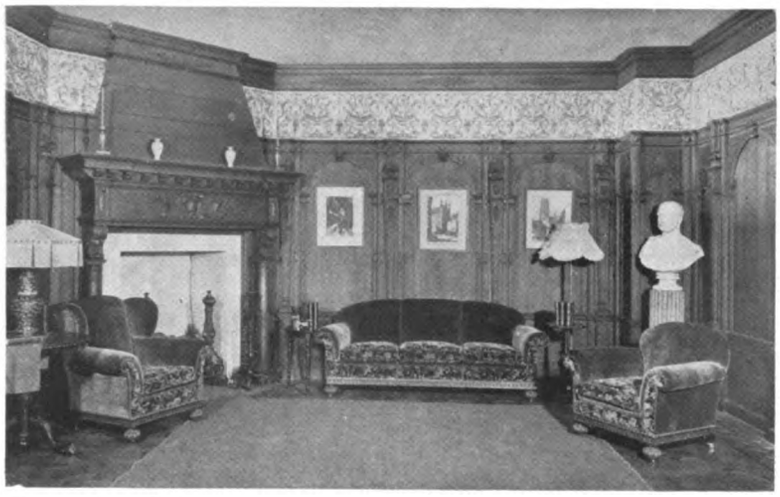
No activity in any branch of the drapery trade can match for startling suddenness, however, the order recently reported by one Kensington carpet mill, which, like most drapery mills, had been running "hand to mouth." Someone took a liking to the mill's samples, along toward the middle of September, and flashed an order for 7,000 yards of carpet, which had to be delivered by October 1st. The mill is not of the largest, but the goods will be delivered.

SERVICE IN THE DRAPERY DEPARTMENT

IN THE matter of draperies, and what constitutes the early response to fall offerings, we have it from a representative of a prominent department store that the atmosphere of exclusiveness carried out by this store has proved its worth in the drapery line as everywhere else, that the discriminating clientele has already made extensive demands for fabrics and accessories to transform living rooms and bed rooms for the winter season.

The drapery department of this store features silk lamp-shades, but only as a means of interesting women in other fabrics and textiles designed for upholstery and casement cloths and pillow covers and lounge scarfs, and the hundred and one little odds and ends to which a woman's fancy will incline once she has been launched into the decorative mood. As a safeguard for the proper cultivation of that

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Three-piece living room suite, featuring use of velour and mohair. From The House Beautiful, John Wanamaker's, New York.

mood, this store provides informal and formal instruction, both as to the making and origin of various goods, and to methods of using them. Also the sales and upholstering forces are taken out to the mills to see how those textiles are woven which they will be called upon to recommend to prospective customers, puzzled housewives who learn, as a rule, to buy where confidence is most thoroughly engendered by the conduct of the salesforce, as well as by the character of goods displayed.

FALL IMPORTANT SEASON IN PHILADELPHIA

PHILADELPHIA, unlike Pittsburgh, has only one season, the fall, for really heavy drapery business. Cretonnes, it is true, come along in the spring, but the wholesaler of curtains and draperies calls Philadelphia a one-season town, whereas Pittsburgh produces spring as well as fall business. Hence, there is heavy concentration on meeting the needs of the consumer here in the months when the frost is on the pumpkin and the family bank account is preparing for the annual holiday shock.

SPECIAL SALES AT GIMBEL BROS.

AMONG events of current importance in retail circles here is noted a very extensive sale of the carpet and rug stock of a famous old mill. About $50,000 worth of goods, comprising all the samples on hand at the old New York office of this concern, was turned over to Gimbel Brothers who are making good use of their purchase to set a swift pace in Philadelphian retaildom without much loss of time.

Prices quoted promise to make things "hot" for competing department stores, and render additionally difficult the efforts of several buyers to move quantities of antiques and Orientals which have slumped into this market from inactive salesrooms in New York. Persian patterns in Wilton rugs, sizes 9′ x 10′, are quoted at $54, and advertised as $74.50 and $76.50 values. Extra fine royal Wiltons are offered in 9′ x 12′ size at $76.50.

Runners in carpet widths are offered as low as $1.85 a yard for Wilton velvet goods that sold up to $3. Some of the above-named stock is also being offered in the Gimbel subway store—with fair response to date. To go with these, Axminsters are offered in both Oriental and Chinese patterns, from regular stock, at $29.50 and $36 for 9′ x 12′ rugs. Accompanying this sale is a special offering of two well known brands of felt base rugs. Decorated squares without borders, size 9′ x 12′, are selling at $6.50. Remnants in the 75-cent quality are selling at 35 cents a yard, there being a fair yardage of various patterns.

INCREASED TRADE IN BEDS AND BEDDING

BUSINESS in bedding is picking up. One wholesale warehouse reports steady shipments, particularly of full-size mattresses, which are running ahead in volume of the twin-bed sizes. Strenuous efforts are being made to sell enameled beds in white, ivory, and wood finishes. The auctioning of the furniture of the old Continental Hotel, which is being dismantled to make way for an enormous new structure, made the work of installment store buyers more difficult, for prices obtained were about one-tenth of retail quotations for new goods of probably inferior construction. Beds of solid construction easily worth $100, and likely to command that in an "antique" shop, sold for $10 or $15.

Day-beds are being priced as low as $7.95 in the local market, probably for clean-up purposes.

MISCELLANEOUS ITEMS

CLEAN-UPS are still progressing in most home-furnishing lines, contemporaneously with the pushing of new goods. Snellenburg's, for instance, is quoting cretonnes at 28 cents to $1.85, on a range of goods coming well into the $3.50 class at the top, and mostly imported. Along with this, lace curtains and panels are offered at "odd penny" prices ranging from $1.39 for Dutch marquisettes to $4.98 for imported Irish lace goods, heavily appliqued on fine net.

There is a fair amount of fall activity in wall papers and demand is strong for stipple designs and quieter tones. From a manufacturer's view point, the market presents a more healthy aspect than for some time.



Dining Room showing smart Simplicity in the restrained Italian Manner. From The House Beautiful, John Wanamaker's, New York

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The GREAT CENTRAL MARKET



CHICAGO'S IDEA OF GIVING THE BUYER SERVICE

By Our Chicago Correspondent

NOW AN INTELLIGENT MARKET

A STUDY of retail furniture conditions in Chicago in the light of what has been going on during the last month or two convinces one that furniture men are rapidly gaining the right viewpoint upon the change in people's buying habits, brought about by the stiff education they have been getting since 1914.

Ten years ago, the average free American citizen of the female gender bought furniture carelessly, not to say ignorantly. During the period of artificial prosperity brought about by the war, she bought extravagantly. Then for awhile she bought not at all.

Out of it all she has learned furniture. One furniture department manager says, names such as Hepplewhite, Sheraton, Chippendale and Adam are now familiar indeed to that store's customers. Women come in with definite ideas as to what they want, call for it by name and eye critically what is shown them.

DEMAND FOR LOWER AND BETTER VALUES

ABOVE all things else they are demanding value. Concerns such as Field's, Tobey's and Revell's sensed this accurately at the beginning of their preparations to cut through people's summer disinclination to buy, for any one of several reasons.

However, one firm's selling experiences up to the opening of fall, show it is altogether wrong to conclude people's insistence on value will cause them to shy away from low prices. They are wise enough not to buy trash. This much is sure. And trash, for that matter, is hard to find even in those furniture stores catering to the so-called cheap trade. But during the year thus far, the stores in question have sold an unprecedented quantity of lower priced furniture. In fact, substantially all of the furniture business has been in the lower and medium priced lines. Less of the higher priced variety has been sold than for years.

Of course, among the clientele of a high class furniture store or department, there are a goodly number of people who do not need to consider price and who buy what they want regardless of cost. These will buy at any season. But even these, according to G. F. Clingman, general manager of the Tobey Furniture Company, are showing a surprising tendency to scrutinize values and compare prices. They are just as anxious to get their money's worth, as smaller buyers.

SERVICE IN LARGE CONTRACT BUSINESS

JUST the same, the buyer of furniture demands service. Price is a consideration. But Chicago dealers have found that the average purchaser is not going to sacrifice service for price. People want to buy easily and pleasantly with every possible discomfort left out. They like to have a wide range of selection. When things began to get tight after the buying orgy, some pretty smart retailers made the mistake of thinking they could safely cut down on their store's service and that people would buy anyway from a consideration of price. People won't. If they were willing to undergo discomforts in buying, the chain stores would have the country's entire retail business now in some lines. It has been shown again and again that the store which cheapens its selling service does so at its peril.

Here is a concrete instance of how service helps to sell furniture.

Immediately after plans for a large Chicago apartment hotel had been approved, the management desired to close arrangements for the furnishings. Following the example of furniture purchasers high and low, it shopped around all over town comparing values and prices.

Meanwhile, Marshall Field & Company's furniture department got busy in its service way. On the eighth floor of the Field store there was erected out of wall board an exact replica of one of the three-room apartments the hotel will have when it is completed. This was made from the artist's blue prints and was accurate to a matter of inches. The walls and ceilings were tinted and papered. Draperies and curtains were hung. The entire apartment from living room to kitchenette and bath room was furnished in every detail, the effort being to demonstrate the Field idea as to just how the job ought to be done.

The hotel management, which had some fairly definite ideas as to what it wanted, came and marveled. There it could see the actual color combinations which had been discussed and could know exactly how the whole setting would appear in the new hotel.

Next day came the architect and four of his assistants. They wanted to see how the hotel apartment, as yet on paper, would look in "real life." The architect quickly saw that a change in the location of the kitchenette door with reference to the living room

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should be made. He ordered the necessary alterations on all the plans.

When such service is given—and it can be adapted to fit numerous selling requirements—there is usually little question as to who gets the order, other things being equal. There wasn't any question in this case.

COMPARATIVE PRICES ON FALL FURNITURE

THE strongest kind of competition for fall business is being carried on by the big stores on State Street and Wabash and Michigan Avenues. Sharp price reductions in many lines have been made and the events are well advertised.

One surprising thing in this connection is that Marshall Field & Company displays what would seem to an outsider to be a variation from its long-established policy of not using comparative prices. It has been business history for a long time that the State Street department stores of Field, Carson, Pirie Scott & Co., and Mandel Bros., have had an ironclad rule against mentioning any comparative prices in advertising. An article is priced at just what it is supposed to be worth at the particular time it is on sale, without reference to any past price. High class exclusive furniture stores, on the other hand, such as Tobey's and Revell's, make steady use of the comparative price idea in their advertising and price tickets.

On most of the articles in Field's big furniture department are, at this writing, to be seen price tickets containing two prices expressed in plain figures that anybody can read. On the top part of the ticket is the name of the article—not a bad idea by the way, inasmuch as some people may not know the thing by its real merchandising name. Immediately under the name is a price. Then there is a perforated section at the bottom of the ticket and on this is another and a lower price. No reference to any special sale is made but the inference a person draws on seeing the price ticket is that the top price is the regular selling figure and the one on the perforated section the special price quotation.

The move was so unusual to one well acquainted with Field's policies that he could hardly believe it. So, to make sure, he asked one of the floor salesmen what the second price meant.

"That's our special sale price," the salesman replied.

The comparative price idea is used boldly and without any excuse by Revell & Company. That big Wabash Avenue store is having its September sale and practically every article on the entire six floors is price-ticketed with the regular price and the sale price printed in black type. It is made doubly sure that any customer will have no question at all about a special price being offered.

To a disinterested observer it would seem that Field's and Revell's were using price tickets on substantially the same basis, the only difference being that Revell points out unmistakably what the two prices on the ticket mean while Field conveys the comparative idea by inference and leaves it to the intelligence of the customer.

THE SHOPPING HABIT

THE reason for the sharp competition in prices and the liberality with which price tickets are used by the first grade furniture establishments can be traced to the unusual shopping habits of present-day buyers.

Where, a couple of years ago, a woman would go into a department or furniture store and purchase a piece of furniture offhand with little question, she now proceeds cautiously. She looks over the stock with care and takes the most accurate note of prices, getting the entire range on the class of article in which she is interested. Then, instead of buying, she usually goes on down the street and visits perhaps three or four more establishments, doing the same thing at each place.

After scrupulously comparing material, construction and prices the proposition is likely to be talked over in the family and then the contract "awarded" much as it would be in the case of a purchasing agent or a board of directors giving a contract to the lowest bidder.

This shopping habit is just about universal among Chicago retail customers. It applies with nearly equal force to the people who have considerable money and those who have little. It is not uncommon also among those who have much money.

"Yes, they are surely shopping around this year," says General Manager Clingman of Tobey's. "Business is good and we have made a highly satisfactory summer record. But I can't say there has been no sales resistance. On the contrary, there has been much of it. Competing furniture stores in this town are keenly on edge. The customer is buying on a basis of comparative values and naturally no dealer is going to be left behind in this respect if he can avoid it."

STRIKE MAY INTERFERE

MOST of the big furniture retailers regard this shopping around habit as a pretty good thing after all. They also welcome the rapid increase in people's knowledge of furniture and appreciation of good values. These forces, they say, are beneficial because they keep manufacturer and retailer alike right up on their toes.

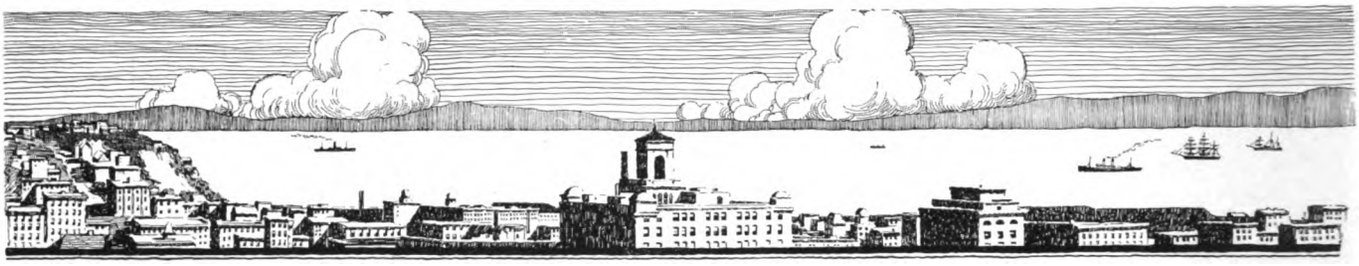
"The net result of it all," one buyer said, "is that everybody is more on the alert for business. Advertising is more effective. Values are improved. And, best of all, furniture is of a higher quality. You will find this latter condition in stores of every degree, catering to classes of trade ranging from the highest down to the lowest, including mail order. There simply is no room any more for cheap furniture. By cheap I refer to quality rather than to price."

The fighting for business to which the buyer refers has been so energetic that the sales volume has been satisfactory and the outlook for fall a great deal more promising than anybody had a right to expect. About the only drawback as September opened was the coal shortage. Some retailers expressed the fear that furniture producers would not be able to make deliveries promptly.

The head of a chair factory near Chicago came into town the other day with news that he had only 70 tons of coal on hand with little prospect of getting any more. Of this he said he must keep at least 30 tons to protect his plant during the cold weather, thus having left only 40 tons for manufacturing purposes. However, Henry Ford now assures us that coal will soon be more plentiful. Although the leading retailers, of course, have their fall stocks safely in hand they naturally are somewhat apprehensive in the face of reports such as the one made by the chair manufacturer.

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ON THE PACIFIC COAST



Boardman Pickett, Editorial Representative

HOW THE BETTER HOMES MOVEMENT IS DRIVING ITS WAY HOME

FURNITURE RANKS HIGH IN EXPOSITION

THE large amount of space devoted to the display of home furnishings at the second annual Industrial Exposition and Pageant of Progress held in Los Angeles August 26th to September 9th, is an indication of the important place which that industry holds on the Pacific Coast.

The booths of the furniture manufacturers covered about 20,000 square feet of space in a prominent part of the Exposition grounds, where they would be likely to attract the attention of many visitors. Figures for this year's attendance are not yet available, but it is expected that they will exceed the 300,000 mark set by those who attended the First Annual Exposition in Los Angeles last year.

To attract even the casual attention of so many people to the subject of home furnishings must have its effect upon the furniture industry. Then, too, when manufacturers know that they are going to put their products up beside similar goods for general inspection and comparison, there is a tendency to raise the standards of style, and the best features will survive. Both maker and retailer profit by public attention to their business.

A RUSH FOR ENAMELED BED SUITES

LOS ANGELES is one of the largest furniture centers in the West, and as many of the local manufacturers exhibited at the Exposition, buyers were afforded an excellent opportunity of comparing the latest styles which are being created for the Coast trade. A noticeable feature of the furniture displays was the large number of enameled bed room suites in interesting tones of ivory and various shades of grey. This type of furniture is well adapted to the average Californian home because it is light, and simple and informal in character. A dark, heavy suite seems out of place in a comparatively small bed room filled with bright sunlight.

There was nothing particularly radical in the designs of these enameled suites. In general proportions they were somewhat the same, the chief differences in contour seeming to depend upon whether the tops of mirrors, beds and chairs gave a straight, square effect, or were more or less curved. Bow-foot beds were popular, although straight ones were also on display. Drawer-handles were of openwork metal, gold, silver, and oxidized. Carved decoration was applied rather sparingly, and consisted for the most part of baskets of flowers, festoons, and bunches of conventionalized flowers. As a rule, the manufacturers here create not more than one or two new styles a season, especially if last season's style turns out to be a good seller. There seems to be some question as to whether enameled suites should be made entirely of hard wood or whether soft wood may be successfully used for certain parts in order to satisfy the purses of a large number of home makers.

Practically all of the dresser tops are made of gum, birch, maple, or five-ply walnut, because soft wood tops warp in the heat of California, Arizona, and other states covered by the Coast manufacturers. Bed panels for these enameled suites are usually made of gum. Sometimes these panels are dispensed with and slats are substituted for those who desire a less expensive bed and plenty of fresh air. Some claim that soft wood does not stand up well at the joinings when used in any part of enameled furniture, but many



1. Corner of a Display Room in the Los Angeles Store of Barker Brothers, where Art Objects may be studied at Leisure by discriminating customers.

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Coast manufacturers are using fir and pine with apparent success. Fir cannot be satisfactorily used for turned legs because the long grain is likely to show through the four coats of enamel which are considered sufficient for the average enameled suite. Fir has the advantage of being flexible, while gum is likely to crack.

Enameled bed room furniture is having a wonderful sale all over California, and most of the local manufacturers are already oversold. The large number of apartments and hotels in California is one factor which helps account for the widespread and long-lived popularity of enameled suites.



2. A Small Room, away from Noise and Crowds, makes it possible for Customers at this Store to select Pictures which will continue to suit their Tastes

DAVENPORT PROGRESS

THOSE who are furnishing permanent homes are likely to look askance at convertible beds and other makeshift furniture. But for temporary quarters of one kind or another these pieces seem to be in demand. We understand that one manufacturer who exhibited at the Exposition, sells about seventy-five bed davenports a day. He has just created a new slip-under day bed, in Italian Renaissance style. It used to be necessary to send East for these, but now the frame, springs, and mattress are made in Los Angeles. The same manufacturer also displayed a new closet-bed, made especially for use at beach or mountain resorts. The bed has a patented bracket with rollers that slips out onto the floor when the bed stands up on end. It can be rolled into the closet during the day, or can be fastened to the back of a closet door when the standard is removed.

NEW HOMES—NEW STYLES IN FURNISHINGS

PERSONAL visits to retail stores throughout Southern California offer convincing evidence of the fact that the Better Homes Movement is driving its way home. People are taking a new pride in making their homes tasteful and suited to their needs. According to the retailers, magazine articles are beginning to take effect.

To select one illustration from many: One day a woman came into a large retail store in Los Angeles and asked the head salesman if it would be possible to furnish her living room attractively without using a davenport. The salesman replied that it certainly would. As he was busy with another customer at the time, he asked the woman if she would like to look through a certain home-furnishing magazine for a few minutes until he was at liberty. She did so, and found a photograph of an arrangement of furniture in a living room that suited her very well. As soon as the salesman was at liberty he helped her work out the scheme that she had selected. And when she left the store everyone was satisfied, for the salesman had sold her $700 worth of furniture and she had the makings of just such a living room as she had longed for.

If people are building a new home in California, they begin to think about the furnishings as soon as the first stone is laid. Most of those who come out from the East have their own individual ideas as to architecture and furnishings, and when we hear that about 500,000 people came to Los Angeles alone within the first six months of this current year, we can see why the houses of Southern California do not present a monotonous, stereotyped appearance.

When the architecture of the house is Spanish or Italian, people do not always want the furnishings to match. They like the outside of the house to fit in with the tropical "feel" of the landscape, but for the inside, comfort is what they care most about. The type of furniture they were used to back in New England often seems the best to them.

ADAPT STYLES TO CALIFORNIA CLIMATE

MANY Colonial houses are being built in and around Los Angeles, and buyers seem to think that Early American or Early English will be the coming style for interior furnishings. However, a manufacturer of very fine mahogany furniture in Los Angeles is of the opinion that the Spanish and Italian styles will always be popular in California because they are particularly well adapted to the outdoor life and to the houses with their many windows and bright sunlight. While manufacturers on the Coast make a point of not copying styles from other parts of the country, they do follow the trend of what is being done elsewhere. They keep close watch of the home furnishings shown in advertisements and in magazine articles. They notice what sort of people are moving to the Coast, what ideas they are bringing out with them, the size and style of houses that they are building. They watch what the big retail firms are showing, and keep track of the best sellers. Then, in creating new designs, they try to give the "feel" of the style that is popular, at the same time



3. An Under Sidewalk Salesroom, S. & G. Gump Co., San Francisco, fitted up with Garden and Loggia Furnishings

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adapting each piece to local needs as far as possible.

One buyer remarked that at the recent San Francisco Market the retailers and manufacturers seemed to be asking each other what new style to make and what to push. No one seemed to know. So far as that particular buyer could see, all the furniture being made nowadays looks as if it belonged to the same family. However that may be, there are certain distinguishing features of present-day home furnishings in the average Californian home.

FURNITURE THAT SERVES TWO PURPOSES

THE tendency toward combining dining and living rooms has led to the making of many draw-top refectory tables, with two chairs and two benches that can be covered with padded cushions. When the ends of the table are pushed in, the table makes a very satisfactory living room piece.

A manufacturer of fine mahogany furniture in Los Angeles shows some very attractive English drop-leaf tables, with chairs and benches to match. He has just designed a very good looking hutch, to be used with the table and seats. The hutch is intended for dining room purposes, but in appearance it is adapted either to a dining or living room.

Glass and china cabinets are entirely out of style in California, so that distinctive dining room pieces do not seem to be needed in the average home.

RUG DEMANDS

THE use of one large room for dining and sitting room has affected the sale of rugs. E. P. Smith, of the rug department of the Pasadena Furniture Co., says that he is selling a great many oversized rugs. People are buying either a 12′ by 15′, or a 9′ by 12′ with a 6′ by 9′ running the other way. His best sellers are taupe, rose taupe, mole, and warm beige, imported Chenille, 12 feet wide.

His customers have got away from the idea of plain borders on such rugs. They prefer to have the ends serged, so that the margin of hard wood floor will give the effect of a border. Ten cents a foot is charged for serging. This is actual cost, as the price of a serging machine is about $300. Serging really costs the customer less than allowing for a hem on each end of the rug, with material at $13.50 a yard. Serging looks very well and the ends of the rug lie flat on the floor.

The Los Angeles Furniture Co. has for some time been unable to get as many figured Wilton rugs as it had on order. So the firm is using plain taupe and grey Chenilles and Wiltons, with striped borders in black, dark blue, mulberry and black, and other combinations. The rug department makes up these rugs to order in any shape and size, and so avoids having any remnants left over. The department calls these rugs "color-tone goods," and they are proving to be very popular. A special machine presses out the seams flat so that they are hardly noticeable. The department has also perfected a special kind of glue sizing which makes the rugs lie smooth and flat on the floor. This sizing is said to be different from the fish glue sizing which is ordinarily used and which has an unpleasant odor when the weather is damp. The buyer for one of the exclusive Los Angeles stores thinks that, outside of fine Oriental and Chinese rugs, a plain rose taupe Chenille or Wilton, with a border of black or brown, makes the most satisfactory floor covering. In any case, large plain rugs seem to be holding their own, whether customers favor serged ends, or plain or striped borders.

ORIENTAL RUG MARKET

CHANDLER'S, at Redlands, is having good sales on Oriental and Chinese rugs. The Chinese rugs are imported through San Francisco, while the Orientals come through New York. In order to bring out the sheen properly, such rugs are displayed on the wall or thrown over a raised structure. Mr. Chandler also carries a large line of domestic rugs. He makes a point of keeping a representative display of rugs on large wall racks in a convenient part of the store, so that when the store is crowded with customers they can entertain themselves by looking over the styles until a salesman can attend to them.

There seems to be a falling off in the sales of grass



.4. The large Amount of Space devoted to Art Accessories at Barker Bros., Los Angeles, combined with the Richness of the Individual Pieces, makes their Display impressive to all classes of Trade

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rugs because the price of tapestry carpets has been lowered so radically. Henessey's in Riverside, finds American Axminster rugs with Persian patterns good sellers. They think that they could sell twice as many if they could get them. Their rug sales are increasing every year, and they find business good, even in July and August.

Bollong and Fooshee, of San Bernadino, are also having good sales on rugs. According to them, the better grades are the best sellers.

The Home Furniture Co. of San Bernadino, finds large figured rugs, copies of Oriental and Chinese designs, the most popular. Blue, taupe and rose are the favorite colors. Greens and reds have gone out.

GAY CHINA AND GLASSWARE

CONTRASTING with the use of plain taupe shades for floors and walls we find bright, gay colors popular for glass and china ware and for art accessories. Barker's, in Los Angeles, is showing many attractive tea and breakfast sets in plain colors, rose, orchid, grey, and blue, with narrow black rims, spouts, and handles. Then there are casseroles and pie dishes of gaily colored baking glass, in orange, canary, and apple green. Colored glass fruit dishes are very popular, and when filled with pears, bananas, plums, grapes, and apples made of wax, they add a bright touch of color to the breakfast room.

Barker's dinner sets are many of them decorated in flowers and birds in reds, blues, mulberry, green, to match the gay linens and chintzes so much in vogue at present. One Minton set was in an Italian design showing a wide, figured border of deep, rich red. A Copeland Spode set showed white embossed flowers on the brims of plates and saucers, interspersed with colored flowers and with baskets of flowers in the centers of the various pieces of the set. Then there were Royal Doultons in cobalt blue and gold bands, and others in red and gold bands.

LAMPS IN BETTER TASTE

A STROLL through the art departments of Los Angeles furniture stores confirms the impression that floor and desk lamps are now considered a necessity rather than a luxury. It is a pleasure to note that popular taste is swinging away from shades with fussy, dangling ornaments to the simpler styles. Shades of tan and yellowish silk and georgette are popular, some of them showing a covering of black georgette. Black and gold fringe is also in vogue. Many desk lamps are mounted on Chinese and other porcelain figures and vases picked up in various cities. Each is unique, a little different from what is seen in the next shop.

In book-ends, people are getting away from the tombstone variety and are using bronze figures and conventionalized designs in gilt and polychrome. To give the breakfast room a cheerful look, plaques are sometimes used showing gay bunches of flowers done in parchment paper. Mirrors in gilt frames with a touch of polychrome are having a tremendous sale. Colored English prints, Japanese and Chinese prints and colored photographs and pastel photographs of Californian scenes are in line with the desire for warm touches against plain backgrounds.

LESS CASH AND MORE CREDIT

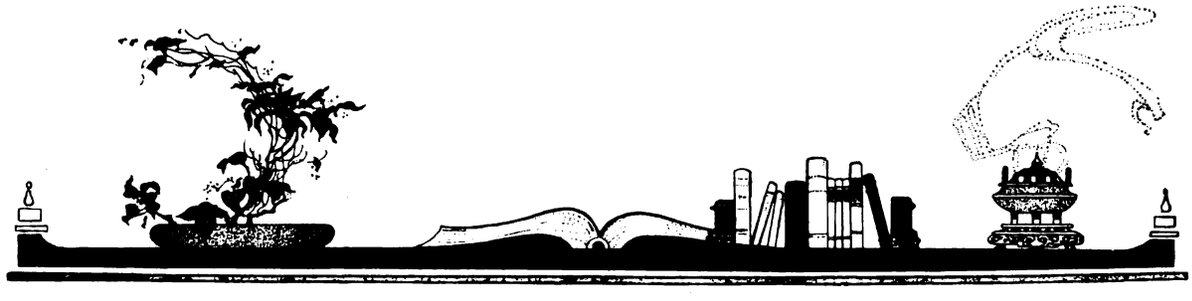
AN INTERESTING development in the furniture business is the increased use of various kinds of credit systems by reliable houses. As G. S. Cronkhite, of the Los Angeles Furniture Co., says, formerly a customer used to think that she was asking a favor if she wanted to buy on time. Now the old, well established store for which he is buyer, advertises: "Liberal credit terms extended." In the store, prices are marked with plain figures. Everything is on the square, with no argument about price or terms. People like to buy of a good house on terms, and the firm has very little trouble about payments. Formerly, when only a few houses sold on the installment plan, if neighbors saw goods being delivered from one of those houses they said, "Oh, Mrs. So-and-So is buying on time!" It was more or less of a disgrace. Now most furniture stores offer some sort of credit terms.

The Birch-Smith Co., of Los Angeles, asks the same price for cash and credit goods. They have no set arrangements for credit payments. Some customers prefer to pay a large part down, with small monthly payments. Others prefer just the opposite plan. The firm adjusts the arrangements to meet the customer's needs.

RETAILERS UNDERSTOCKED

IN TALKING over business prospects with furniture men in Southern California, we continue to hear that buyers at the San Francisco Market bought rather too conservatively. Manufacturers, too, planned rather closely, fearing that strike conditions would affect the farmers and trade generally. Already the Los Angeles Furniture Co. is finding that it did not buy enough for present needs, and others are likely to find themselves in the same boat. Most of the manufacturers are several weeks behind on their orders and will doubtless have a still harder time when retailers begin to try to satisfy their regular winter trade.

Ranchers and those in the cities are prosperous and are bringing good patronage to their local stores. There is a good substantial class of newcomers to California, and the year promises to be a successful one for the furniture men of the state.



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DIRECT ADVERTISING IN THE SALE OF HOME FURNISHINGS

PART III. THE VALUE OF GOOD PRINTING AND MAILING LISTS

By W. G. Watrous

YOUR PERSONAL MESSAGE

NOT long ago, the writer was consulted by the newly appointed advertising manager of a very large manufacturing house. He explained that their previous advertising had been very desultory and without any plan. Rather proudly he produced several pieces of printed matter with the statement that he had saved his salary and more in the printing bills alone.

The work proved his statement without a question. On one small circular there were five different faces of type, some cheap cuts illustrating their goods; all printed on a cheap grade of paper, trimmed down almost to the type itself.

It was a privilege to explain that savings on paper and printing are the poorest kind of economy. The reason is simple enough. An advertiser is judged by his printing matter as surely and definitely as the human salesman is judged by his own personality.

Even a good salesman with an excellent story would be immediately discounted if he appeared before a customer in cheap, soiled clothes. This is not in any sense an absurd comparison. The printed message of your store, for instance, gives in effect, your personal message duplicated to reach a larger number than you could possibly talk to yourself. This is actually the purpose of direct advertising.

AS YOUR STORE GROWS LARGE

WHEN a store becomes so large that the owner can no longer depend upon his individual work, in meeting people and selling goods; he must increase his volume by employment of helpers, who will be trained to serve the public as nearly as possible like the owner.

As the store grows still larger, and plans call for increasing volume of business, the attitude of the store toward the public must be favorably expressed by newspaper and direct advertising, in order that a still greater number of customers may be attracted to the store by reason of merchandise and service.

So, there comes a time in the history of every progressive store when good advertising becomes the right-hand ally, and may be counted upon to do the things that are required of it, if it is done as intelligently as the store itself is conducted. This feature becomes more important as the store enlarges.

TO SPREAD GOOD WILL

WHAT is the proper function of advertisement? Its first mission should be to create *good will;* for the success of any store depends upon the general attitude of the public evidence toward it.

Very frequently the store places the cart before the horse, and utilizes the great force of advertising to emphasize the store's importance as a place for bargains, for cheap merchandise, and cut prices. Just as the sales-people, and the physical appearance of the store itself reflect the personality and policy of the owner, so advertising of all kinds should and does reflect the same things.

IMPORTANCE OF FIRST CLASS PRINTING

IN THE last article we discussed the relationship of newspaper and direct advertising. It may not be out of place to refer here to the relation of *good printing* to direct advertising, and in a succeeding article to stress the great importance of "copy." Good printing involves the selection of suitable paper, type-faces and type arrangement that produces a pleasing impression. It also includes illustrations or pictures of merchandise that may be introduced as part of the message.

Therefore, it may be said that the printing itself is one of the essential and highly important factors in successful direct advertising. This is true even with a post-card, and its importance becomes greater with the use of more elaborate pieces, such as folders, broad-sides or booklets.

WHAT TO AIM FOR—WHAT TO AVOID

GOOD printing may be said to begin with the paper on which the job is to be printed. While at the present time, the cost of printing paper is high, yet the actual difference in cost between a good and inferior paper is not worth consideration. It is almost a vital mistake to print a message or business invitation on cheap paper of light weight that gives an appearance of cheapness in itself, and which cannot be printed attractively.

No circular or printed matter of any kind should employ more than two styles or faces of type; three at the most. The arrangement of type is also very important, as is the placing of illustrations and their choice in the matter of size. It is always best to avoid crowd-

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ing of type and cuts, or the use of type that is difficult to read, either because of its oddity or smallness.

Another reason for avoiding crowded type effect is that they are confusing. There are some exceptions to this rule, as in the case of catalog pages where technical descriptions may be inserted for full description.

It is safer to follow the general rule of avoiding crowded effect of type or pictures. White space is highly important in all printed matter. This refers not alone to the marginal space but to the white spaces surrounding the type and cuts.

Small job printing houses are often lacking in type-styles, and more often in judgment or knowledge of what constitutes good advertising printing. Therefore, stores should, when possible, avoid shops of this character and patronize those that better equipped, even though the cost is slightly greater. Store managers should give close attention to paper selection and type composition, to secure increased effectiveness and greater sales.



A Monthly Magazine of Home Furnishing News, mailed out to Desirable Customers, represents Direct Advertising Par Excellence

EASIER BUT LESS EFFECTIVE

IT IS generally believed that furniture stores do not realize the importance of direct advertising, and therefore do not make use of this excellent means of stimulating business. A large number of stores are lacking in men who have any definite experience in, or knowledge of advertising. Newspaper advertising seems to be the easier and more popular method of exploiting business.

Moreover, nearly every newspaper offers the help frequently necessary in preparing copy for the advertising store. Consequently, it is much easier to order a given space in the newspaper, with the solicitor or service man ready and willing to write the copy, than it is to outline a direct campaign, based on a real plan, and follow it through consistently.

English and French stores place more weight and dependence upon advertising booklets, and similar matter sent to their prospects, than they do upon newspaper advertising, and wisely make this method bear the burden of business expansion. Newspaper advertising of retail stores is more of an American development that has not found its counterpart in commercial European countries. American stores that represent the foremost group of progressive institutions are also very free and consistent users of "through-the-mail" advertising.

In a general sense, the better kind of department stores have excelled both in newspaper advertising and that of direct kind. Since they do a larger aggregate business and are well organized for successful publicity, this is a natural outgrowth and very often results in building very important departments in the sale of furniture and home furnishings in general. Indeed, this is becoming the case now more than ever.

FOR THE EXCLUSIVE STORE

THE exclusive or one line store, usually doing a much smaller business, is naturally more limited in the amount available for advertising. As a result, the exclusive store often suffers in comparison with the department store that presents to the public a better-told story of its merchandising prowess.

It must be apparent, therefore, that the exclusive store, large or small, is often at a disadvantage both in competition and attraction. This difference is made more apparent by the lack of ideas and originality in furniture advertising. The typical advertisement of a furniture store consists of a group of pieces shown in a room setting or a number of single pieces of furniture, lamps, rugs, kitchen cabinets, stoves and the like. Sometimes there is an explanatory paragraph followed by a list of items and prices, designed to make immediate sales. There is very little departure from this types, especially in newspaper publicity.

The better stores quite naturally appeal to the best class of homes—always a limited proportion— and if all these things are taken into consideration, it is quite apparent that this type of store may find it economical and advantageous to put more of its effort into reaching the people who are most likely to buy.

This calls for advertising that goes directly into the home and carries with it a certain amount of inspiration and information. Hundreds of the better stores accomplish this by means of a house magazine sent out once a month, carrying news of general interest or particular store news. Occasionally, these house magazines are produced by the store that uses them, but much more frequently syndicate magazines of the better kind are employed, prepared by experienced publishers.

In comparing the value of newspaper space and direct mail advertising, it must be remembered that the newspaper has a mixed circulation, a certain proportion of which may be counted upon as total waste. This is often lost sight of by advertisers. Notwithstanding this fact, newspaper publicity is always effective and profitable when carried on efficiently. It is not to be understood that the writer decries the value of the newspaper column. Rather it is our purpose to call attention to a field sadly neglected by retail stores, and especially those dealing in home furnishings, and to compare the two methods clearly.

TO COMPILE A MAILING LIST

IN THE average store, the mailing list is looked upon as a mere something that should be used occasionally, and that any employe may take care of as time allows. It is not usually considered of any great importance for the obvious reason that it is not used efficiently.

I have heard retailers say that if people knew more

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about their goods and methods that they would do "a land-office business." There are plenty of stores in exactly that position—realizing that they offer service and merchandise of real merit and desirability; yet lacking the knowledge of how to place these facts before more people of the right sort.

Every store mailing list should include not only the names to be found in its ledger, active and inactive; but in addition, the names of every family in the natural selling territory of that store. It should be the duty of everyone, from the proprietor to the errand boy, and especially of the salesmen to add desirable names to this list day by day. Even more than this, each card should carry as much detailed information about the family as is possible to secure.

It should include the number of children, and the occupation of those who work. In short, there should be such information that this list will be of daily use to various interests of the store. In fact, the functions of the prospect lists might be summarized as follows:

(A) To guide the advertising man in the appeal to be used in newspaper advertising.

(B) As a guide to this type of appeal used in direct advertising.

(C) For use of salespeople in personal solicitation by telephone, or personal letter to customers. Enabling them to make better use of the store's advertising.

(D) As a guide to the merchandise manager in his buying policy.

Briefly, the names of this list should be condensed histories of the families so represented, with as many facts as may be obtained from all available sources. It may be seen what great value there would be in such a list that would be accumulated over a period of years. It begins with the head of the family and his business, and the social status; then come the children with birthdays. graduations, marriages; and finally the buying peculiarities of the family.

AS AN INVESTMENT

SUCH an efficient list cannot be compiled in a short time. It demands a plan and the careful attention of a capable clerk. The store that possesses such a valuable asset will know how to use it to secure the greatest amount of business for the investment represented. There are many stores that have such lists and it is almost needless to say that they are the great institutions that command the confidence of their communities.

Such an appreciation of a mailing list is probably beyond the understanding of stores that lack the elements of greatness. There should be no question that a prospect list of this type is of value beyond definition in dollars. It is the basic stuff from which good will may be created at a minimum investment of time and capital.

COMPARATIVE COSTS

AUTHORITIES estimate that the progressive retail home furnishings stores of the present day spend approximately 20 per cent of their advertising appropriations for direct appeal by mail. Most of this work is done with their own or syndicated printed matter. Many stores combine both to advantage.

This advertising is estimated at one dollar per year for each family. At the ratio of 20 per cent, this would leave 80 per cent or four dollars invested for each family in newspaper appeal. Advocates of the newspaper claim that the cost per family is actually much less, because of the larger number reached by this means; but it should be remembered that every newspaper circulation involves a large waste of readers who are not likely prospects, and that one advertiser is in active competition with all others, and with the news itself.

The direct message, on the other hand, does not engage any competition when it reaches the recipient. The probable prospective customers in the list of newspaper readers—all of them—should be on the mailing list also. If this is the case, then it may be readily computed that it costs four times as much to reach the newspaper readers as it does to reach the same number of families with the direct and unimpeded message.

By this reasoning, it costs the store five dollars per year to reach every family with advertising in newspapers and by mail. Arriving at this conclusion, it would seem fair to assume that if the total cost of advertising per year for each family covered by the list and in newspaper circulation, is five dollars, then each name on the list is conservatively worth an equal amount in dollars and cents.

While such estimates are arbitrary and conjectural to a great extent, it points to a comparison of effective means, and to the intrinsic value of the right kind of a list, used as efficiently as possible.

It suggests also that there are untried possibilities in direct advertising for the retailer that promise greater results at smaller cost. It is a problem that is worth solving, especially since it tends toward those modern ideals that have so forcibly brought the industries that serve the home to favorable public attention.



Unique Window Display of the New Crutcher & Wise Furniture Co., Norfolk, Va., in which second floor windows work effectively for the Store

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In the next article will be discussed the various phases and angles of copy and illustration as they apply to the advertising of the retail home furnishings store.

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Skyline, Richmond, Va.

GATEWAYS TO DIXIE—Part II

SOUTHERN RETAIL METHODS DIFFER FROM THOSE OF THE NORTH

Ninth Article in the Survey of the Home Furnishing Industry

By WILLIAM G. WATROUS

A NEGLIGABLE FACTOR

TO the observer who covers this field in search of virtues and flaws, it seems that there are certain problems in selling that are common to this and other sections, that might be readily remedied in the course of a reasonably short time.

Throughout the South there are certain classifications of people, with the lines distinctly marked from a viewpoint of furniture selling. A large mass of people struggling with soil or other industry to make a bare living, comprise an aggregate purchasing power of importance that is catered to by low grade stores dealing in second hand goods and inferior merchandise made for the purpose, and largely sold at high prices on installment.

The great bulk of negro trade supplies its needs in this fashion; a more important trade indeed, than that of "poor whites" who seldom make purchases for the home except under the urge of dire need. These conditions are economic, since there is a small proportion of decadent people who find it easier to become shiftless in a climate that is more kindly than in the rigorous north, and where a bare living is possible at the cost of little exertion.

So little can be done in cultivation of this trade, except through educative processes of the schools, that we need not concern ourselves with ways and means to get results with such people, except that every far-seeing merchant should realize that every aid he can give to the cause of education is a small step toward the betterment of living conditions and *all* business.

SETTLED HOME MAKERS

FORTUNATELY, the great middle class of people of the South are sturdy and steady advocates of good homes of comfortable and substantial kind. In the cities they differ very little from their Northern prototypes. Family for family, they probably earn less and save more; are not so restless, and in many ways are temperamentally different. In the old cities, the families with incomes of a few thousand, are satisfied to live in the old houses that stand in comfortable rows in or near the business centers.

Their homes have been comfortably furnished from the beginning; but without ostentation. There is ample disposition toward comfortable surroundings, without desire to be "in fashion" or to follow fads or "styles." Family background and blood count far more than wealth. Here we may recognize a fundamental difference between the South and North, that confers upon Southern folk more complacency and a certain content with conditions as they happen to be.

The Northerner of equal or corresponding income is likely to be obsessed with a restlessness that will not tolerate residence in a house or neighborhood that has gone "out of fashion." Instead, he moves his family to a distant suburb where a modern house affords greater satisfaction. Or a fashionable apartment may be chosen, that designates a fixed social or financial status.

Family background and culture count for so much more in the Southland, that there is practically no necessity for show as a means of creating prestige and social position. Consequently, there is no urge to express personality or wealth in terms of fine houses and furnishings. Fashions in architecture and interior decoration may come and go without seriously disturbing this tranquility, a social state of mind without parallel even in staid old New England.



A Southern Colonial Home in Roland Park, Baltimore's Exclusive Modern Suburb of Homes

A STEADIER MARKET

SUCH comparisons might be amplified in searching for basic differences in business conditions; but those already made should serve to explain why there is such perceptible difference in stores and their methods. Only in slight degree can the southern merchant appeal to fashionable instinct. The bulk of his business is of a perfectly normal kind arising from ordinary demand. People are less likely

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to be stampeded by bargain sales and emotional business appeal of any kind.

To satisfy this market, merchandise must be rather substantial and conservative in style and price. Anything of faddish tendency is likely to go begging for takers. Mahogany is so traditionally preferred and standardized, for instance, that in many cases modish pieces in walnut are difficult to sell. A specific instance of this preference might be cited in the case of a Baltimore dealer in high-grade musical instruments.

Some very fine new phonographs of an exclusive quality make, were featured in this store. The cabinet designs were exceptionally attractive in two-tone walnut. Yet they did not sell here because the store's customers desired them in mahogany, to be in keeping with their other furniture.

In many of the cities under discussion, there is still to be found, not only the merchandise itself, but a steady demand for heavy Colonial furniture of the "scroll-front" type, such as is found today in the Executive mansion at Richmond, Virginia—relics of its historic past. Such demand comes almost entirely from the plantations and farm homes of the old south; but it clearly indicates the loyalty to traditional good taste and the conservative tendencies of people who do not readily accept new dictation in matters that pertain to the home.



Unique Drapery Floor Display, H. & S. Pogue, Cincinnati—the Chintz Idea carried out in Walls next Elevators and as Tea Table Decorations

KEY-CENTERS TO TRADE

THERE are many who believe that all these things point to the fact that the South represents the purest Americanism, that has not allowed itself to be swerved from tradition and the preference for styles that have always been considered typically American. These are influences felt among the "border cities" that enjoy the trade of country farther south.

All of these border cities are key-centers to various sections of the South. Literally they are "gateways" because of the few places where the broad Ohio River is crossed by the highways. At these strategic points these cities have developed from their early beginnings, when western-bound adventurers found their sites, places of advantage in location for homes and trade.

City trade of these centers varies exceedingly, representing characteristics both of the North and South. In Cincinnati, one important store reported that Colonial types are entirely out of favor; Queen Anne styles, so long in high favor, were without buyers, while furniture and accessories distinguished by Italian influence and design, were in the greatest demand.



Main Floor Display of the new Crutcher & Wise Furniture Store, Norfolk, Va.

SMALL INCENTIVE TO CHANGE TASTE

IN THE cities at least, prominent stores may unquestionably popularize any good style or type by consistent advertising of the right kind; and it is usually found to be the case that any marked demand for styles of some special period may be ascribed to the influence of informative advertising of intelligent kind.

It is an invariable rule that radical style changes originate in the higher strata of society, where the possession of wealth makes it possible to humor desire for change and originality. Where fortunes are acquired quickly, it is not uncommon to discard the entire furnishings of a house, or even the house itself, and to substitute therefor the latest and most fashionable expressions of architecture and interior decoration.

There is little of this inclination to

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Section of Rug and Drapery Department, Sydnor and Hundley, Richmond, Va.

change radically in the Southern states and cities. Conservatism is so much a part of the people, that the store that caters to the home has no great incentive to change its methods except by degrees, nor to experiment in novel merchandise that would mean a departure of radical kind from that which is customary and acceptable.

ONE NEW PROBLEM FOR GATEWAY CITIES

ALL of these characteristics of a people that have found agriculture a satisfactory vocation, have a natural tendency to restrict retail activity to ordinary effort and service. The general tendency is to accommodate regular demand rather than to create new demand and desire for change. In this respect the store of the South, in a matter of averages, is far behind that of the North.

Even the best of these establishments are ignored by the ultra trade of the South that prefers to spend its wealth in New York or even in Europe, in a belief that its own stores cannot give the quality and style demanded by great affluence.

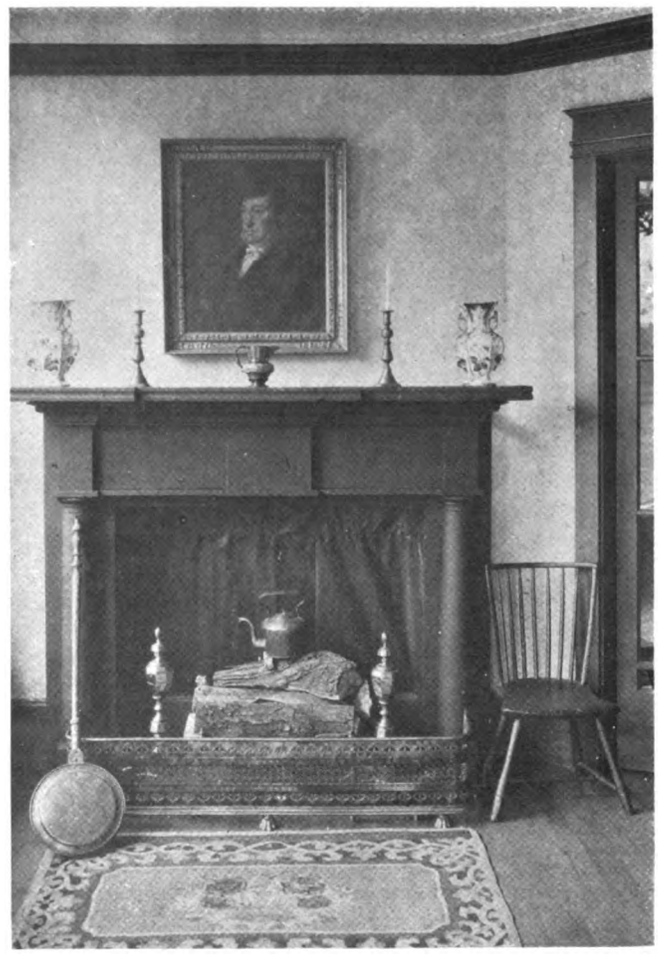
It will be remembered that the inflation of prices for tobacco, cotton and sugar, brought unusual prosperity throughout this section; a condition that brought about an era of fine house-building and furnishing, not only in the cities, but on old plantations; building that largely represents the finest of modern ideas in architecture, calling also for corresponding interior art.

Local stores have not found a way to meet these conditions and hold this trade effectively, nor do the professional decorators secure the proportion that their skill might easily deserve. This would appear to be one of the problems to be met by the better establishments of these "gateway" cities, and one that might be solved by a careful study of these conditions, plus an intelligent use of advertising, with such changes in merchandise and store methods as would prove expedient in accomplishing results. For there *is* a way of meeting this demand, and it is well worthwhile going after by the ambitions store.

UNPROGRESSIVE ECONOMY IN WINDOW DISPLAY

ONE may find most excellent stocks in many representative stores; but there is a disposition to practice economy in window and inside display. It may be borne in mind that most of the stores under discussion have been in existence from one to three generations. Like the finer and older stores of New England, they have long since discovered their own limitations as determined by the buying habits of their natural trade.

Under such circumstances, the disposition is to settle down into set ways, and to meet demand rather than create it. In illustrations of this reference to economy in display, may be cited an instance where an excellent store had fixed up a series of rooms intended to be model apartments. Because of the condition of the store floors, much dirt was tracked in, thus jeopardizing the value of any rugs used to cover the floors. Consequently no rugs were used, and there was quite lacking any definite attraction in the assemblage of merchandise that would inspire buyers.



Setting in Art Section of C. F. Brower & Co., Lexington, Ky. Real Antiques are here assembled with good taste and used as a Background for Modern Merchandise

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In the less important stores, catering to cheap trade, window display is little more than the showing of merchandise that happens to be in season or readily available. In a large number of the finer stores, the same rule appears to govern except that the goods shown are of much finer design and quality.

Relatively few establishments give adequate attention to combination displays of related goods, with effective backgrounds and separation of merchandise.

MORE POWER TO RETAIL ASSOCIATIONS

SINCE the highest type of buyers are travelers familiar with the leading retail establishments of large cities in every section, it naturally follows that their home stores, that lag behind in national competition, will suffer in the estimation of this trade.

In some of these cities, much progress has been made by local associations that meet frequently and deal frankly with these problems of mutual concern.

Price competition, taking the place of quality competition, has a tendency to break down the retail standards and business ethics. It is related that in Washington there was formerly keen rivalry among dealers in draperies and rugs—competition that practically eliminated all profit in this business.

Eventually those interested in the sale of these commodities came together with the thought of putting a stop to this feudal and profitless rivalry. In the course of a few years, this has been successfully accomplished and these branches of the home furnishing business have once more been put on satisfactory footing.

Among the cities under discussion, much good has been accomplished in coordination, especially in Washington and Louisville. It is likely that many of these handicaps could be eliminated gradually by cooperative effort of houses in the same line of business, working in unison toward the same end.

BALTIMORE—AN EXAMPLE OF MERCHANT COOPERATION

BALTIMORE, a city rich in historical association and home traditions, also offers an example of unified effort among its merchants. This old seaboard metropolis, that is typical of eastern energy and southern hospitality, offers a good lesson in physical upkeep. As happens in many large cities, the center of retail interests has moved from famous Baltimore Street to the narrow but more picturesque Charles Street. Here are to be found excellent stores such as C. J. Benson & Company, Joseph Valient Company, and John C. Knipp, all specializing in finer grades of home furnishings.

Baltimore homes have been noted since the earliest Colonial times, and such homes as that of John Carroll of Carrollton, now owned by John Hopkins University, are land marks of old Baltimore. Its average prosperous citizens are still content to live in the substantial old brick houses that flank attractive streets and boulevards.

It is only in recent years that its people have utilized the beautiful hills and valleys for suburban homes and estates, such as one finds in Roland Park.

Government and privately owned yachts, as well as fine homes, patronize local stores, many of which combine interior decoration with the carrying of extensive stocks of merchandise.

THE REAL OLD SERVES THE NEW

FOR the benefit of stores located in old residence districts, it may be worth while to mention a very interesting and practical adaption of the model apartment idea to be found in the Benson store. The main building of several stories is modern in every respect. Immediately adjoining the rear is an old brick house, one of a solid block so familiar in this and other old cities. This house was leased and connected with the new store by a fire-proof door cut through the thick walls of masonry. This house was then fitted up with appropriate furnishings suitable to a residence of this kind of which there are so many in Baltimore.

A spacious drawing room with high ceilings gave abundant opportunity for effective showing of merchandise, and the conditions under which this display is made produce an unusual homelike atmosphere, that is less artificial and forced than one usually finds in furnished apartments within the store.

The Gomprecht and Benesch store has done some notable local advertising and has an excellent and tasteful



Typical Advertisement of a High Class Louisville Store

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series of model apartments. This store has a good location, and with important branches, is typical of the popular store carrying furniture of excellent origin, and which has earned the confidence of the public by excellent business methods.

Briefly, Baltimore is unusually well equipped with good home furnishing establishments, and is so advantageously located as to enjoy distant as well as local trade.

Exhibits of home furnishings shown in combination with real estate projects have been very successfully carried out in Baltimore, and because this city is typically one of homes, much interest is manifested in this class of endeavor.

IMPORTANCE OF NEGRO TRADE

IT MAY be worth while to consider, in a general way, the importance of negro trade. In Baltimore, for instance, there are homes in Druid Hill, which might be termed the ultra section, that are worth up to twenty-five thousand dollars. Many colored people have attained some distinction in the professions and in business as well. In this city, the negro population is about 10 per cent of the whole. While the largest proportion of this trade patronizes the lower grade installment stores, there is an appreciable percentage of very good standing who furnish their homes in excellent taste and buy the best grades of merchandise. Though exceptional, this trade will repay attention.

There is no hesitancy among the good stores in extending credit and courteous service to this class of trade. No racial distinctions are drawn from a trade standpoint, although negro buyers very rarely enter the highest grade stores, that usually specialize also in interior decoration.

This general rule applies in all southern cities, where there are to be found in each, many negroes of good education with respectable business or professional standing.

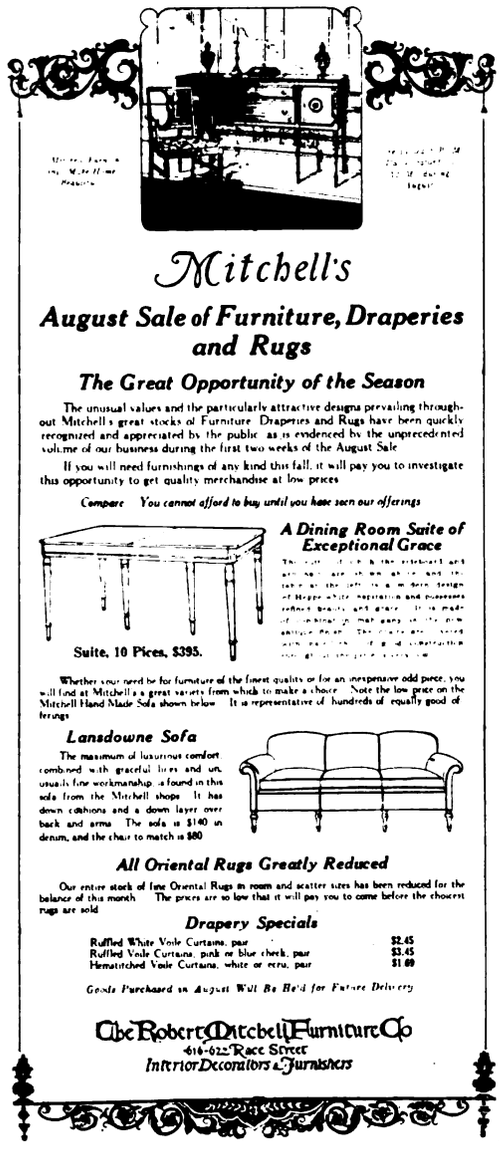
ADVERTISING IN SOUTHERN CITIES

IT MIGHT be gathered from the comment made in this article, that the character and habits of living would call for advertising appeal of a somewhat different nature than that used in northern states. It may be said that there is more sentiment and historical association expressed in advertising appeal than one finds in the north.

Among the better stores there is used, consciously or unconsciously, a consistent appeal for confidence and good will. Price appears to be more of a secondary consideration. Most of the stores are old. Most of the families are old. Two or three generations have traded at the same stores.

In Lexington, one of the younger generation of store owners had on his desk a most interesting letter, written on fine stationery, in the hand writing of a highly educated woman. This letter was in response to a holiday circular, thanking the store for sending it, and referring to the writer's high opinion of the store, and the pleasing personality of the owners of a previous generation.

Such personal relations, and mutual respect are not often found. These conditions favor the effective use of letters, monthly magazines, booklets, and other forms that convey store news direct to prospective customers. Aside from the tendency toward more human interest copy in newspaper advertising, furniture stores follow the familiar type of newspaper publicity, which is not distinguished by very deep thought or originality.



Dignified, Clear Cut Sales Advertisement, representative of the Best Store Effort of the Southern Gateway Cities

THE MOST UNIQUE ART SECTION

MOST people have had the experience of finding some unusual feature that fixes that store in the mind with indelible impression. The writer happened to visit the store of C. H. Brower & Company in Lexington. It was rather a cool day. The building itself was old and aside from certain unusual features it was like hundreds of other stores here and there. But, just at the left of the main room, was a smaller room through the door of which, one could see a roaring fire of wood in an old fashioned fire-place surmounted by a French mirror. There was the pungent odor of burning hickory. There were brass fittings with andirons, and such other articles as seemed to belong to a real fireplace. There was an oil painting of some patriach of the Blue Grass country, and displayed round about were such articles as any tasteful homemaker might select to adorn such an attractive setting. Here were wall cupboards with china and silver behind their doors; with a few mantel decorations, lighted lamps, and comfortable rugs.

Farther back was found a small circulating library with several children and older folk browsing through the books. A short flight of stairs led downward into what had been a storage basement. Dainty walls, floor coverings, and tables had converted this into a special gift department.

A wide doorway led into a small room under the side-

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The Gateway Cities have Street after Street of Residences such as these—comfortable, tidy and well-kept, but apparently of a bygone day.

walk. Once a coal hole—this little space had been magically converted into a feature art room with tinkling fountain, and miscellaneous art objects suffused with a bluish lavender light.

All this unusualness is credited to a charming lady, of splendid Kentucky ancestry and good taste and without any previous training or experience in mercantile lines. It is not out of the way to say that this art section of an excellent home furnishing store was the most interesting of many good features in the store.



A Louisville Residence, with Unusually Spacious Grounds that seem necessary for the Typical Southern House

A PLEA FOR SENTIMENT

LET us here interpolate a plea for more of this cordial warmth in the atmosphere of home furnishing stores. It would mean much in the advancement of better homes. If there is a "soul of the store," it is certain to be disclosed and reflected, when the store itself takes the responsibility of teaching by example.

Most furniture stores create the same general impression. The windows are likely to be the same in general effect. There is not a great amount of intelligence wasted in dressing the windows in the average store. Most furniture is dark and subdued in general tone, ordinarily displayed solemnly as so much merchandise *per se*, without much contrast or relief.

The passerby gets a fleeting impression that other objects of similar kind are lurking behind and beyond, waiting for the infrequent buyer. When you enter the door you get an impression of a large space, the floor of which is crowded with furniture, plain or upholstered, delicate or sturdy, as the case may be; but without much animation or brightness. A man may meet you politely at the door, or advance from some distant point to greet you, maybe not. It depends. Perhaps you have to make all the advances, like the Leap Year spinster.

Too many stores are austere, cold, and forbidding. So many are so absolutely uninteresting that it is a marvel how they exist and make a fractional turnover each year.

VISIT THESE SOUTHERN STORES

SINCE the kind of people in a city or section determine the kind of business a store may do, it is not out of the way to say that the people of Dixie have a composite personality that differs materially and broadly from that of the north.

Immigration has not materially affected the southern states. Its staples have made it an agricultural section, and thus it remains, except in the city centers that serve retail needs and follow diversified manufacture.

The average of American born citizens is very high; of foreign born, very low. Negro labor, with its traditional sentiment and obstacles has served a definite purpose; is well understood and utilized. In the southern states their economic value and social plane is well defined.

The comments in this and other articles are intended to show the general character of business, illustrated by specific examples, rather than to present an explicit "graph" of trade conditions.

The owners of a large furniture store in New England made an extensive trip through the west not long ago in order to study methods of retail stores that might differ materially from their own—the first move of the kind in 30 years of retailing. That is progressive retailing.

If a particularly useful precept might be taken from this comment in the Gateways to Dixie, it would be a suggestion to northern stores that much of value might be found in a visit to stores beyond the Ohio River.



Typical Residence Street in Baltimore. These Rows of Brick Houses with Good Doorways, and Green Blinds are quietly substantial

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SOMETHING NEW IN EXHIBITIONS

Art-In-Trades Club Exhibition at the Waldorf-Astoria Hotel

ART DIRECTORS OF HOME FURNISHINGS

AFTER a constructive period of sixteen years devoted to a crystalization of their artistic standards, the Art-in-Trades Club members are taking a strong position before the buying public this season, emphasizing their ability as directors of artistic taste.

They are taking this definite stand in the opening of a fall exhibition of decorative home furnishings, at the Waldorf-Astoria Hotel, September 23rd to October 22nd. Such an exhibition may become a regular yearly occurence, and like the Architectural League Exhibition, grow to large proportions, disseminating information among artists, tradesmen, and the public, and proving a great event at the opening of each fall season.

The exhibition will consist of completely appointed interiors and grouped displays of such decorations as are used in the embellishment of the modern home, together with the allied crafts of mural painting, statuary, stained glass, and ornamental metal work.

The exhibition is designed to make public the great steps of advancement taken in the home furnishing arts during the past decade, and to show, at the same time, the great work of the professional decorator in America.

AN EXHIBIT BY MEN IN TRADE

BY MEANS of their present exhibit at the Waldorf and through a series of lectures on furniture, textiles and other house furnishing materials, to be given in part at the hotel and in part at the Metropolitan Museum of Art, this enterprising group of manufacturers, decorators and general distributors are enunciating the principles on which they feel our future progress, both in art and industry, must depend.

We have had many brilliant exhibitions of industrial designs, house furnishings and decorative materials assembled by painters, sculptors and architects, with the avowed intention of showing to men-in-trade, patterns and color schemes that should be used by our manufacturers and interior decorators. A good rule will work both ways.

So, in contrast, we now have the large display of fine things made by the Art-in-Trades Club at the Waldorf, assembled by practical men as a means of showing painters, sculptors, architects, and the buying public really successful examples of the interior decorator's craft. The various works of art displayed include both new and ancient things assembled with rare skill and judgment, so that each unit of the show is a decorative entity in itself.

TO PROMOTE TRADE

THIS gathering together of exquisite materials will prove beyond a doubt that many of our manufacturers and experienced assemblers are really artists and worthy of general recognition as such. It will also demonstrate clearly that our talented men in trade are not much given to freakish vagaries but have based their ideals on the venerable traditions of antique art.

Some of the exhibitors are noted producers of ornamental metal work, which finds place not only in city homes but in almost every type of country place.

Special attention has been given in these exhibits to the Old English types, reproduced, however, under modern and efficient merchandising conditions in New York City.

The display of floor coverings by one exhibitor reflects the traditions of the Orient modified to meet the needs of our commonwealth. The present-day American market, incidentally, is a godsend to craftsmen of the East. The home market no longer can adequately employ their skill and so thoughts and hopes turn toward America. For these reasons, the influences of this Oriental rug display at the Waldorf may be felt in Smyrna and Ispahan. The more American buyers there are of splendid things, the more the crafts throughout the world will be kept busy.

Remarkable exhibits by an American rug manufacturer, on the other hand, are splendid twentieth century chenille rugs, entirely American in production, reflecting the spirit of historical floor coverings. There is a striking lesson to be learned from this rapid assimilation of ancient decorative ideas that is now going on among us.

We see that the orders given by our decorators are influencing European and Oriental handicrafts. Contrariwise, we find that men in trade are adapting ancient patterns to modern factory methods of production so necessary to meet commercial demand.

A LECTURE COURSE TO FOLLOW

A CHEERFUL and forward-looking atmosphere is everywhere in evidence in the Art-in-Trade Exhibition at the Waldorf, because the various forms of art presented to the public are things that have been adapted to twentieth century conditions, or to be frank, have been placed on a paying basis.

Since the exhibition is primarily for the dissemination of good taste in the home furnishing arts and is not of a commercial character, no exhibits are offered for sale during the period of the exhibition. That the general tone of the combined displays is dignified and pleasing, is a convincing tribute to the high standards of constructive thought in everyday business.

The elaborately furnished rooms that are perhaps the strongest educational feature of the Art-in-Trades display are delightful examples of the artistic judgment which has given New York decorators a pre-eminent place in that profession. During the exhibition, they are bound to have a most gratifying effect on the thousands of visitors that throng the place.

So many home furnishing displays have been lacking in distinction that the several splendid rooms at the present show, done by well known decorating establishments, may well be thought of as marking an epoch in the history of our domestic arts.

This showing of fine house furnishings may also be considered notable, since it is an undertaking that is financially independent. Nor will the Art-in-Trades Club's influence cease with the closing of the Waldorf show; for the present effort will be followed by a course of sixty Art-in-Trade lectures at the Metropolitan Museum of Art this winter.

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SEEN IN NEW YORK

HOW NEW SHOWROOM METHODS OF TEXTILE WHOLESALERS ARE SHORTENING THE PATH FROM SELLER TO BUYER

FALLACY OF THE VICTORIAN THEORY

IN THE comfortable old Victorian days it was said that if a man made better mouse traps than his fellows, the people would beat a path to his door, even if he lived in the backwoods.

Present-day experience has demonstrated the danger of this assumption, as men have come to understand the advantage of suitable location for their shops and the power of publicity.

A student of New York life is strongly impressed by the absolute negation of the old Victorian theory today, as evidenced by methods of department stores throughout the whole country. Locations convenient to the natural currents of city life combined with widespread publicity are fundamental factors in their prosperity.

NATIONAL MERCHANDISE FAIR

IN SPITE of progress, the great retail leaders are still dissatisfied with their merchandising systems, realizing that further radical progress must be made to keep abreast of the rising tide of commercial activity.

The National Retail Dry Goods Association is convinced that a step in the right direction has been made in the organization of fairs and exhibitions. Such periodical selling efforts have been successful in Europe. There merchandise exhibitions, arranged with artistic skill, are fostered by municipal and state patronage at such great centers as London, Birmingham, Lyons, Paris, Marsailles, Leipsig and Berlin.

In the United States the idea of great merchandise exhibitions with educational features has made progress more slowly than in Europe. To be sure we have had a Silk Show and expect another in February; there was also the Jobbers' Fair in Baltimore, and most recently we enjoyed the First National Merchandise Fair in the Grand Central Palace and the 71st Regiment Armory. While only a detail of the general scheme, the textile section of this show proved of special interest to the readers of Good Furniture Magazine and undoubtedly acted as a strong stimulant on many branches of the house furnishing trade affecting decorative fabrics.



1. Lobby in the New York Showrooms of a Decorative Fabric Manufacturer. The Entering Buyer's First Impression is that he is entering a Quality Establishment. This Italian Renaissance apartment was built bodily inside a bare commercial loft, to escape ugly plaster walls, columns and girders.

For one thing the Fair made possible to out-of-town buyers a comprehensive viewing of the wholesale situation.

NEED FOR BETTER EXHIBIT FACILITIES

THE managers of many large department stores throughout the country have long felt that their buyers failed to see, during a brief visit, all the fine textiles in town because of the impossibility of getting around to all the wholesale showrooms scattered over the city.

By similar reasoning, manufacturers wishing to introduce new lines of textiles and having unsatisfactory distributing facilities were prompt to welcome the idea of a general exposition of fine things.

Not all the exhibitors at the show actually displayed merchandise because the spaces allotted were quite inadequate for the larger concerns. This space difficulty will always confront the organizers of expositions in New York until some way is found to eliminate excessive rentals for display positions.

It is also necessary that the promoters should make sure of better general arrangements. When a manufacturer's own showrooms are ten times as attractive as anything the Grand Central Palace has to offer, he in inclined to utilize the small space in the Merchandise Fair only as a means of attracting buyers to his permanent establishment.

One large lace house used their space in the Grand Central Palace as a means of attracting attention to a kind of lace that they are pushing, a new large-mesh filet which has the noble character of the Early Renaissance laces in France, Spain and Italy, and may be used as a striking feature in schemes of interior decoration. At the Grand Central Palace show, this enterprising concern placed on view photographs of their large mesh patterns which had been hung in handsome architectural settings, thus proving that the lace is already accepted by fashionable New Yorkers, and after such an *entrée* can be profitably merchandised by the retail trade.

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WELL ORGANIZED PERMANENT SHOWROOMS

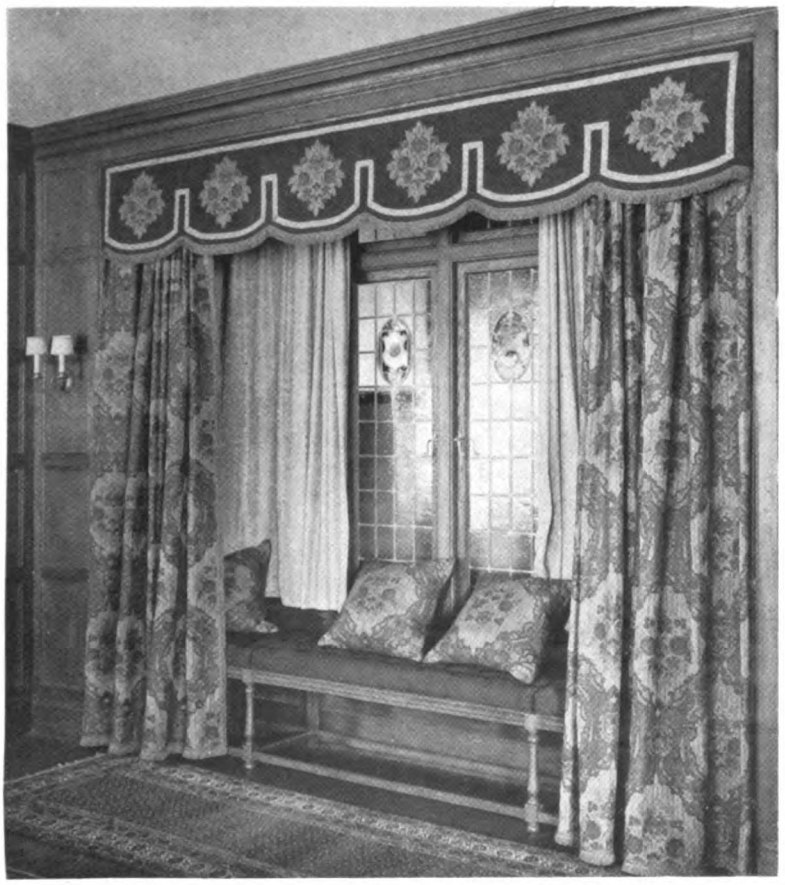
A SIMILAR policy, of baiting the buyer at the Merchandise Fair and getting him over to the showroom later for a good-sized order, was followed by one of the large manufacturers of upholstery materials who has handsomely equipped showrooms on Fourth Avenue.

The Fourth Avenue showrooms not only carry a prodigious line of samples with a complete "library" of past accomplishments in textile weaving, but they are fitted with architectural settings for the actual display of sunfast curtain materials. Thanks to these practical aids, buyers are better able to select materials for their stores easily adaptable to home furnishing requirements.

Time was when buyers purchased a decorative fabric because it "caught their eye" or "tickled their fancy" but now they begin to understand that for really successful merchandising in the long run, it is best to consider the home making requirements of their class of customers.

Because of this, the large permanent exhibition of decorative fabrics in carefully organized salesrooms is bound to have a greater potential selling power than a cramped display of splendid things in the restricted booths of Exposition buildings.

In Figures 2 and 3, show how effectively the principles influencing window decorations may be demonstrated in the ordinary course of wholesale trading. Figure 3 shows a window of leaded glass in a room paneled with dark oak of very substantial character. The well chosen over-drapery fabric for this setting is dark grey tapestry with a sumptuous pattern worked out in blue and gold. The upholstery of the window-seat and all the textiles selected, preserve complementary tones and textures. Such a display immediately establishes in the visiting buyer's mind the value of harmonizing related lines of upholstery, wall hangings and curtains and influences his buying in a constructive way.



3. One of a Series of Elaborate Settings in the New York Showrooms of a Decorative Fabric Manufacturer—introducing New Materials and How to Use Them



2. Introducing to Buyers a New Lace Curtain by means of an Actual Setting in the Manufacturer's Showrooms

Practical information concerning new lines of fabrics furnished to the out-of-town buyer in the manufacturers' display rooms has a far reaching effect on both wholesale and retail business.

Such effort comes fairly near harking back to the old mousetrap theory, in that the visiting buyer considers the informative showroom as "one place he must make" on his trip, no matter whether it is easy to reach or not.

MORE SERVICE TO THE BUYER

THE question of "service" in wholesale establishments and jobbers' offices has been and is receiving increased attention.

A few years ago, wholesale establishments were considered complete if they had facilities for handling materials in fairly well lighted rooms provided with racks of gas pipe for displaying samples. But even the most conservative retailers are now forced to recast their views.

For one thing the growth of the decorator as a factor in retailing the better kinds of textiles and furniture has introduced a new element in the trade and has at the same time put a premium on numerous and convenient subdivisions of large showrooms, so that decorators and their clients may be treated with due courtesy and always enjoy a certain degree of privacy while looking over samples.

The old, shabby lofts in the lower part of town where wholesalers once congregated, do not offer adequate facilities for this personal service. The wholesale concerns in that neighborhood cannot attempt to secure this "quality" trade. Their calculations have come to

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4. Special Facilities for showing Colors by Daylight Lamps are provided in this Private Sample Room of a New York Jobber

be based on offering goods that they can sell at a fraction of a cent cheaper than their competitors. Theirs is clearly a price and quantity proposition.

The lower Fourth Avenue showrooms are in much better buildings than the showrooms on or near lower Broadway. The Fourth Avenue establishments represent a transitional period between the old-fashioned conditions of the nineteenth century and the strictly modern showrooms to be found uptown in the fashionable retail sections near Fifth Avenue. When a Fourth Avenue wholesaler decides his trade demands the most modern type of service, he moves uptown.

NEW UPTOWN SHOWROOMS

THE new uptown showrooms offer added service to the wholesaler as well as his customers. Here is supplied an inside store telephone service, reinforced with pneumatic tube systems for sending memoranda and samples from one section of the establishment to the other. Metal stacks, serially numbered slip shelves for samples, combined with elaborate card indexes give every facility for prompt attention to numerous customer demands.

The more modern showrooms are not only furnished with daylight lamps but are also equipped with various types of lighting fixtures, so that even stage managers and theatrical producers may simulate any quality of light in which their decorative materials will be seen. With all these practical considerations, there is as well an increased desire on the part of wholesalers to create a polished and "cultured" atmosphere for the display of decorative materials that ultimately will grace residences of distinction.

A STIRRING ON FOURTH AVENUE

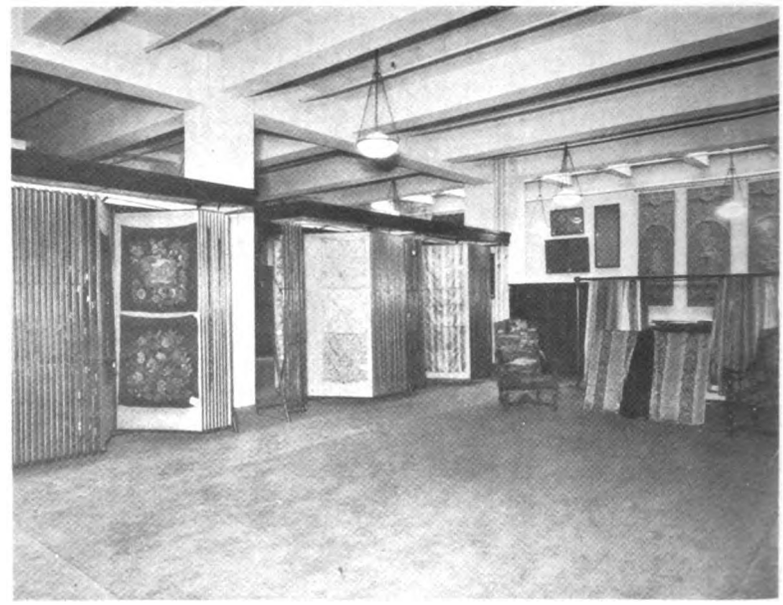
AT LEAST one large jobbing concern on Fourth Avenue has felt the necessity of a better atmosphere, better lighting facilities and more modern systems for handling its samples. This firm is now in the midst of alterations expected to make its quarters quite as efficient and up-to-date as other jobbing concerns further uptown.

The utilization of good furniture and other house furnishings of distinguished style in connection with showrooms for textiles has been found valuable in selling fine decorative fabrics.

WHOLESALERS ARE AWAKE

AS a whole, these ventures may all be looked upon as most progressive, both from the standpoint of industrial improvement, and from that of monetary gain to the individual establishments trying the experiments. Maintaining quarters which are the last word in business efficiency, enables the firm to do more business in less time and with less effort. The same holds true of the customer. In such surroundings as those to be found in the most modern showrooms, the customer can buy with greater certainty, speed and ease than heretofore, all of which advantages count quite as much as money in this hurry-up country of ours when time means money.

The latest effort to save time for the buyer by moving wholesale showrooms uptown, brings the wholesale plan of selling to perhaps its maximum of efficiency in New York, up to the present. The continuous efforts to supply added service to customers in the showrooms, coupled with the new plan of holding great central selling exhibitions periodically, on the order of the First National Merchandise Fair, prove that wholesalers are awake to the demands of the day and are ready to make more nearly perfect their present methods of merchandising.



5. Folding Racks make convenient the Viewing of Samples by Retailers visiting the Central Selling Room of this Jobbing House

Note: For views of showrooms illustrated with this article, acknowledgment is hereby made of the courtesy of Stroheim & Romann, F. Schumacher & Co., Quaker Lace Co., and the Orinoka Mills.

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AMERICAN CABINET MAKERS

PART III. MODERN METHODS OF MANUFACTURE

By Wm. Laurel Harris

WHERE REAL WORK OF MANUFACTURING BEGINS

IN THE last article * a study was made of twentieth century methods of furniture designing, accentuating the value of original research and untiring attention to detail.

The same spirit of research and enthusiasm is required as the furniture is carried, step by step, to completion through the most approved modern processes of construction. When the experimental model has been subjected to final criticism and thoroughly perfected, the real work of manufacturing can begin. The shop man who is thoroughly familiar with the uses of machinery then lays out his plans of production so that the wood may be cut and prepared for final use with the greatest economy, ease and facility for all operations.

The simpler the layout for the machine men preparing the rough lumber, the more time and money are left for the construction and the final finishing of the furniture. If the manufacturer is not properly versed in the possibilities of his machinery, he will spend too much on the roughing-out work, instead of conserving his resources for craftsmanship which cannot be stinted without artistic loss. In the roughing out, the full efficiency of the ripsaw, bandsaw, planer, joiner, dimension saw, variety moulder and such contrivances are absolutely essential if the craftsman's skill are not to be dissipated in doing work machinery can do better and at much less cost.

Only by the most efficient use of time and energy can superlative types of furniture be made today that are not beyond prices their logical buyers can and will pay. The greater the artist in furniture making, the higher his ability to visualize the efficient use of machinery, so that, without sacrificing craftsmanship, he may achieve results that are truly beautiful and still not expensive. If he can so organize his work to save twenty or thirty dollars' worth of time on the preliminary machine-shaping of the wood for a piece of furniture, it is evident that he has that much more money to spend on the fine craftsmanship that makes the piece and without which his design effort is wasted.

THE FACTORY MAN'S PROBLEM

THE use of modern machinery wherever possible enables the custom furniture maker to utilize more hand carving, inlaying with precious woods, and careful finishing than if the roughing out work were done by hand. The more machinery used in the preliminary stages of the work, the more hand labor can be put on the finished product. The up-to-date manufacturer of really fine furniture has two great advantages: He can make elaborate and thorough preliminary studies, and he can afford to buy the necessary machinery for his plant because he has an established clientele.

Economy effected by machinery is the chief reason why any great amount of really fine furniture can be profitably produced today. The exquisite grace of the best furniture is due quite as much to the manufacturer's ability to employ machinery intelligently as it is to any other factor; and the manufacturer can advertise legitimately that his furniture is hand made.

If, however, a manufacturer is not able to utilize machinery legitimately; if he has not the money to buy the necessary machinery and set up a really modern factory; if he is not possessed of that inventive genius which enables him to see just how and where an economy can be effected in the use of machinery for rough work without sacrifice to craftsmanship, then he drifts into a second rate position in the world and is apt to fall back on mechanical methods of finishing that are detrimental to the final appearance and quality of his productions.

Such second-rate men attempt to economize at the wrong end, at the sacrifice of craftsmanship, using the machine carver, for example, the dull results touched up by skilful hands with greater or less success. Unfortunately, the machine carver leaves so little for the artistic imagination of the craftsman that the final results there always bespeak the disastrous effect of unintelligently utilized machinery.

DESIGN PARASITES

WE HAVE already pointed out how artist-designers are penalized for their singular ability because others copy their work and undersell them in quantity production. The same unhappy fate also awaits the maker of the highest type of decorative furniture, working, though he does, through preliminary stages of production with power machinery. When he has produced a work of art, there are always cheaper manufacturers waiting to imitate the graceful



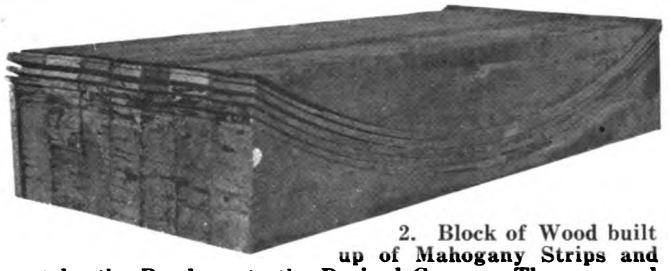
1. Mahogany Sideboard, inlaid with Boxwood. Draw Fronts are built up from Small Strips, the Finished Front being Six-Ply Mahogany

* See *Part II. "The Special Order Shop,"* appearing in the issue of August, 1922

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patterns his mind has evolved and his hands refined.

The cheaper man is generally not able to do anything really worthwhile on his own account, but once given a definite copy, he can pull it to pieces in his factory and imitate it, usually at the sacrifice of the refinements



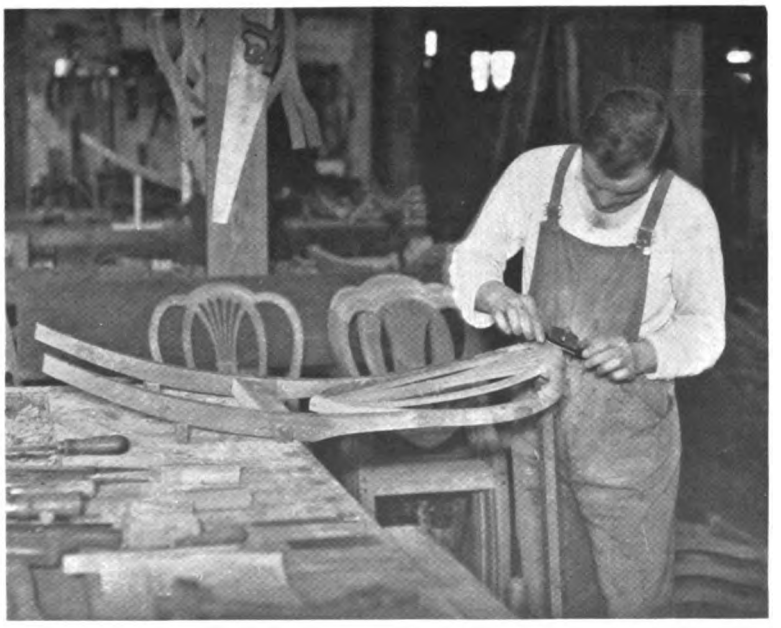
2. Block of Wood built up of Mahogany Strips and cut by the Bandsaw to the Desired Curves. These curved Slices fit exactly the Core of the Article to be veneered.

which were the virtue of the original and which the buyer of discrimination will discern. The elaborate preliminary drawings which the designer prepared with careful historic research and study, are not necessary for him. Above all, the skilful craftsman's time in making up preliminary models is no longer needed. The model for the finished work has already been studied out; so preliminary models are not necessary. The imitator buys the finished product of skill and genius in the open market. By this method the imitator thrives on the brains and work of his betters.

FOR PROTECTION—BETTER COPYRIGHT LAWS

IT MIGHT be thought that the small shop man in an obscure corner of the city could reproduce a fine piece of furniture at a less price than can the larger maker, but low overhead and little or no profit are usually offset by the economies and efficiency of the well equipped and intelligently conducted larger shop. Cheaper copies of this character are almost always cheaper not in price alone.

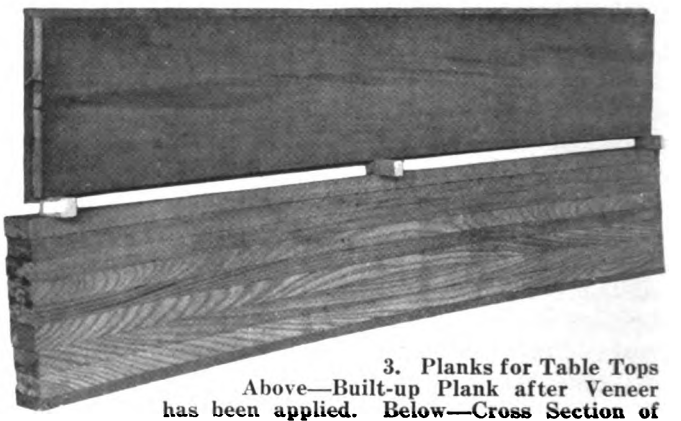
Here the great need is seen of proper copy righting laws for industrial productions, so that the man who puts in the long hours of study and the many days of practical experimenting, may really enjoy the profits which naturally should accrue to him for creating the finest types of furnishings. Strange though it may seem, the larger and the better equipped a factory becomes in the matter of quantity production, the less and less seems to be the attention paid to securing original designs. More and more, in hurrying up production, the very large manufacturer, like the small shop man, is apt to steal his ideas wherever they may be found. One thing seems certain to such men, and that is, if they are able to eliminate all the necessary thought and trouble of making models by copying somebody else's designs, they have effected a great economy. As a result, it often happens that the larger the factory the less important its designing department becomes.



4. A Skilful Artisan working out the Continuous Double Curves of the Back that form the Chief Ornament of this Type of Chair

MACHINERY THE TOOLS OF MODERN ARTISTS

IF AMERICA is to lead the world in industrial art, we must encourage individuality and original attainment. The public must learn, and the artistic community in particular should know and thoroughly believe, that



3. Planks for Table Tops
Above—Built-up Plank after Veneer has been applied. Below—Cross Section of Veneered Plank, showing Small Strips so arranged that Shrinkage will be neutralized, and not all in Same Direction

great artists may carry out their inspirations and their ideas with the aid of machinery as well as with the pen or brush. We must all learn that in the twentieth century it is by doing away with unnecessary labor that people thrive and are able to prosper in large numbers. Without machinery to eliminate the drudgery of life, we should all be forced back into the sad days when everything was made with endless toil and only a few people could enjoy fine things. It has been said that fire and water are harsh masters but good servants. The same may be said regarding machinery. The man who is dominated by machinery is a slave of the worst type and his misery is assured.

ADVANTAGES OF BUILT-UP WOODS

IN THE accompanying illustrations may be seen some wise utilizations of machinery; as for instance, the way curved fronts for sideboards are cut out by the bandsaw. A large block of wood is first built up from small strips, the whole mass being glued together

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solidly. If curved draw fronts fourteen inches high are required, the block is made fourteen inches thick in one direction and the thickness in the other is determined by the number of drawfronts intended to be cut from the single piece.

When the sawbed has been properly adjusted with its grips and gauges, the bandsaw cuts out the required curves in the thick wood as quickly and as easily as a sharp knife cuts through cheese.

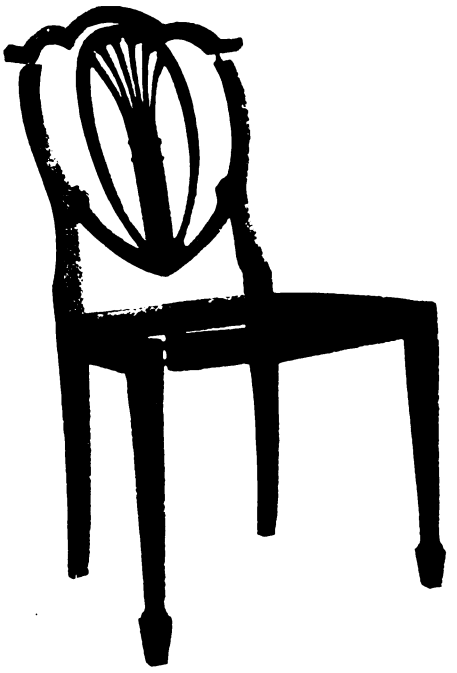
The building-up process in preparing wood for modern furniture is also a factor in factory methods that is often misunderstood. One frequently hears enthusiastic though uninformed salesmen talking of "solid mahogany furniture." In actual fact, "solid" wood furniture cracks outrageously in our steam heated rooms.

In making the finer qualities of furniture it is customary to build up the core of the furniture from small strips of chestnut, mahogany or other firm textured wood in which the inevitable shrinkage is neutralized as far as possible by opposing the different qualities of grain innate in every board, stick or plank.

On the outside of this core two and sometimes three veneers are glued in such a way that the shrinkage in one veneer offsets the shrinkage in the other. With two veneers on each side of the core the manufacturer produces the standard five-ply furniture. The edges and ends of each finished piece of wood are also often veneered to give a perfect finish to the cabinetmaking.



5. Back View of a Chair in the Rough, before Hand Shaping begins. Note Method of fastening Joints



6. A Chair knocked together of Rough Wood as it comes from the Bandsaw and Shaper.

EACH DOES HIS PART

SO LET us all glorify the mill craftsman and our individual industrial designers who point the way to liberty and happiness through the intelligent utilizaton of machinery. Let us give every honor to devoted and self-sacrificing craftsmen. Let us give every honor to the style-makers and leaders among manufacturers who mark the path by which our American industries may prosper. Moreover, let us give due credit to salesmen who study the real needs of their customers.

TEST OF FINE WOODWORKING

THE making of a finely shaped chair-back may be considered a test of fine woodworking. In Figure 5, we show the rude form of a chair as it comes from the rough shaping of skilful machine operators. In Figure 4, we see a skilful craftsman entirely reshaping the wood by hand, carrying out in every fraction of the graceful lines and surfaces a double curve that must be conceived and perfected through the imagination and good taste of the artist-artisan.

After the basic and constructive curves are established by hand, the carver develops the ornamental touches of his art. Cheaper manufacturers might "get away" with such a problem by flattening out the curves and applying machine carving. Still cheaper furniture is ornamented with pressed wood ornament or with composition ornament cast in quantity in sawdust paste.



7. Two Views of Chair in Finished State; shown above in the Rough. By comparison, the Importance of Hand Carving and Finishing is noticeable

Note: For illustrations shown with this article, acknowledgment is hereby made of the courtesy of the Kensington Manufacturing Co.

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COUNTRY LIFE TAPESTRIES

THE STORY OF GOMBAUT AND MACÉE

by George Leland Hunter

THE FAVORITE COUNTRY LIFE STORY

MOST famous of all Country Life Tapestries is this series of eight picturing the joys and sorrows of the shepherd Gombaut and his wife the shepherdess Macée. The series starts the pair and their companions at the age of ten, and conducts them through the many and various vicissitudes of existence, to the end.

In the French Bibliothèque Nationale there is a set of wood block prints illustrating the entire series complete, with the seven or eight stanzas of verse (the last stanza always of five lines, the others of three lines) belonging to each.

The subjects are: (1) Chasing Butterflies, (2) Playing Bowls, (3) Dancing, (4) Picknicking, (5) Engagement, (6) Marriage, (7) The Wolf, and (8) Death.

The last print of the series is signed by Jehan Le Clerc, an engraver of Paris who flourished at the end of the sixteenth century. Apparently the tapestry story of Gombaut and Macée was so popular as to call for a version in wood block illustrations, to satisfy those who could not afford tapestries.

TAPESTRY INTEREST TODAY

The importance of tapestries as merchandise is constantly increasing not only of machine verdures and Jacquard and block-print panels, but also and especially of modern Aubusson and American wall hangings and furniture coverings, woven by hand with the bobbin in exactly the same way that Gombaut and Macée tapestries were made in France and Flanders in the sixteenth and seventeenth centuries.

The beauty of design and texture in the modern, as in the antique tapestry, makes it a welcome wall hanging in many an American home. Such interiors only the wide awake decorator and retailer stand ready to furnish with distinction. And lucky is the man who can offer this advice to his clients intelligently and with actual knowledge of tapestries at his command.

THE ST. LO TAPESTRIES

AT the Museum of St. Lo fifty miles south of Cherbourg, there is a set of eight Gombaut and Macée tapestries resembling the Le Clerc prints, but with border like that of my color illustration and with the omission of the eighth subject, its place being supplied by the division of the first design into two separate tapestries. This is the set mentioned by Achille Jubinal in 1838. It was then in Arch-chancellor Lebrun's Chateau de Laune, in Normandy. Two years later the set was presented to the newly founded Museum of St. Lo.

While the St. Lo tapestries are not signed, and we have no positive evidence as to the place of manufacture or the maker, it seems probable that they were woven in Tours. At any rate, the inventory of the Duke de la Meilleraye, deceased in 1664, shows a similar set, of similar dimensions, appraised by the tapissiers François Henry and Jean Pocquelin as "made at Tours." Oddly enough, Jean Pocquelin was the father of Moliére who in his play *L'Avare*, listed a set of the *Amours de Gombaut et de Macée* as among the possessions of the miser *Harpagon*, and thus started a literary interest in these tapestries that has never died.

AN EARLY GOBELIN

HOWEVER, the Story of Gombaut and Macée was such a favorite as to be confined to no single maker and to no single place. One of my illustrations, *Playing Bowls*, shows a Gombaut and Macée tapestry woven at the Early Gobelins, and signed in the right selvage by F V P, who is Francois de la Planche, otherwise Frans van der Planken, one of the two Flemish manufacturers employed by the French King Henri IV to establish a low warp tapestry plant in 1601, at the then disused ancient dyeworks of the Gobelins. This tapestry has the wide and heavy border, and heavy shadow lines characteristic of the Gobelins at this period, and carries at the left end of the bottom selvage the mark of the factory, a P with fleur-de-lis (See the illustration).

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THE PICNIC—A Flemish tapestry woven at Brussels in the middle of the sixteenth century. One of a set of eight now in the National Austrian Collection.

It will be noticed that the cartoonist of this tapestry has cut the descriptive stanzas from seven to five, and that these five are obscured. Close examination shows that some ancient owner, thinking the allusions rather broad, attempted to blot them out with ink.

The cartoonist of the set to which the tapestry belongs was probably Laurent Guyot. Félibien says: "Guyot, a native of Paris, worked also at the same time (beginning of the seventeenth century) for the tapissiers who were at the Gobelins. You have perhaps seen products of this factory where are represented Gombaut and Macée." While Guyot designed a new border, and redrew the figures and foilage, he followed the main outlines of the Le Clerc print, cutting down or adding where necessary to suit the dimensions of the tapestry. Guyot's draftsmanship in this Early Gobelin Gombaut and Macée tapestry is much superior to that of most of the other Gombaut and Macée tapestries that have been preserved.

OTHER EXAMPLES WOVEN IN BRUSSELS

WHILE Gombaut and Macée tapestries seem to have been primarily French, we also have examples of the set woven in Brussels, notably one of *Dancing* belonging to M. Braquenié, and signed with the Brussels mark and the monogram P D G. The border is a large acanthus scroll design of the Late Renaissance, and while the main outlines of the design are the same as in the St. Lo *Dancing*, many of the details and proportions have been modified, and the verses are entirely different.

In the National Austrian Collection there is a set of eight tapestries of totally different design, and without verses but of similar inspiration, illustrating the life of shepherds and shepherdesses. (See my illustration *The Picnic.)* These tapestries bear the Brussels mark and an undeciphered monogram. They date from the middle of the sixteenth century. The border is of the wide allegorical compartment type originated by Raphael and in Flanders developed with floriation.

The two Gombaut and Macée tapestries belonging to the city of Paris reproduce the design of the corresponding tapestries of the St. Lo set (the *Wolf* and the second part of *Chasing Butterflies)* and have the same border, but are much finer in weave and color, and in very much better conditions. They are certainly of French origin, but are not signed and while it is not possible to be sure of the exact place where they were woven, they should probably like the St. Leo set, be attributed to Tours.

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PLAYING BOWLS—A French tapestry woven at Paris in the first half of the seventeenth century and now in the Museum of the Gobelins.

THE COLOR ILLUSTRATION

THE *Wolf* that I illustrate in color in connection with this article, and that has been in America for many years, is an exact duplicate of the city of Paris *Wolf,* having the same border, the same field, and the same five stanzas of verse, except that *faisant* is in the last stanza a misprint for *fin ira,* and that the name *Macée* is omitted at the beginning of the third stanza.

It is the seventh of the series of eight, and is called the *Wolf* from the animal for whom the trap was set, who is seen running away in the upper left corner of the tapestry. However, the principal character in the action is not the wolf, but Gombaut himself, who is caught in the trap in the left foreground. As the verses show, the trap is symbolic of marriage, and it is Macée who leans over Gombaut apparently to help him.

The first stanza of the inscription reads:

Alas, he was so gay,
But marriage caught him,
So that he's taken in the trap.

The second:

Macée you have supped.
To help you I cut myself
So badly that I cry "Alas."

The third:

Leave him not,
Lift him off the heap
Or else he'll die.

The fourth:

So much he sought pleasure
That he fell to the depths
And will never laugh again.

The fifth and last:

That's how it all ends,
Thus finishes all joy.
Man grows quickly old
But if he can die happy,
After death he will live again.

The tapestry is in fine condition. The verdure and birds are reminiscent of the millefleurs of the Gothic period. The reds of both border and field are rich and fully preserved, developing into full contrast the blues and greens of the field, and the golden yellows of the border. The scene as a whole is well planned, with buildings and woods in the background, and swampy verdure in the foreground. The birds, prominent among them the owl and the crane and the duck, are vividly alive, and contrast effectively with the personages behind them.

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THE WOLF— **A tapestry woven in France, probably at Tours, in the last half of the sixteenth century, and now in a New York Collection.**

The man standing by the tree is the moraliser who utters the fifth stanza quoted above. The first of the stanzas is given to Macée, the second to Gombaut, the third and fourth to the other two shepherdesses. The dog seems to listen understandingly to the moraliser.

The border is the original one and according to the style of the period is flanked by narrow guard bands.

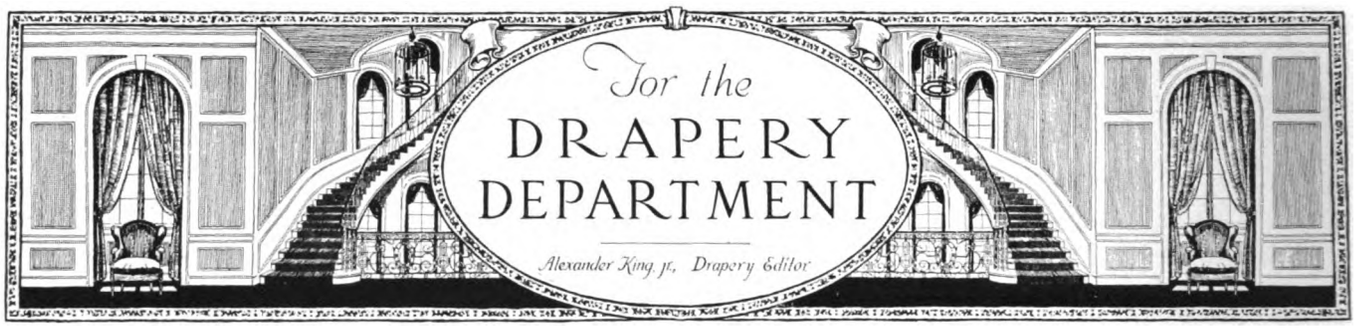
THE EARLIEST TAPESTRY

THE earliest Gombaut and Macée tapestry with which I am acquainted is the *Playing Bowls*, in the collection of M. Fenaille, author of the great General Inventory of Gobelin Tapestries, which contains more information on the subject and more illustrations than can be found anywhere else. This tapestry was much admired at the Exposition des Primitifs Francais in the Louvre, when exhibited in 1904. The design is far superior to that of the corresponding Le Clerc print, although the main outlines and most of the personages are the same. Of the eight stanzas of verse of the Le Clerc print, the Fenaille tapestry omits one, and has a last stanza of different text and in four lines instead of five. The border is a narrow ribbon-and-flower pattern like those found in Late Gothic and transition tapestries. The landscape background and trees are altogether delightful, and the mille fleur foreground with birds and sheep is fascinating. The tapestry is attributed by M. Fenaille to Tours, rightly, I think, and dates from the first third of the sixteenth century. The lettering is in Gothic, instead of the Roman capitals of later Gombaut and Macée tapestries.

Parallel with the Fenaille tapestry in merit and in date, is the drawing of *Marriage*, without verse, belonging to M. de Croze, and illustrated by M. Guiffrey in his monograph on the St. Lo tapestries.

Perhaps later we may discover a still earlier and still more beautiful Gombaut and Macée tapestry, or may even learn who was the author of the verses.

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MOHAIR, DAMASK AND VELVET

KEEPING ABREAST OF THE TIMES

NO MATTER what other elements are involved in the success of the drapery department, it must have a steady and increasing flow of orders if it is to be firmly established on a sound business basis. This pleasing condition of increasing orders from season to season is best insured by a thoroughly wide-awake spirit of keeping abreast of the times, and a few suggestions for doing this are deserving of serious thought.

In the first place, the stock must represent what the public wants. Those catering to an exclusive clientele should carry materials which make a particular appeal not only in matter of quality, but also in design and coloring, and many houses competing in this field have numerous materials and patterns especially woven to their order just for this reason. It also follows in making curtains from this type of material that all trimmings fixtures and, above all, methods of making must meet the most exacting requirements.

FOR MODERATELY WEALTHY

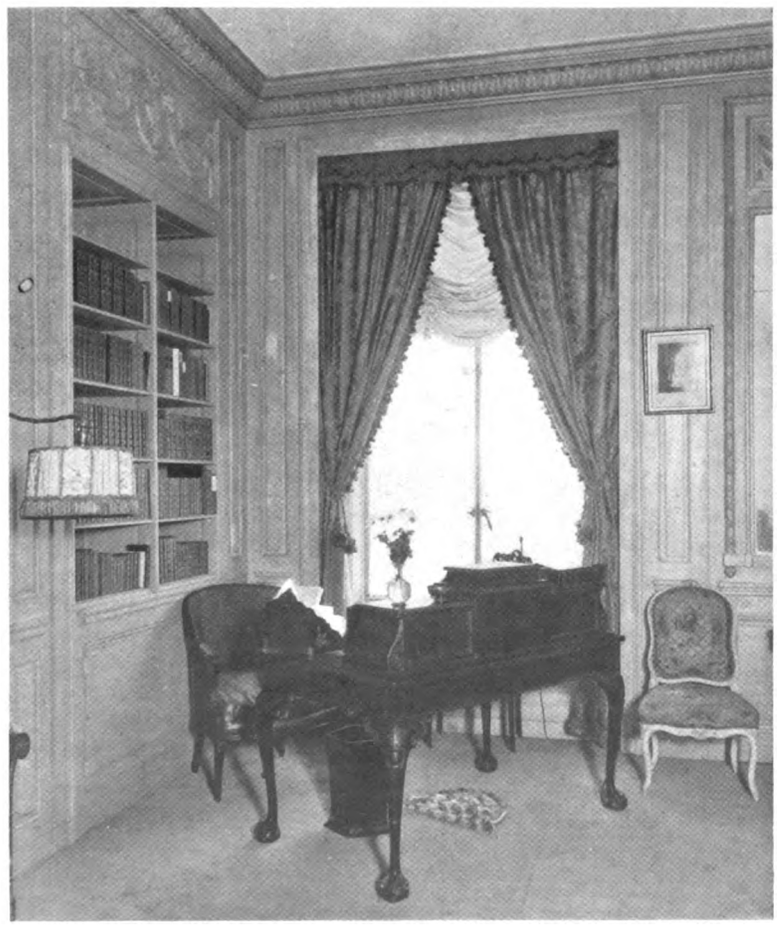
THERE is a far larger public however, which does not demand this costly specializing, but at the same time is keenly aware of what constitutes good curtains. This class is really the backbone of the drapery department, and deserving of most painstaking analysis. The moderately wealthy and well-to-do families are the real builders not only of fortunes but of sound commercial progress in all its myriad ramifications. What does this section of the public want in draperies?

Almost without exception all household buying is in the hands of the women of the family, and they have ample leisure for shopping, comparing of values and prices and, last but not least, of keeping in touch with current modes as shown in good hotels and the numerous magazines illustrating the latest work of prominent architects and decorators.

From this it follows that they will place their orders where the materials shown are well designed, good in quality and color values; and the order once placed, the customers are sure to expect a well turned out job in all its details. Cut, fullness, and graceful draping are all elements which go into good curtains, as well as the trimmings, fixtures, and linings already referred to.

BUYER MUST KNOW CURRENT METHODS

THE salesman, and more especially the buyer, for a successful drapery department must keep these things clearly in mind, and by reading and even more by observing, keep thoroughly informed on current methods so that the customer will find that here is some one who knows quite what she wants and understands how to get it for her. Many a good curtain order has slipped through the fingers of an ill-informed and tactless salesman and gone to some far less reliable concern because he did not know instantly what the customer meant by a (to her) well-known fabric or method of making.



1. Living Room Curtain Treatment, with Valance cleverly concealing the Necessary Fixtures which, if seen, detract from the effect

To keep abreast of the times involves consideration: A sane balance which does not follow a freakish fad merely because it is the "latest thing" or, on the other hand, cling to antiquated,

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2. A Wide Bed Room Window with Graceful Valance, which can be developed in a Variety of Fabrics, a problem in curtaining often met.

wornout methods because curtains "always have" been made that way. Customers looking for work following both these extremes are encountered from time to time, but an experienced drapery salesman can almost always manage such an order if his own information is greater than his prospects.

THE GREAT AMERICAN BUYING PUBLIC ARE DISCRIMINATING CUSTOMERS

THERE is still another section of the public which is every day becoming more and more important to the drapery department. I mean the large class of buyers who have good taste and ambitious ideas but cannot afford to pay for high-priced imported materials and the workmanship that goes with such things. Often they are prepared to buy fine material and make it up at home, or may prefer to use popular-priced materials and have them made up into attractive curtains in the shop workroom.

This class is perhaps the most important of all, for in point of numbers it is far larger than either of the other two and is really the "great American buying public." Most of them are owners of small houses or living in more or less elaborate rented quarters, and all are exceedingly keen to make the most of their expenditures in order to keep up their social status.

CAREFULLY SELECTED STOCK NECESSARY

FOR this section of the public the stock should be selected with a thorough understanding of what it wants, for there is often as not little time to be spared in shopping and browsing around in search of materials by women with household duties or business to attend to. Here it is not so much a matter of "period" design as it is appropriate design and quality of the material which will stand real usage, not relying on linings and interlinings to keep the colors and freshness.

The salesman who has to do with this class should be thoroughly conversant with good curtain usage and in addition to the knowledge needed for more leisured people, should be able to suggest clever ideas for making up materials at home, and to show appropriate trimmings, fixtures, etc., which are now made in qualities exactly suited to this condition. American goods for the American public may well become a slogan for this field of decoration, for many domestic manufacturers are now turning out genuinely fine designs in drapery fabrics of all types to meet the ever-growing demand for artistic stuffs at popular prices.

WELL TRAINED SALESMEN NECESSARY

EVEN if the stock is cleverly bought, the selling staff is rarely up to the public which it serves in taste, information, or downright knowledge. In many department stores it is the policy to transfer salespeople from department to department as business may require, and this idea within certain limits is excellent. If the drapery salesman in slack seasons can be set to work in the



3. Dining Room Hangings—As Simple in Design as they are smart and rich in appearance

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furniture or wall paper department, or in fact any of the various sections devoted to house furnishings, so much the better, for he is both selling goods and learning more about the surroundings into which curtains must fit all at the same time. But to sell curtains today and corsets tomorrow is not going to build up an intelligent salesforce for either department, and in the long run it is the well-informed salesforce that gets the orders.

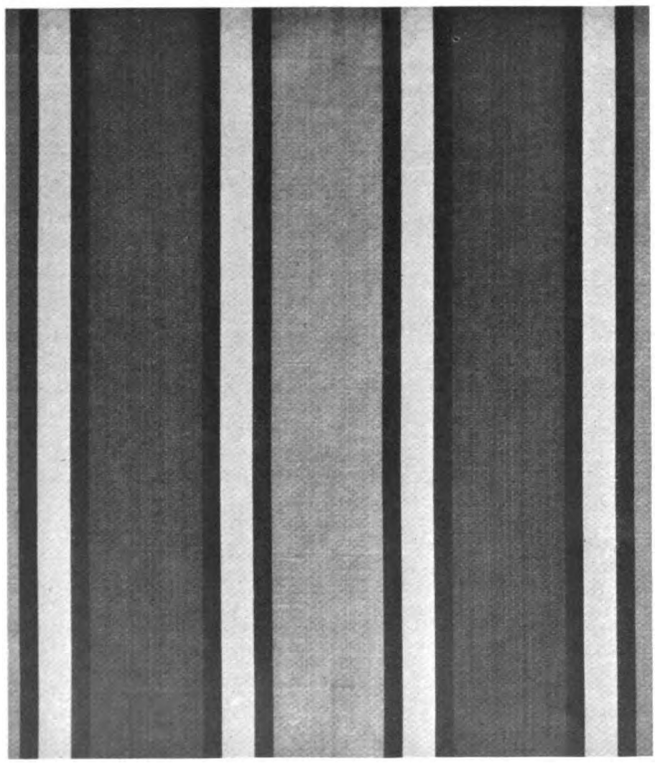
Some of the large metropolitan stores now arrange lecture courses for the salespeople employed in departments devoted to house furnishing and decoration, and where this is possible it undoubtedly helps the general training of their staff. But in addition to hearing lectures, the real salesman will use his own initiative in gaining knowledge which can be applied to everyday problems; and by reading and learning from his customers and from his own experience as he goes along in his work, stores up a fund of thoroughly practical curtain lore which he may not be able to define or explain but which makes for satisfactory figures on his year's work.



4. Rare Italian Design which forms the foundation for the Damask shown in Figure 6. In some Rooms, two or three of these Fabrics, allied by Color and One Element in the Design, may be combined to produce a Color Scheme of Unified Effect and yet Variety with certain charm

A NEW DEVELOPMENT IN FABRIC MANUFACTURE

BOTH manufacturers and wholesalers are constantly on the lookout for clever ideas in new fabrics, and perhaps the most interesting development this season is illustrated herewith. It might well be styled a ready-made fabric scheme. Taking as a foundation a really fine Italian design in the manner of bygone centuries, a whole series of fabrics has been developed, entirely related in color scheme and material, and so planned that a stripe and a figure may be selected, any single fabric used alone, or to avoid monotony in furnishing and curtaining a large room, four entirely related but different materials employed. The striped damask which is the basis of the whole scheme has for background a rose, cream, and green stripe with accents in a darker tone, and the very pleasing pattern

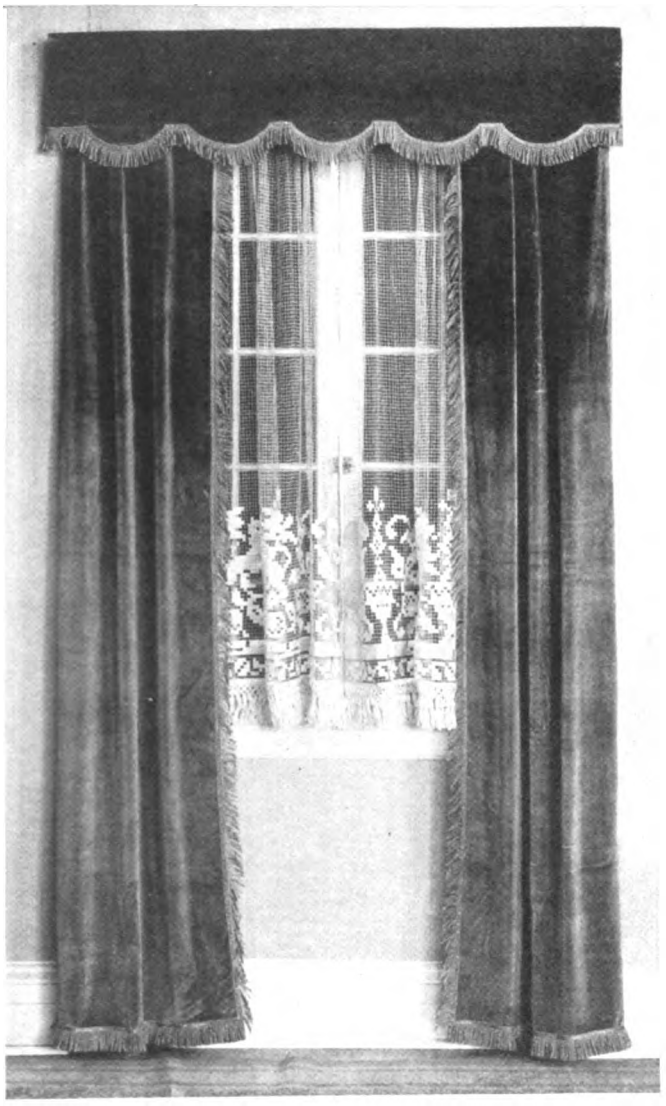


5. Striped Damask in Rose, Cream and Green, woven in the Same Colors as those used in Figure 6—a New Fabric



6. Sunfast Damask, combining Design Elements and Colorings of the Two Fabrics shown in Figures 4 and 5

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7. Violet Velvet Hangings with Violet and Taupe Bullion Fringe. The Valance is inspired by a Model appearing in a Portrait of Louis XV. Glass Curtains of Open-Mesh Filet

woven over these stripes. (See Figure 6.) The same pattern is also worked out on a plain rose ground, matching the original stripe, and in the same way on a green ground. The beautiful color combination of the striped background made without any pattern, completes this unusual and very practical series (See Figure 5.) By no means the least important feature of this set of fabrics is the sunfast guarantee that goes with them, and it will be safe to say that the idea will be further developed in all sorts of interesting ways, to the great benefit of the ultimate consumer.

UNUSUAL CURTAIN TREATMENTS

THREE unusually fine curtain treatments are illustrated, with the idea of showing suitable suggestions for living room, dining room, and bed room curtains for autumn and winter use. There are endless color schemes in which these curtains might be reproduced to meet individual requirements, and many materials obtainable can be used to develop the curtains so planned in accordance with local conditions. All three methods have a restful, dignified air and rely upon the material for the requisite degree of richness in final effect.

Particular attention is called to the valance in the living room photographed (Figure 1), as it is a singularly clever method of concealing necessary rods and fixtures without crowding or obstructiing the light from the window.

The dining-room curtains (Figure 3) are simplicity itself in the manner of making, being hung straight across the entire opening, with ample French headings, then gracefully looped back with cords and tassels.

For a wide bed room window the second illustration, (Figure 2) offers a particularly graceful valance arrangement which can be developed in a number of fabrics as well as in the Chinese patterned cretonne shown.

Perhaps in rooms with less apparent height the valance would be a better proportion if not quite so deep, but it is only by actual trying out of patterns that this detail can be perfected.

CURTAINS SHOWN IN DETAIL

THE first suggestion (Figure 7) offered is a dignified and graceful way to make up curtains of plain velvet for a room formal enough in treatment to justify this eminently rich material. A charming soft quality of violet velvet is used for these, the grade known as Buckingham being the one shown. Half widths are used for each curtain on this medium-sized window, and allowed to hang straight from valance to floor in even shadowed folds. The edges of both valance and curtains are outlined with a two-inch deep silk bullion fringe of fine weave, combining the violet of this material with alternating strands of taupe color in a most effective contrast. This arrangement of two contrasting colors in trimmings is singularly effective and has the practical value for stock purposes of offering two or more possible uses for the same trimming on hand.

The valance with flat, buckram-mounted, smooth surface, and bottom edges scalloped at spaced intervals, is inspired by the model which appears in a portrait of Louis XV, now in this country. The king, bewigged and befrilled, sits beneath a canopy of velvet so enriched.

FIGURED MOHAIR AND COARSE FILET

FOR a splendid setting indeed the last set of curtains shown, (Figure 8), is entirely in keeping. Such curtains are quite rich enough to hang against Caen stone walls or in a wood-panelled room. A figured mohair velour in emerald green with antique gold background is the material, the pattern itself copied from classic Italian Renaissance sources, sufficiently reduced in scale to fit our smaller modern spaces. So rich a fabric needs little in the way of embellishment in the making and is here simply outlined with two-inch gold silk fringe. It is interesting to note how entirely different the effect of the trimming used in various combinations of treatment. This fringe may be used on other curtains with an entirely different result. The valance design makes the most of the really beautiful pattern in the velvet by merely outlining its salient features, thus producing a scalloped edge with three large and two small scallops with straight spacing between. The wide lustrous folds of the curtains are looped back above the sill line with self loops edged with fringe.

The glass curtains of large mesh Tuscany net are shown with these Italian curtains and these, too, are carried by the manufacturer, in stock sizes, ready to

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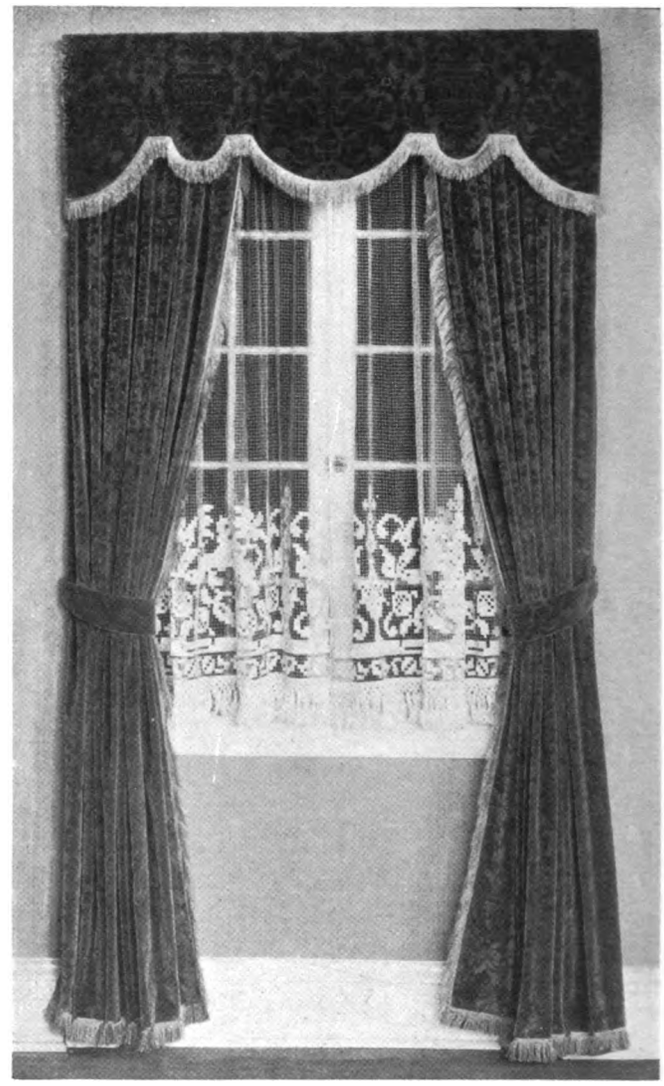
hang. The embroidery or crochet motif at the bottom is a most effective treatment in the manner of priceless old filet lace, and still these unusual and very smart curtains are not high-priced, special-order things, but planned to sell at popular prices.

USE OF VELVET PATTERNS

SO MUCH attention has been given to patterned fabrics, like the popular cretonnes, in these columns, that a word on the use of self-patterned material like this rich velvet might not be out of place. While patterns of this type are not so resentful of misuse and can be made up into straight valances, they are doubly effective if managed with an eye to their outlines, and the bottom line of the valance is the place to accent their strong lines. Each pattern in this way can be worked out individually and the variety of valance designs is thus limited only by the variety of patterns in the materials employed.

As the days shorten and the mercury lowers, the drapery department will find its "winter weight" materials rapidly increasing in demand. Such materials as velvets and velours, damasks and mohairs, while not exclusively winter fabrics, come in for especial attention now.

There is always a feeling of hesitancy on the part of the average customer, when it comes to planning out hangings of heavier fabrics. She is afraid that if she chooses any except a plain portière-like method of making, the effect may be heavy or bunchy or over-elaborate. True enough, the materials must be made up simply, but there are many designs on the order of those shown here, which answer the requirements of distinctiveness as well as simplicity. In previous chapters appearing earlier this year and last year, other designs are planned, expressly to meet the demand for smart wintry hangings. Consult your files of Good Furniture Magazine for last year and for the earlier issues of this year and you will find additional designs suited especially to the heavier stuffs, the damasks, brocades and velvets—the so-called aristocrats of woven drapery and upholstery fabrics.



8. Figured Mohair Velour in Emerald Green with Gold Background of Italian Renaissance Origin, embellished with Gold Silk Fringe. Glass Curtains of Tuscany Net

Note: For materials shown separately or in curtain settings appearing on this or previous pages, acknowledgment is hereby made of the courtesy of Stroheim & Romann, L. C. Chase & Co., Oehrle Brothers, H. F. Walliser & Co., Peter Schneider's Sons & Co., and Quaker Lace Co.



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GOOD FURNITURE MAGAZINE, SINCE 1914 PIONEER OF THE BETTER HOMES MOVEMENT

By Henry W. Frohne

BETTER HOMES WEEK

OCTOBER 9th to 15th will be Better Homes Week throughout the country. A thousand newspapers will issue special sections devoted exclusively to home betterment. Thousands of retailers will be featuring this event in their stores and newspaper advertising of that week. Millions of women, children, and men will join in observing Better Homes Week, in club and school, while numerous sermons will deal with the subject on Sunday, October 15th.

The week will be a big one for home furnishings stores everywhere. Those that do not then put their best foot forward will regret their lack of enterprise in not capitalizing the biggest event of all time in their business, of which they have had ample advance notice from the American Homes Bureau, news of which has appeared in these columns nearly every issue during the past year.

WHAT BETTER HOMES WEEK MEANS TO GOOD FURNITURE MAGAZINE

BETTER HOMES WEEK has a special meaning for Good Furniture Magazine and its readers and advertisers, because they are the real pioneers of this movement and may, without egotism, congratulate themselves on the happy consummation of eight years of steady, often discouraging labor, to arouse the trade and the national consciousness to the vital need of greater interest in the home and what it represents. Since 1914, have Good Furniture Magazine and its sturdy cooperators in the home furnishing industry been striving to bring about an event which, to the uninformed, may seem to have come about all at once. In reality, the history of the Better Homes Movement is the history of Good Furniture Magazine during the eight years of its existence.

In October 1914, just eight years ago this month, this publication in its maiden issue fired the opening gun of the Better Homes Movement. During the ninety-five succeeding issues it has never relaxed its efforts in the cause and always to the end of uplifting the great home furnishings industry which is now taking the major part of that burden upon itself, where it rightfully belongs, in its American Homes Bureau, the activities of which are to numerous to be here recorded in detail.

To those of Good Furniture Magazine's readers and advertisers who have followed the ebb and flow of its efforts to bring about a concrete, resultful Better Homes Movement, the trials of the dark war years and of the several years succeeding, are ancient history. As a matter of record and for the information of many who have joined the Good Furniture family since, it affords us pleasure to set down here a very brief outline of the several succeeding steps in the progress of the Better Homes Movement, up to the present, eventful year of 1922, when the movement seems to have acquired such momentum that rapid progress is expected.

THE FIRST STEP IN 1915

IN NEW YOK CITY, at the National Arts Club, on February 9, 1915, eighty men, prominent in the world of art, education and business sat down to a banquet, as the guests of Good Furniture Magazine, to confer on "the general welfare of industrial art in this country and to arrive at a better mutual understanding of their respective viewpoints as regards the problems confronting the educator, the artist, the manufacturer and the distributer of the wares produced by American craftsmanship."

William Laurel Harris, Contributing Editor of Good Furniture Magazine, was the toastmaster and introduced as speakers such well-known members of the art, educational and business fraternities, as Dr. James P. Haney, Director of Art in the New York High Schools; Herbert Adams, President of the National Sculptors' Society; William H. Gay, President of the Berkey & Gay Furniture Co.; John P. Adams, President of the Kensington Mfg. Co.; Embury Palmer, President of the Palmer & Embury Mfg. Co.; Henry Reuterdahl, the marine painter; Franklin P. Duryea of Alavoine & Co., and J. Wade McGowin, head of the furniture department of John Wanamaker.

The concensus of opinion of the eighty men at that banquet was that a great educational work needs to be done in this country, as quickly as possible, to help the American woman to furnish her home in better taste. *That was the first definite step towards the Better Homes Movement.*

THE SECOND STEP IN WASHINGTON IN 1915

WITHIN a few months after this banquet, that is by May 1915, Good Furniture Magazine, with the cooperation of twenty-four manufacturers and a dozen famous American artists, had organized in Washington, D. C., at the National Museum, and in conjunction with the American Federation of Arts, a Better Homes Exhibition, picturing a complete living room in which every article of equipment and decoration was "made in U. S. A." and was not only in harmony with the whole, but was in itself a work of art—from the rugs on the floor to the lighting fixtures suspended from the ceiling and the pictures from the walls.

The making of this room was the first concrete demonstration in this country of the practical cooperation between art and industry in beautifying the home. Many thousands of people viewed this room with intense interest during a period of four months. A picture of this room appeared in these columns in the issue of June 1915.

AT COLUMBIA UNIVERSITY IN 1916

SO SUCCESSFUL was this practical lesson in home furnishing at the National Museum in Washington, that, during the autumn of the same year, 1915, Columbia University in the City of New York, invited Good Furniture Magazine to arrange a similar exhibi-

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tion on a larger scale in its Avery Hall. This was accomplished in a few months and thrown open to the public during December 1915 and January 1916. This exhibition took the form of a splendid showing of the American crafts of furniture making, weaving, glass blowing, clay firing, metal working, leather tooling. With the many objects of skilful craftsmanship in wood, silk, wool, cotton, glass, clay, were shown a fine collection of bronze sculpture by contemporary American artists. The exhibition embraced the commercial products of forty-five American manufacturers of home furnishings and was memorable as *the first attempt to ally an industrial art display with the educational activities of one of our greatest universities.* This exhibition was pictured and described in Good Furniture Magazine, in the issue of December 1915.

GOOD FURNITURE GALLERIES STARTED

THE next step taken by Good Furniture Magazine in spreading the gospel of good taste in the American home, through the home furnishings trade, consisted in arranging, late in 1916, on the top floor of its commodious printing plant in Grand Rapids, permanent exhibition galleries wherein it constructed its own completely furnished interiors and placed them at the service of the trade, in the form of printed reproductions, showing interiors fully furnished with the latest patterns in furniture, rugs, draperies and all necessary decorative accessories in harmony. Being located in the Furniture City, where much furniture is made and exhibited, furniture was readily accessible, and, through the generous cooperation of its many friends among the allied manufacturing trades, it is possible to keep its exhibition galleries in Grand Rapids constantly supplied with the requisite furnishings with which, during the past six years, hundreds of separate rooms of all kinds have been constructed, photographed and distributed in printed form to retailers and educational institutions throughout the United States.

Good Furniture Magazine has, in this way, made it possible for the merchant of home furnishings anywhere, to offer his public concrete suggestions in harmonious furnishing, showing goods which are actually on the market and within the reach of his patrons. *That was a concrete step in realizing the possibilities of the Better Homes Movement.*

THE 1917 HOME FURNISHINGS CONVENTION

DURING the winter of 1916-1917 the Federation of Furniture Manufacturers, an organization which has since been reorganized under the name of the Council of Furniture Associations, became convinced that it should sponsor a movement for a national convention on home furnishing, at which the representatives of art, educational and commercial organizations should confer on the feasibility of formulating plans for the organization of a national body to co-ordinate and direct the various interests in a nation-wide cam-



AN EXCLUSIVE, COPYRIGHTED SERVICE TO THE HOME FURNISHINGS TRADE ORIGINATED BY GOOD FURNITURE MAGAZINE IN 1916 AND NOW BEING WIDELY USED BY RETAILERS EVERYWHERE

Completely furnished rooms are assembled in the galleries of the publishers in Grand Rapids, showing specially selected and harmonized schemes of furnishing made up by the decorating staff out of each season's new productions in home furnishings. These room schemes are distributed in printed form to the retail trade in quantity every month. By special arrangement with the American Homes Bureau many examples of Good Furniture Service appear in newspapers during the Better Homes Week.

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paign to encourage greater interest in home improvement and suggest ways and means to bring this about.

The result was a national Allied Home Furnishing Industries Convention at the Hotel Astor, New York, April 17th, 1917. This convention, with the impetus which the idea had gained during the previous two years, was attended by more than 300 delegates from art, educational and business organizations from many sections of the country and endorsed by 500 business organizations.

A full day's program was ably led by the chairman, Robert W. Irwin, Past President of the Federation of Furniture Manufacturers, whose formidable list of speakers included such names as Cass Gilbert, the architect of the Woolworth Building; Henry W. Kent, secretary of the Metropolitan Museum of Art; Dr. Frederic A. Lucas, director of the American Museum of Natural History; Dr. James P. Haney, Director of Art in the New York High Schools; William H. Carpenter, Provost of Columbia University; Mrs. William F. McKnight, representing the Federation of Women's Clubs; Allen Walker, representing the Chamber of Commerce of the United States; Horace B. Cheney of Cheney Brothers, silk manufacturers, and George E. Helm, furniture merchant.

The outcome of this convention was the prompt appointment of an organization committee whose duty it was to formulate a plan of action and devise ways and means to carry out the sentiment expressed by the unanimous vote of the convention, that a national association be formed which would undertake to direct the proposed nation-wide educational campaign for better homes furnishing.

Then the United States declared war on the Central Empires and the Better Homes Movement was swept aside, like other non-essentials of war days, to await a more favorable opportunity, which was not to come as speedily as subsequent events promised.

THE GRAND RAPIDS EXHIBITION OF 1917

TO GRAND RAPIDS, the Furniture City, belongs the distinction of having assembled the first Better Homes Exhibition in this country. Although our country was already embarked on the biggest military and industrial enterprise in its history, the sending of a huge army to Europe to support the valiant efforts of its allies to stem the flood of imperialism and to feed a large part of the populations of several European nations,—the furniture manufacturers of Grand Rapids had the courage to sponsor *the first and, to date, the largest exhibition of home furnishing undertaken in the cause of the Better Homes Movement.*

This exhibition was assembled under the supervision of Good Furniture Magazine, at the Klingman Building, one of the ten large exhibition buildings of the furniture industry in the Furniture City, and shown to thousands of the public, from November 28th to December 8th, 1917.

The Exhibition was entirely educational in character and took the form of twenty completely furnished rooms arranged in three graduations of cost, giving scope to all kinds of furnishings from those suitable for the modest cottage or small apartment, up to those suitable for the pretentious city residence or country estate.

Above a score of the principal Grand Rapids furniture factories cooperated in this exhibition, financing the venture and lending examples of their furniture to fit the requirements of the exhibition.

Furniture alone does not make a furnished home, so the cooperation of about one hundred manufacturers of allied goods was secured by Good Furniture Magazine, from rugs and carpets and drapery and upholstery fabrics and wall paper, to mantels, lighting fixtures and lamps and decorative accessories of every description.

These materials of decorative equipment and many others of a purely utilitarian character, such as labor-



Figure 3. ONE OF A SERIES OF TWENTY MODEL ROOMS SHOWN AT THE BETTER HOMES EXPOSITION, ASSEMBLED BY GOOD FURNITURE MAGAZINE, IN THE KLINGMAN BUILDING, GRAND RAPIDS, DECEMBER, 1917.

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saving devices in the home, were assembled by Good Furniture Magazine, through the generosity of its advertisers, and brought to Grand Rapids from distant parts of the country, to be assembled by the exhibition committee of furniture designers who generously contributed their time as interior decorators for the occasion.

A small admission fee was charged and the financial management of the exhibition was placed in the hands of a professional exhibition promoter. Financially, the exhibition was, of course, a losing venture, the Grand Rapids Furniture Manufacturers Association meeting the deficit. As a demonstration, this exhibition received much publicity throughout the country and had general conditions been less unsettled, other cities would have taken up the Better Homes Exhibition idea at that time. But public opinion hardly favored spending money for anything that did not directly promote a speedy victory on the European battlefields. So the Better Homes Movement received another temporary setback.

THE ARTS AND INDUSTRIES ASSOCIATION OF 1918

THE check placed on the Better Homes Movement by our entrance into the world war seemed to have been removed by the signing of the Armistice in November 1918, so that association activities were then again revived and the National Association of Decorative Arts and Industries was organized in New York, November 20th, with Dr. James P. Haney, Director of Art in High Schools of New York as President, and other officers and directors representing manufacturers and wholesalers from various branches of the industry. This association maintained a splendid permanent Better Homes Exhibition and a secretary, at the Grand Central Palace, New York, for two years, when interest in the Better Homes Movement again seemed to be smothered in the rush to speed up production in all lines of business. The time was clearly not propitious to get and hold the interest of the industry in the large educational program to which it had tentatively committed itself. So the National Association of Decorative Arts and Industries wound up its affairs in the spring of 1920 and the Better Homes Movement again lay dormant awaiting a favorable opportunity to take the next step.

GOOD FURNITURE PUSHES THE IDEA STEADILY

DURING the years 1916 to 1920, Good Furniture Magazine was steadily proceeding with its own Better Homes Publicity Service to the retailers of the country, supplying them with practical, printed advertising material to increase their sales efficiency and help them place their business on a higher plane of service to the home furnishers of the country.

It was Good Furniture Magazine which thus kept the Better Homes Movement alive during those dark years, by its repeated demonstrations of practical service to the trade, thanks to its galleries of interior decoration and its editorial staff, which were constantly producing a wealth of pictorial and informative material featuring the best in current home furnishings designs put on the market each season.

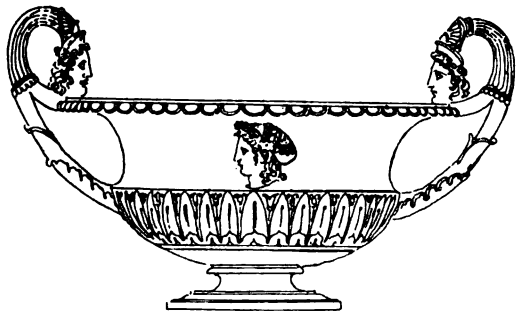
THE SCENE OF ACTION SHIFTS TO CHICAGO

THE Better Homes Movement next crops up in Chicago where the furniture industry, in joint committee of manufacturers and retailers, met November 23, 1920, and planned to create a "Furniture Publicity Bureau, with Better Homes as it slogan," which was actually organized in Chicago, April 12, 1921, "to educate the manufacturers and distributers of furniture and also the general public, so that, through spreading public knowledge and understanding about furniture, its true service value in ministering to the stability and happiness of American homelife may be better realized."

It was decided to appoint a managing director, have an expert prepare an outline for a three-year campaign embodying the aims of the bureau, and raise one million dollars to execute this campaign, no steps to be taken to start the campaign until the entire sum had been pledged.

The balance of the year 1921 was spent in raising funds with fair success but with the trade somewhat impatient to see the campaign started at once. Signs arose early in the spring of 1922 that the Better Homes Movement might again be allowed to take on a state of coma but this was fortunately averted by the Furniture Publicity Bureau by promptly revising its plan of action, by appointing its present director, Robert W. Lyon and changing its name to the American Homes Bureau. Mr. Lyon reports that he is now perfecting an organization to carry on the educational activities planned by the bureau, the opening gun of which is being fired through the principal newspapers of the country during Better Homes Week.

This, very briefly is the history of the Better Homes Movement, pioneered and nurtured by Good Furniture Magazine and its readers and advertisers who feel a pardonable pride not only in what has been accomplished already but in what the present impetus of the Better Homes Movement will surely lead to in the years immediately ahead, with the greatest home building era in the history of the world now in full swing and with awakened interest of the public in home betterment everywhere evident.



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WANTS

CLASSIFIED ADVERTISING RATES: Three cents a word for first insertion; two cents a word for each subsequent insertion of same matter. Minimum charge, $1.00. *Remittance must accompany copy.*

A Business Bureau

FOR

DECORATORS, DESIGNERS, CRAFTSMEN AND SKILLED ARTISANS

WANT TO HEAR from owner having a furniture or other business for sale. Give particulars and price. John J. Black, Chippewa Falls, Wis.

WANTED—Parlor furniture salesmen for a line of medium and high-grade upholstered furniture. Address, Desk 104, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

FURNITURE DESIGNING, interior decorating, detailing, water color, ink sketching. Grand Rapids, New York, European experience. James J. Hardie, 18 Vernon Place, Sherwood Park, Yonkers, N. Y.

WE WOULD LIKE TO HEAR from responsible men and women capable of placing fine Oriental rugs and antique and modern tapestries. Excellent stock to draw from, liberal terms; correspondence invited. H. Michaelyan, Inc., 2 West 47th St., New York.

PROMINENT DEPARTMENT STORE in Milwaukee requires the service of an experienced Carpet, Rug and Furniture Salesman. State age, experience, references and salary expected in first letter. Address, Desk 90, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—Reliable salesman to handle an old established line of Rockford Bed Room and Dining Room furniture, working out of Boston and covering New England territory. Address, Desk 105, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WHOLESALE UPHOLSTERY FABRIC HOUSE located in the heart of the decorating district would like to share 900 square feet of Showroom space, office, stock, overhead expenses, etc., with reliable firm in allied line. Address, Desk 102, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WHOLESALE UPHOLSTERY HOUSE handling distinctive line of Imported Fabrics wants to contract with reliable firm or individuals in an allied line to sell to out of town Decorators. All territories. Generous commission basis. Address, Desk 101, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED position as buyer and manager for some first class house. Have had eight years experience as buyer and manager in department store and four years as buyer and manager in installment house. Can give best of references. Address, Desk 106, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—First class furniture designer. Must have thorough knowledge of all the Period styles, furniture construction, and detailing, to travel most of the time visiting our furniture factories, and to act in an advisory capacity.
We offer a steady position and an attractive salary and traveling expenses to the right man who can render good services. In answering, state age, experience, present position and remuneration expected. All communications strictly confidential. Address, Desk 86, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

ARCHITECT (Diplome par le Gouvernement Francais) excellent designer, planner and decorator for all types of buildings and interiors, water colors and perspectives. Long practice in these lines in Paris, London and New York. Returning home October 25th after few years abroad. Open to partnership or responsible position with firm of architects or decorators. Excellent New York references with regard to work and character. V. Hagopian, 27 E. 40th St., New York, N. Y.

FULLY EQUIPPED Furniture Factory at a bargain. For particulars write, The Citizens Home & Savings Company, 122 E. Fifth St., Marysville, Ohio.

FURNITURE DESIGNING, interior decorating, detailing, water color, ink sketching. Grand Rapids, New York, European experience. James J. Hardie, 18 Vernon Place, Sherwood Park, Yonkers, N. Y.

WANTED—A wood furniture draftsman capable of designing and laying out special office and library equipment; should be able to supervise the work of others. Apply Library Bureau, Ilion, N. Y.

WANTED—Office position by graduate of Northwestern University. Special training in accounting and business administration. Age 22. Frank Grieshaber, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

THE SAYVILLE FURNITURE COMPANY, makers of the famous Children's Cuddle Chairs, Taborets, Footstools, Sewing Tables, etc., would like to get in touch with Agents or Commission Houses, who care to handle exclusive designs and furniture of the sturdy kind, at extremely moderate prices. Sayville, Long Island, N. Y. Post Office Box 227.

DECORATOR, commanding thorough knowledge of business, sails for Italy, France and England in September. Firms needing a personal representative can find an individual of ability and trust with highest references by addressing Desk 75, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—High class designer and detailer of wood lamps and turned wood novelties. Must be thoroughly conversant with the present up-to-date styles. State full information, giving your past experience in this particular line of work. Mr. S. White, L. D. Bloch & Company, 37 E. 18th St., New York, N. Y.

I TRAVEL regularly over the entire Pacific Coast states and have wide acquaintance among buyers of good furniture and the allied lines. I wish to get in touch with firms of good standing who desire to be represented in this territory. Am thoroughly experienced in these lines and will furnish highest references. Address, Desk 67, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

FOREMAN AND UPHOLSTERER WANTED—Manufacturers of strictly high-grade overstuffed furniture want foreman who can estimate intelligently and who can and will work, to take full charge of union shop. Four to seven on the bench. Business growing rapidly. Good pay. Permanent if you qualify. Pacific Coast City. Address, Desk 91, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—High-grade salesmen to represent old established manufacturer of quality bed room suites ranging in price from $150 to $400. These prices represent real values and the line is well advertised. Excellent sales opportunity for men who have demonstrated their ability to sell good merchandise and who can give the line the attention it deserves. Territory open in East, South, Middle West and Far West. All inquiries held in strictest confidence. Address, Box 107, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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WANTED—Furniture Salesman to represent us on commission with the retail trade in the following communities—Pittsburgh—Kansas City—Minneapolis—Des Moines—Texas, Oklahoma and Kansas—Atlanta. We want men who are working small districts intensively rather than large districts extensively. We have the best values in bed room furniture on the market. If you have a knowledge of case goods, know the buyers and the best retail stores in your territory and can sell them a quality product, we will be glad to hear from you. Address, Desk 103, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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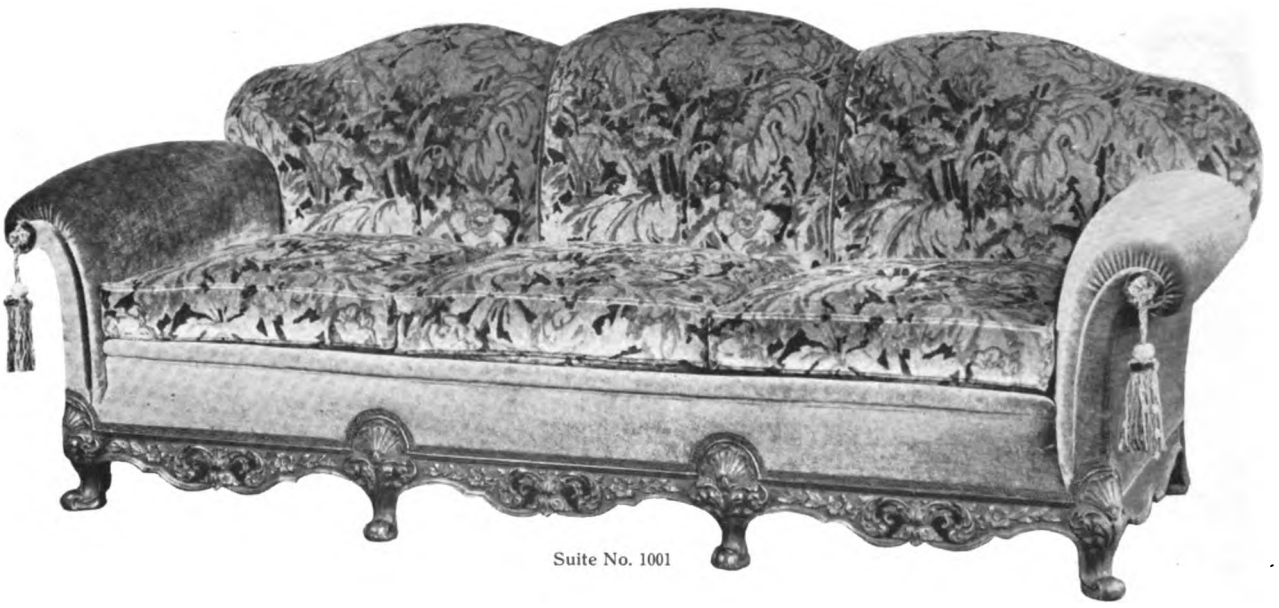
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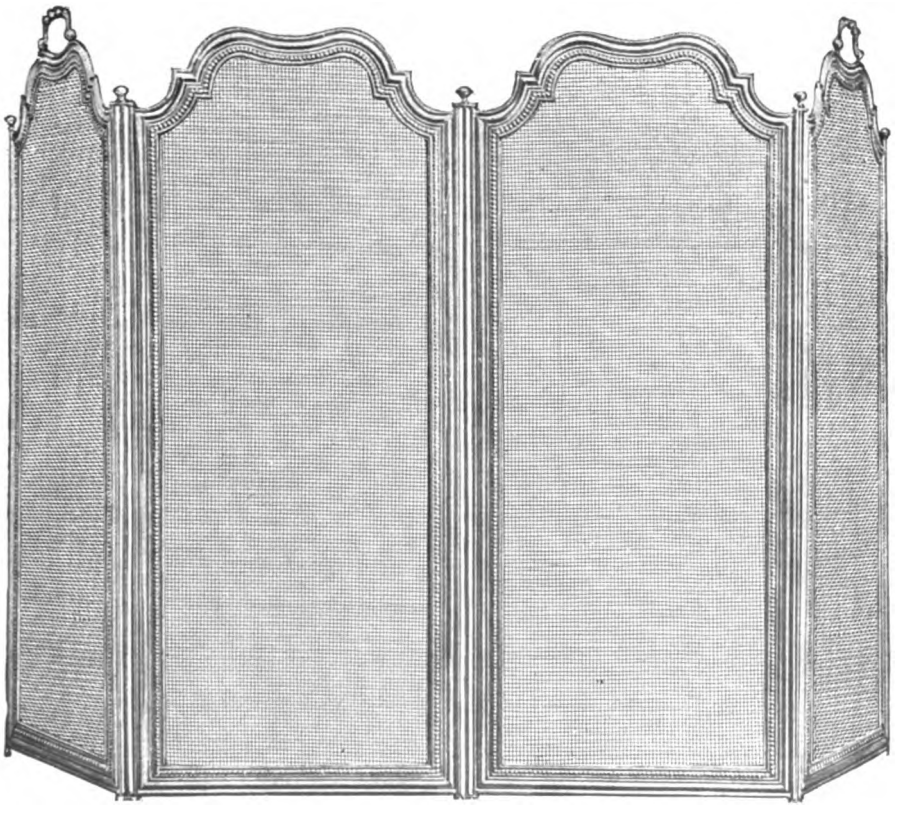
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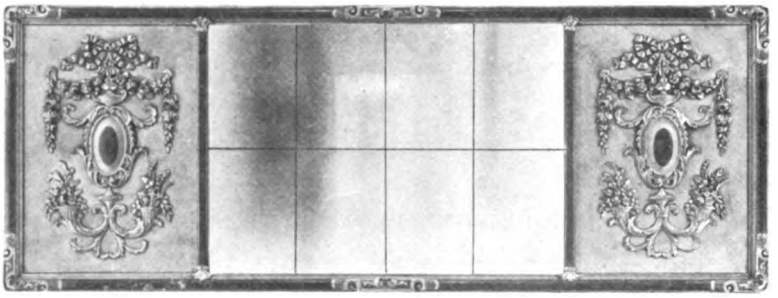
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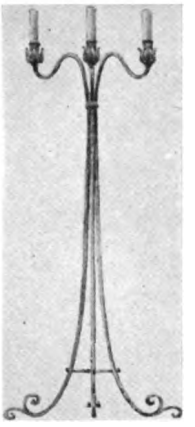
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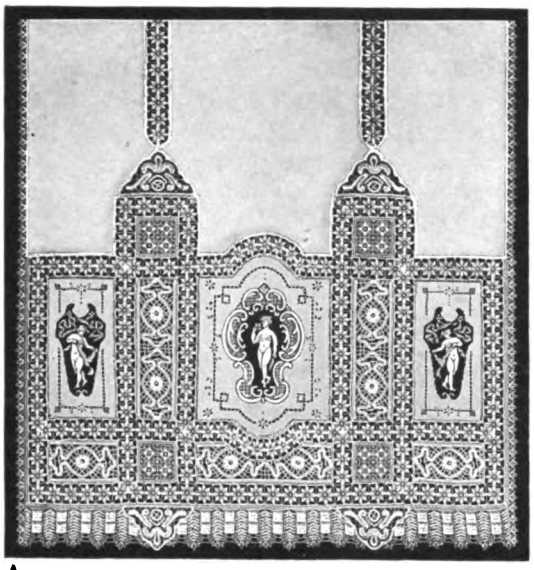


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IN pattern and texture both the figured fabrics in this group owe their inspiration to old documents treasured in the Musée des Tissus de Lyon. The originals were created during the reign of Louis XVI when the weavers of France produced symmetrical forms of unrivaled beauty.

This combination of fabrics is especially delightful for boudoirs, bedrooms, ladies' reception rooms, and is made in a variety of colors. The one illustrated here is a beautiful shade of old rose brocaded in deep cream. The central fabric is an exquisite Lampas, the figure being of silk brocading on a taffeta background of contrasting color. This fabric suggests itself for the walls and larger pieces of furniture while the small-figure Brocade on the right is designed for the smaller pieces.

The third fabric is also noteworthy — a Schumacher Taffeta. At the time these brocades were originated taffeta was used mostly for window hangings. Today the use of this fabric has grown enormously. Over a period of fifteen years, the history of Schumacher Taffeta does not show a single case of cracking. This success has developed an enormous line of Schumacher Taffetas, of various weights, in a great variety of colors — Solid, Iridescent, Strié, Ombré, and Imberline — each tested for fastness to light and each with the reputation of Schumacher behind it.

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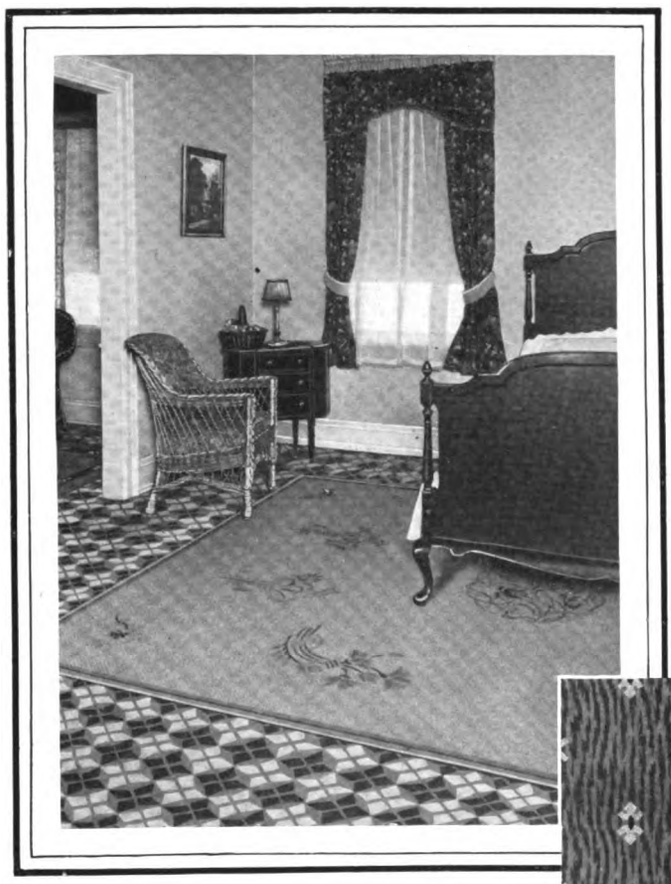
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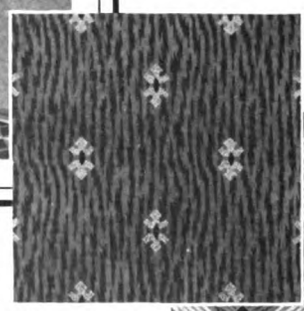
Armstrong's Linoleum

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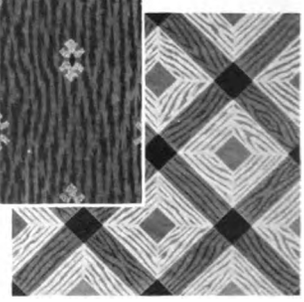
for Every Floor (A) *in the House*



With a floor of this type the patterned surface is usually broken by the use of subdued fabric rugs



Pattern No 716



Pattern No. 5070

A Floor that Furnishes the Room

MUCH of the interest of this bedroom is due to its floor of Carpet Inlaid linoleum. Decided pattern has no place on the walls of a bedroom, but on the floor—out of the sleeper's range of vision—pattern is quite permissible. In many cases a scantily furnished bedroom is greatly enriched and lifted out of flat commonplaceness by a well chosen floor of patterned linoleum.

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W. A. BLACK & SON

BALTIMORE:
3 E. Lexington St.
W. A. BLACK & SON

PHILADELPHIA:
1524 Chestnut St.
JAMES V. REAGAN

SAN FRANCISCO:
180 New Montgomery St.
CHAS. S. DARLING

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"THE HOUSE OF MANSURE"

"In Stock" Service

We offer
HIGH-CLASS TRIMMINGS from a carefully-selected

STOCK

LAMP-SHADE FRINGES, from 2 inches to 12 inches deep, in ten colors.

FURNITURE FRINGES and TASSELS in all popular colors.

Also trimmings for furniture. Fringes and galloons carefully matched to a variety of tapestries and other coverings.

MOSS EDGINGS—A full line of colors, as above.

SILK TASSEL FRINGES for draperies.

SILK EDGINGS, of various styles and sizes, in colors, solid, mixed and blocked. Suitable for light-weight silk fabrics, damasks and velvets.

BULLION FRINGES AND BRAIDS, in silk, cotton and mercerized qualities for special draperies.

MIRROR AND PICTURE CORDS, in a variety of styles and colors.

A NEW AND COMPLETE LINE OF METAL GALLOONS

RUG FRINGES—Cotton and linen, in all styles, suitable for Wilton and other qualities.

SHADE RINGS AND TASSELS.

Insertions, Fringes and Tassels for Austrian and French Draped Shades

And in addition to the above, we carry our regular stock of all the well-known and popular trimmings, both in Chicago and Philadelphia

E. L. MANSURE COMPANY

INDIANA AVENUE AND SIXTEENTH STREET, CHICAGO

PHILADELPHIA
1415-1425 North Street

NEW YORK OFFICE
Hartford Bldg., 41 Union Square
17th Street and Broadway

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"The Craze for Glaze"

The increasing vogue ot Glazed Chintz is opening a wide range of new uses for this well known decorative fabric. For furniture coverings, curtains, valances, roller shades; for wall coverings and countless other purposes fashion now dictates—artistic, colorful, durable glazed chintz.

We are now experiencing the heavy demand anticipated, and are featuring extensively to decorators and the furniture covering trade an exceptional line of HAND BLOCKED AND ROLLER PRINTED CHINTZES, 36 and 50-inch widths, in a great variety of designs and colorings—DEMI-FINISH.

J. H. THORP & CO., Inc.

IMPORTERS of DRAPERY and UPHOLSTERY FABRICS

230 FOURTH AVE. NEW YORK

A. D. FUNK
CHICAGO
1107 HEYWORTH BLDG.
Wabash Ave. and Madison St.

H. I. WOOD
BOSTON
420 BOYLSTON ST.

H. S. JENNINGS
PHILADELPHIA
1303 FINANCE BLDG.
South Penn Sq.

S. A. DAVIS
BERKELEY, CALIF.
2218 Piedmont Ave.



Scotch Art Rugs for Decorative Purposes

Our Scotch Art Rugs are made especially for the exclusive, decorative trade, who have found that we are of great assistance to them when working out harmonious color schemes in interior decoration through the medium of our selftone color lines and quality samples

WILLIAM HENDERSON & CO.
FRANKFORD PHILADELPHIA, PA.

Selling Agents:

D. A. TARBELL & SON
597 Washington Street, Boston
New England

EUGENE H. LEWIS CO.
1055 Market Street, San Francisco

L. W. LEE & SON
Republic Building, Chicago
Middle West

J. CHARLES NEUMANN
212 Fifth Avenue, 10th Floor
New York

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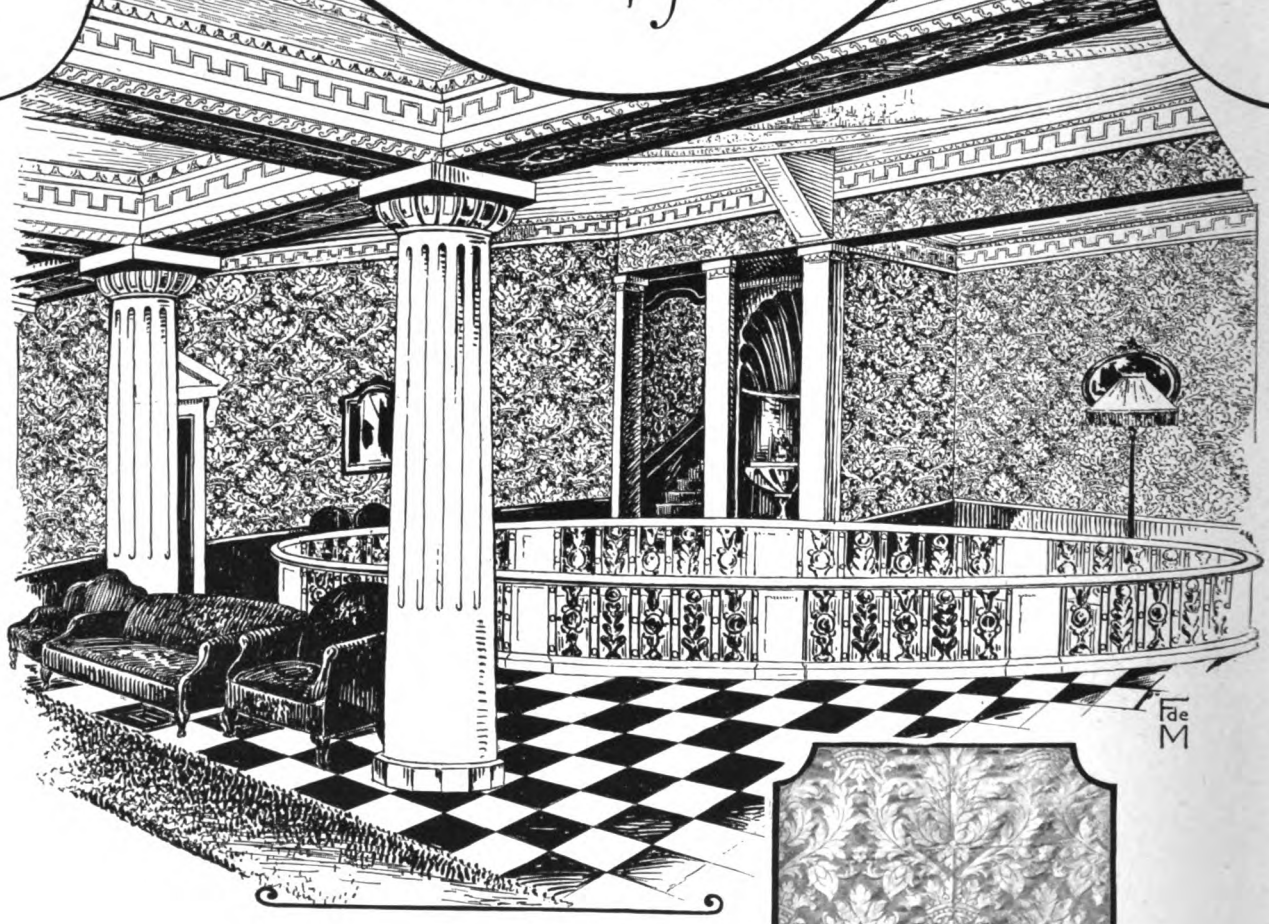


Upholstery Fabrics
made by
The Shelton Looms
SIDNEY BLUMENTHAL & CO. INC.
395 Fourth Avenue, New York

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for Lobby and Mezzanine

Our fabric in this wall covering recalls the splendor of the courts of France





State Theatre Jersey City N.J.
(Mezzanine)
Wall covering our N° 5646
Art Silk Damask Rose and Gold

THE STEAD AND MILLER CO.

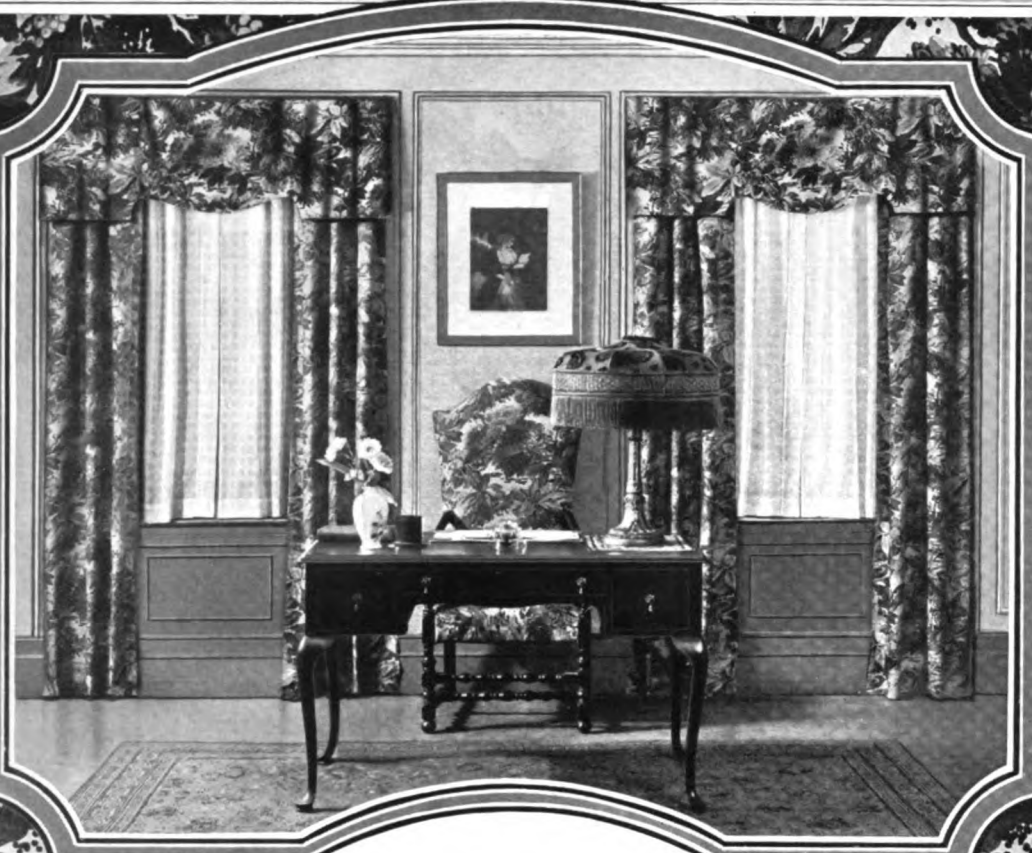
Manufacturers of Guaranteed Unfadable Fabrics

NEW YORK
242 FOURTH AVE.

PHILADELPHIA
FOURTH & CAMBRIA STS.

CHICAGO
1602 HEYWORTH BLDG.

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Standish Mills
DRAPERY FABRICS
of Alluring Beauty

EXQUISITE in color harmony and unusual in design, draperies made of Standish Mills fabrics lend a new distinction to the finely appointed room.

The hangings shown above are Beau Standish Cloth, the curtains are Checked Voile C. C.

Fascinating new designs—Arbor Cretonne, Standish Cloth, Taffetone, and Terry Cloth show the color blending typical of all Standish Mills creations.

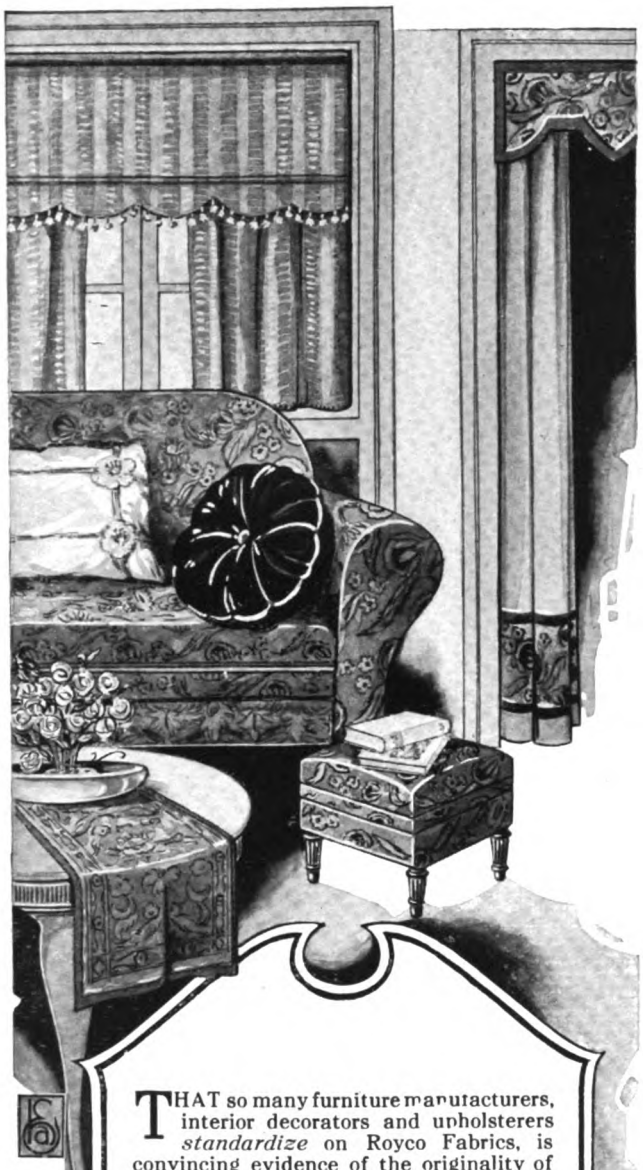
A display in your store will prove irresistible to the people you wish to sell.

May we submit samples and prices?

ELMS & SELLON *Standish Mills*
906 Broadway, New York

STANDISH MILLS
ART DRAPERY FABRICS

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THAT so many furniture manufacturers, interior decorators and upholsterers *standardize* on Royco Fabrics, is convincing evidence of the originality of design, and splendid quality of every creation.

The Royco Line, including upholstery fabrics, art; silk draperies, table scarfs, couch covers, and Austrian shade cloth provides an interesting exhibition, well worth inspection at any of our showrooms.

GEO. ROYLE & CO.

Main Office and Mills: Frankford, Phila.

New York Sales Office and Showrooms: Clarendon Building, 4th Avenue and 18th Street.

Chicago Sales Office and Showrooms: Republic Building.

San Francisco Sales Office and Showrooms: Philip Kelly, 5242 Geary St.

ROYCO

DRAPERIES *and* UPHOLSTERY FABRICS



WALLISER TRIMMINGS, either from stock or made to your order, to be sold over the department store counter; to carry out your ideas on theatre or hotel contracts or to be used as an essential feature of your furniture, will satisfy you and your customer.

Send for Our Catalogue

H. F. WALLISER CO.

Manufacturers

Drapery and Upholstery Trimmings

434-440 So. Wabash Ave.
Chicago, Ill.

LACE WORK
OF THE
FINEST CHARACTER

Panels, Curtains
Bris-Bises
Fancy, Plain and
Striped Nets

JOHN F. PATCHING & CO.

INCORPORATED

20-24 E. 20th ST., NEW YORK CITY

JOHN F. PATCHING, Pres.
ROBT. J. NAYLOR V. Pres.
LEON F. SCOBORIA, Treas.

BOSTON
420 Boylston Street

CHICAGO
Fine Arts Building
410 So. Michigan Avenue

PHILADELPHIA
Liberty Building
Broad and Chestnut Sts.

SAN FRANCISCO
180 New Montgomery St.
(Furniture Exchange Building)

PARIS LONDON BRUSSELS

JF&C

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The
FIRTH CARPET COMPANY

DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

GENEVA AMAXIN OTEGO

Made seamless, any color, any shape, up to thirty feet wide by any length.

Twenty stock colors in plain and two-tone effects.

THE FIRTH CARPET COMPANY

Seamless Scotch Chenille Rugs

NEW YORK OFFICE:
295 Fifth Avenue

Chicago Office:
1510 Heyworth Bldg.

Mills at Auburn, N. Y.

Boston Office:
18 Boylston Street

MOSS ROSE QUALITY FABRICS

You will recall that Moss Rose Table Scarfs always have been remarkable holiday sellers.

The rich colorings and effects for this season, in the popular Adam, Chinese, Italian and Modern Verdure Patterns, make an unusually impressive showing.

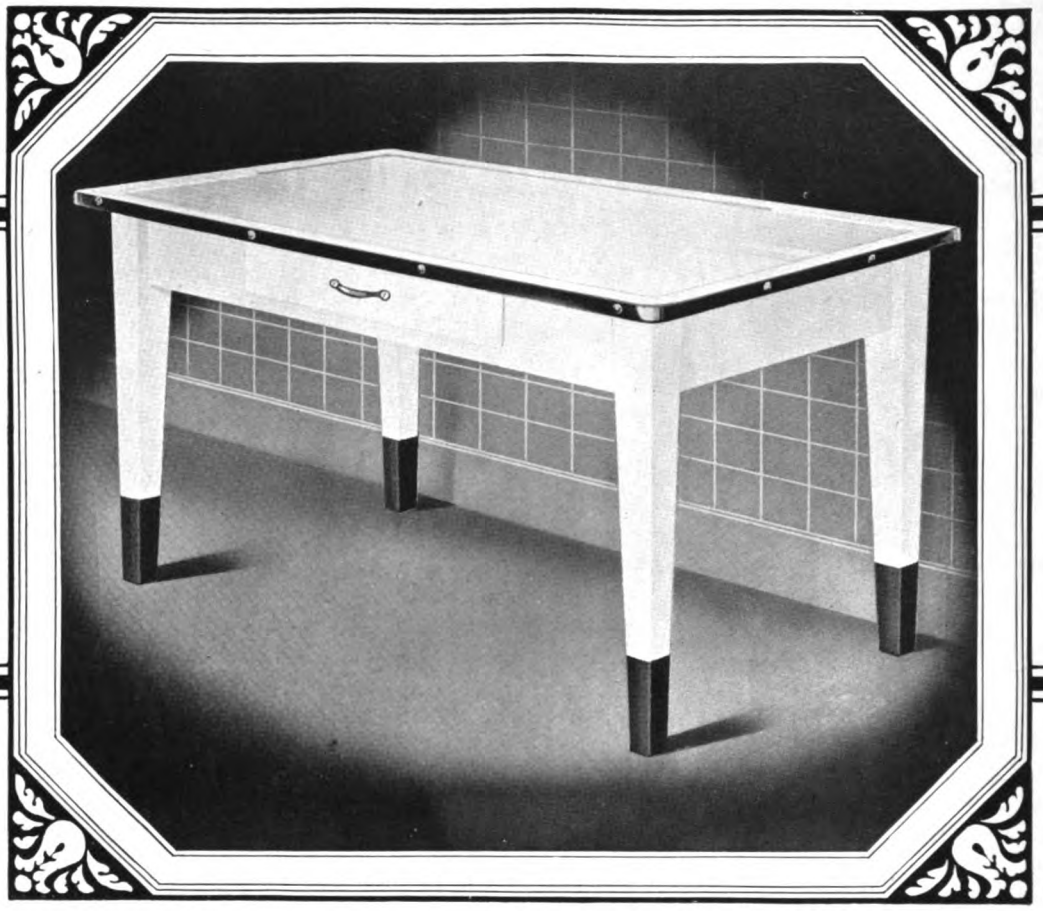
An open order for one dozen, from 75 cents to $6.50 each, will convince you of their exceptional value.

MOSS ROSE MFG. CO.

Manufacturers of
Upholstery & Drapery Fabrics

NEW YORK 133 FIFTH AVE. PHILADELPHIA BOSTON 80 BOYLSTON ST.

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After all, there is no finer Table



CRYSTEEL Tables are like all other merchandise that is built *first* and priced afterward.

The Top is CRYSTEEL—Porcelain Fused on ARMCO Iron—the whitest, cleanest, toughest Table Top Material ever provided for kitchen use.

The frame is close grained wood, sized, *crack* proof and *warp* proof.

The edge is tinted deep blue and the natty blue boots prevent mop stains.

Dealers sell CRYSTEEL Tables to *Customers;* some call it the life-time table—paying yearly dividends in good-will and satisfaction.

GUARANTEED by BENJAMIN—like all Benjamin Products it is backed by a most liberal sales producing plan which will interest every thoughtful dealer.

Write or Wire for the CRYSTEEL Plan TODAY

Crysteel Works
of BENJAMIN ELECTRIC MFG. CO.
847 West Jackson Blvd.
CHICAGO

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How Fields' store builds profits

In a town of one thousand in Indiana there is a live merchant named E. A. Fields. The small size of his town doesn't hinder him; he finds opportunities there by digging for them.

When the Davenport Bed campaign started, he sized up its meaning in terms of his own store, and measured its possibilities by his own community.

There was no housing shortage and no dearth of rooms in the homes of his town. Everybody has plenty there; and yet, thought Mr. Fields, everybody hasn't a Davenport Bed.



He built a good sound sales plan for himself to fit local needs, and then sailed in and—SOLD DAVENPORT BEDS. He's hard at it; carries several good lines and is making new friends every day. He is turning the national advertising campaign to his own profit (that's what it is for); he uses the sales material we send him; he won $25 for the best sales plan on Davenport Beds submitted one month, and didn't hesitate to use our plan for developing new prospects.

There is such an opportunity in your town—in your store. We'll be glad to help you find it—and develop it!

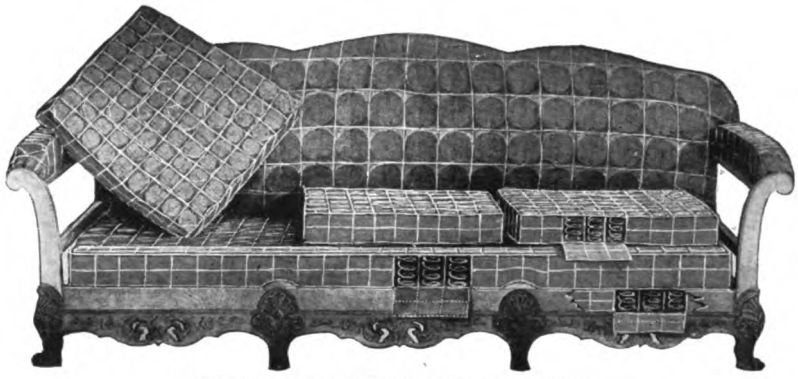
The DAVENPORT BED

SERVES BY DAY AND BY NIGHT

DAVENPORT BED MAKERS OF AMERICA
910 Michigan Ave., Chicago

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THE SUITE WITH A THOUSAND SPRINGS.



DOWN INNER-SPRING CONSTRUCTION.
PATENTED 11/15/21., 3/28/22.

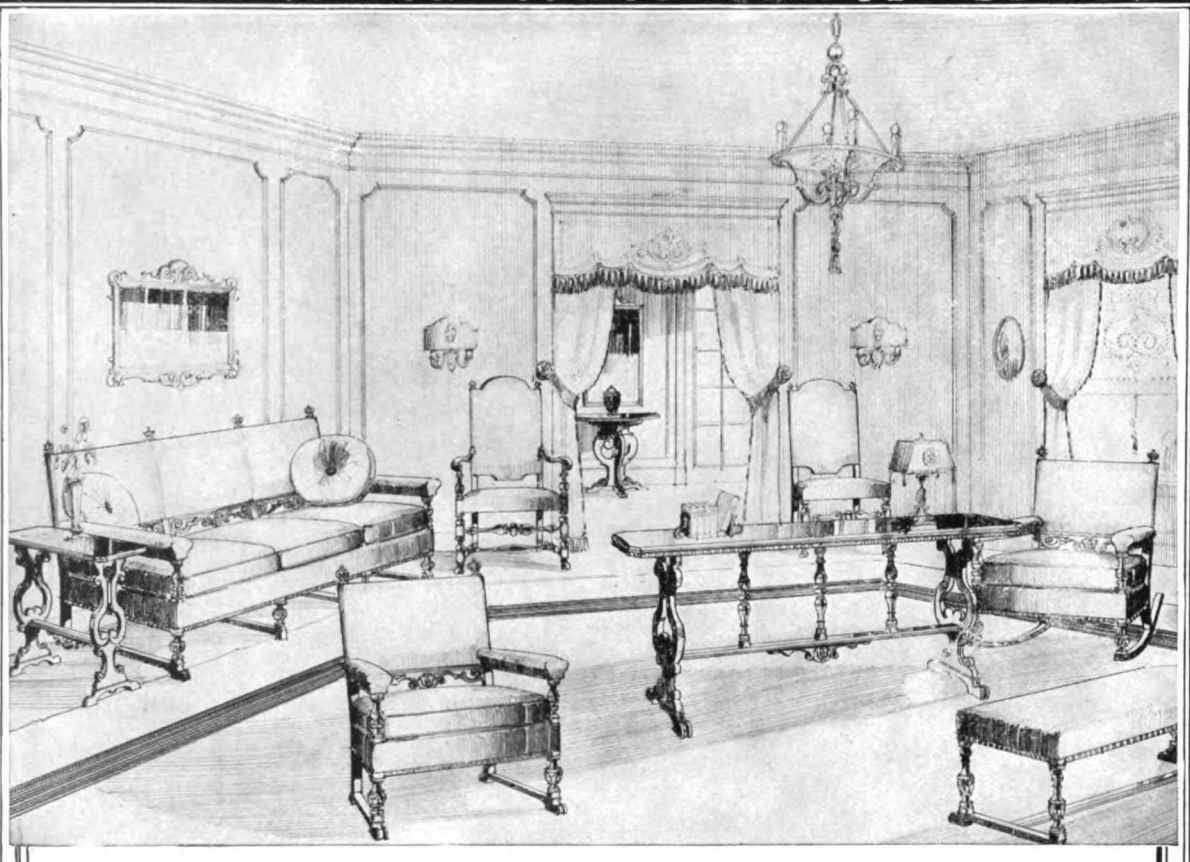
In this Down Inner-Spring Construction there are certain patented refinements that are not to be found in any similar product, features that aid the upholsterer and effect economies while adding quality and comfort.

There are excellent reasons why the makers of high-grade upholstered goods choose this construction to get desired results.

The retailer may feel sure of quality in upholstering when seats and backs are built upon the Nachman-Spring constructions. Write us for particulars.

Nachman-Springfilled Co.
2241-53 South Halsted Street
CHICAGO, ILL.

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An Artistically Designed

Italian Renaissance suite of living room furniture, made in solid Walnut, and finished in our Florentine finish—a soft dark brown, high lighted and lacquered giving it that smooth satin effect and antique appearance.

The above Suite is one of a number shown by us together with a variety of odd living room chairs and tables at

Furniture Exchange Building
GRAND RAPIDS, MICH.

Central Market Furniture Building
1414 S. Wabash Avenue
CHICAGO

CROCKER
Chair Company
SHEBOYGAN - WISCONSIN

CROCKER CHAIR COMPANY SHEBOYGAN WIS.

Branches: Chicago · New York · Minneapolis · Oakland

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Louis XVI Suite, from the Atelier of Mercier Frères.

HAVE you noted the gratifying change in the character advertising done by the big department and furniture stores this fall?

They are advertising MAHOGANY furniture, not just furniture, but *Mahogany* furniture. And by striking allusions to period and design are driving home the idea that Colonial, Chippendale, Hepplewhite or Sheraton furniture must be made of Mahogany —if these designs are made *right*.

Furniture dealers in New York report increased interest, gratifying sales and a growing demand for Genuine Mahogany Furniture, both solid and veneered.

All of which points to the maxim set down by Benjamin Franklin—"If you want to do a good business, give the public what it wants."

Write for our Period Furniture Booklets, "Chippendale and Mahogany," "Mahogany in Colonial Days" and "Sheraton." You will find them interesting.

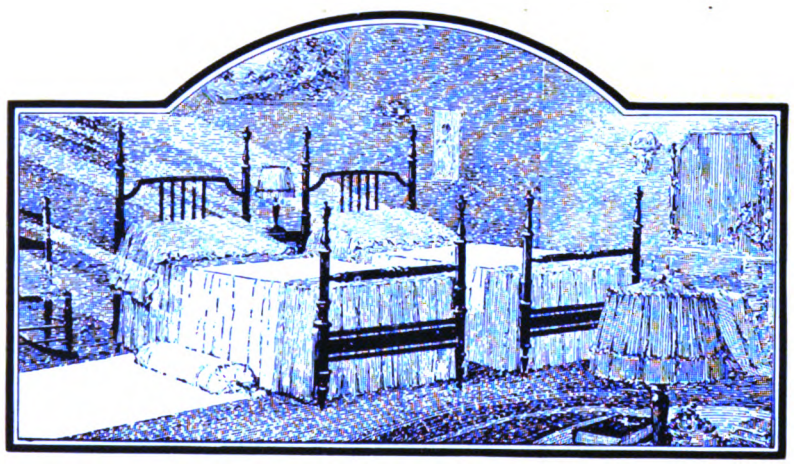
MAHOGANY ASSOCIATION, Inc.
1133 Broadway (St. James Building) New York City

after all—there's nothing like

MAHOGANY

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The Vogue of the Antique Four Poster



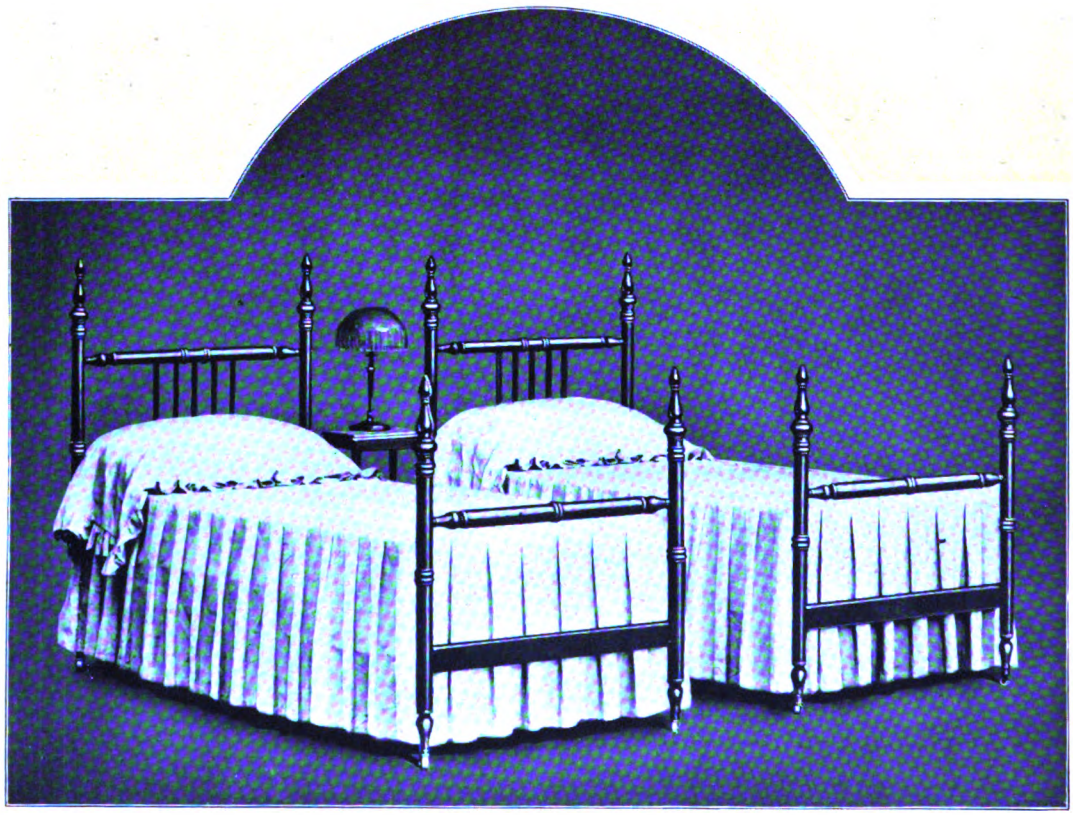
Designed by Simmons Built for Sleep

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SIMMONS BEDS

SPRINGS AND MATTRESSES

Built for Sleep



SIMMONS COLONIAL BED DESIGN 1326

FURNISHED IN ALL STANDARD WIDTHS; FINISHED IN MAHOGANY OR WALNUT; SECURELY PACKED IN SEALED TIGHT, DUST-PROOF CARTON

These new Colonial bed designs are being advertised in magazines and newspapers of national circulation. Because of their superior sleep qualities, quiet and comfort, and because they satisfy the demand for high grade merchandise of established reputation, at reasonable prices, the demand has been very great.

SIMMONS COMPANY

Executive Offices - Kenosha, Wisconsin.

CHICAGO DISPLAY ROOMS
1347 S MICHIGAN AVENUE

SAN FRANCISCO DISPLAY ROOMS
180 NEW MONTGOMERY STREET

NEW YORK DISPLAY ROOMS
130-132 W THIRTY FOURTH STREET

SERVICE STATIONS IN ALL PRINCIPAL CITIES

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KARPEN
FURNITURE





Special Advance Showing of Karpen Furniture

Beginning October 16th, and for two weeks after, until October 30th, we shall exhibit, at our Chicago and New York showrooms, advance models of Karpen furniture.

This exhibition is to afford an opportunity to dealers to make selections of our latest products at special price reductions in ample time for the February sales.

Our complete lines will be represented in this advance showing, including our upholstered, genuine mahogany, cane, hand-woven fiber rush and reed furniture, and our Windsor and office chairs.

S. KARPEN & BROS.

Exhibition Rooms:

801-811 So. Wabash Ave. CHICAGO

37th and Broadway NEW YORK

KARPEN Guaranteed Construction FURNITURE

FACTORIES—Chicago, Michigan City, Ind., Long Island City, New York.

October Specials

Announcing October

EXHIBITION

KARPEN

FURNITURE

October 16th — 30th

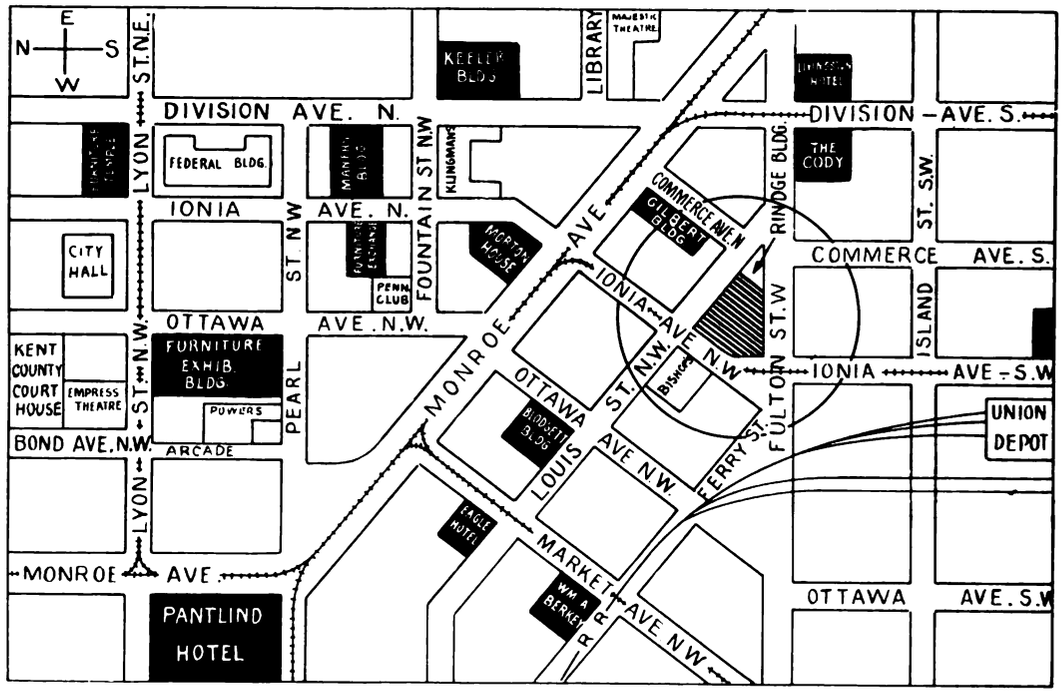
CHICAGO—801-811 S. Wabash Ave.
NEW YORK — 37th and Broadway

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RINDGE FURNITURE



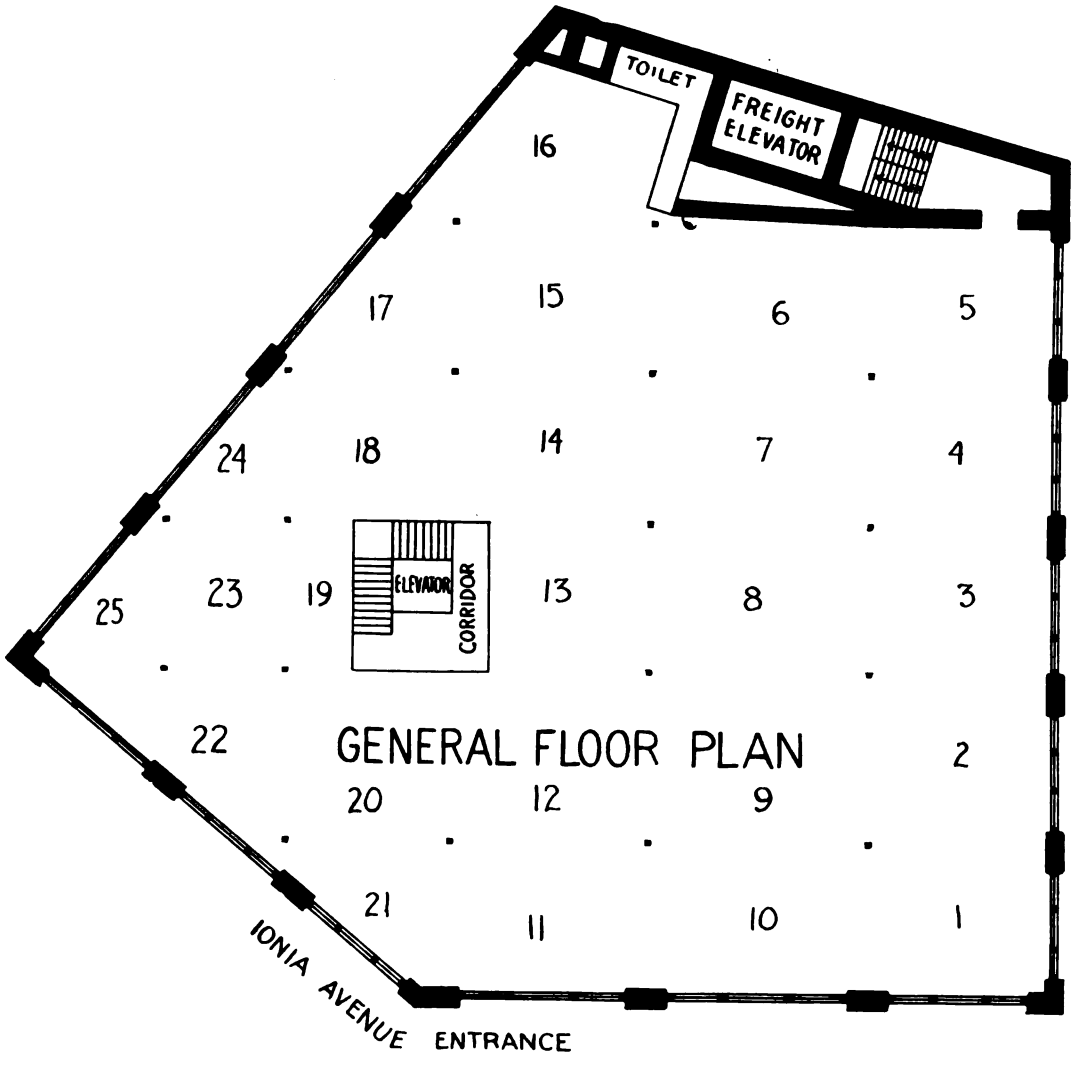
The Newest and Most Convenient Exhibition Building in Grand Rapids



Indicates close in location of Rindge Bldg.

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EXHIBITION BUILDING



The Rindge Furniture Exhibition Building is in the heart of Grand Rapids' business district and one block from the New Morton House.

It is two blocks distant from the Union passenger station and one block from the railroad freight yards, making it very accessible for buyers and for exhibition furniture shipments.

Structure is six stories high, contains more than 50,000 square feet of floor space, is practically fireproof. Insurance rate on building is only 11 cents per $100.00.

Freight elevator from basement to sixth floor. Sidewalk elevator and chute. Ample space in basement for crating and recrating.

Commodious passenger elevator.

Excellent illumination. Newly decorated.

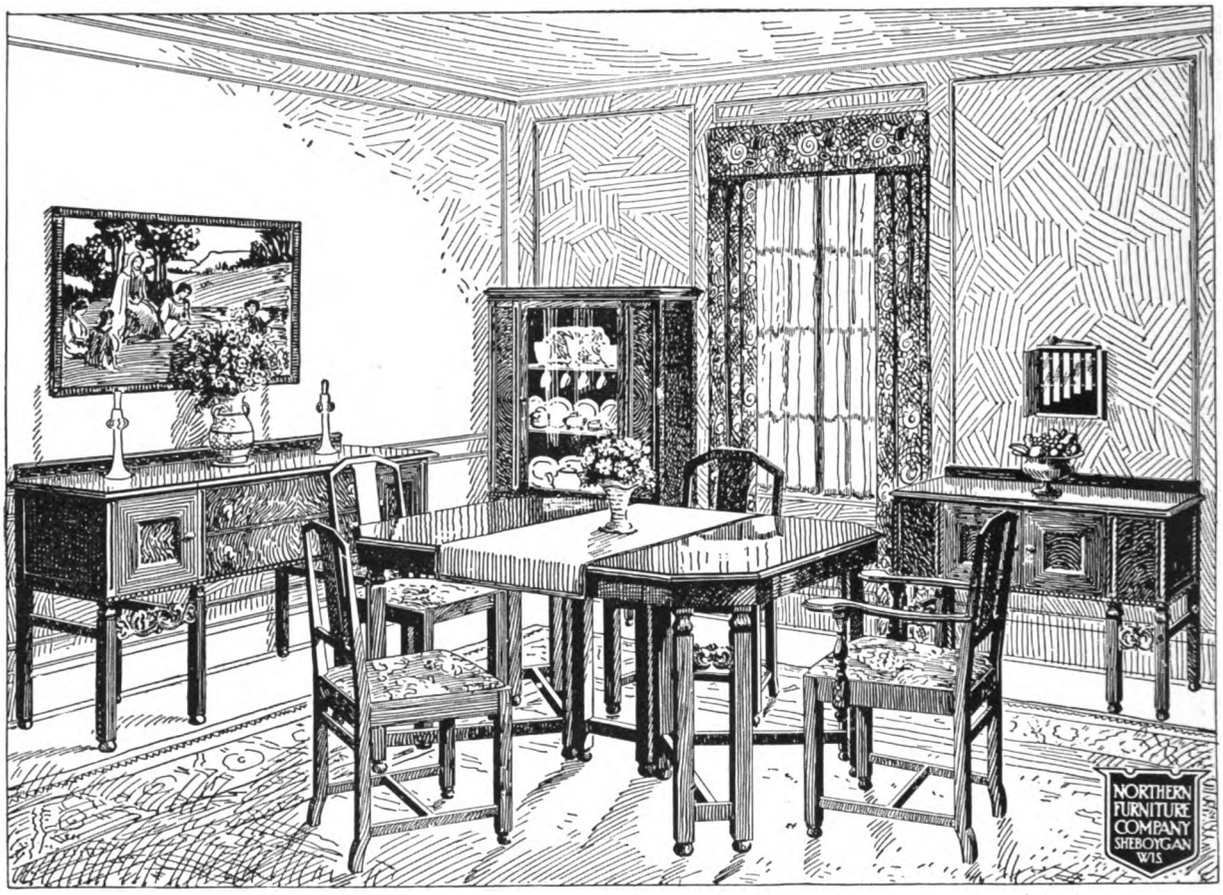
Write now for space terms and leases.

Address: Henry T. Heald.

RINDGE BUILDING

10-22 Ionia Ave., N. W. Grand Rapids, Michigan

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No. 3270. Dining Set in combination walnut, finished in dark walnut, antiqued and highlighted. One of many dignified, moderate priced suites now ready for shipment.

Next month, Thanksgiving, with its traditional Feast.
From now until Christmas time active retailers will display

NORTHERN DINING ROOM SUITES

They yield a quick profit because they fit the requirements of average trade everywhere, both as to style and price.

All the new designs are ready to ship on three to five days' notice.

NORTHERN FURNITURE COMPANY SHEBOYGAN WIS

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN -:- WISCONSIN

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This interesting piece, expressing the ideals of the German masters of the 16th century, is a triumph of craftsmanship. The adaptation of form and motif, the fine proportions, the exquisitely carved details show keen appreciation of the style of the German Renaissance Period.

Mohlhenrich Furniture Co.

Baltimore, Md.

SHOW ROOMS

305 President St.
BALTIMORE

150 Lafayette St.
NEW YORK

255 S. Second St.
PHILADELPHIA

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THE MORIMURA LINE OF LAMPS and SILK LAMP-SHADES



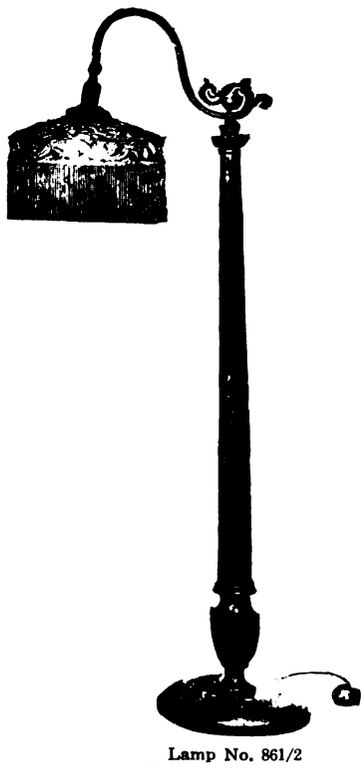
Lamp No. 861/424
Shade No. 896/309/20"

IS COMPLETE IN EVERY DETAIL

We have on display the most comprehensive assortment of lamps to be found anywhere and can supply the needs of the most critical lamp buyer.



Lamp No. 842/42
Shade No. 896/223/16"



Lamp No. 861/2
Shade No. 896/310/12"

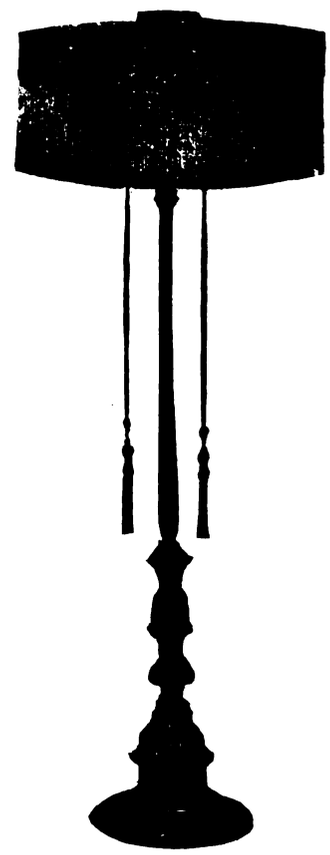
Our designers have given much thought in selecting exceptionally fine quality merchandise for the holiday trade and have succeeded in producing

TABLE and BOUDOIR LAMPS
IN
Porcelain, Pottery, Bronze and Lacquer.

Floor Junior and Bridge Lamps in Bronze, Wood, Polychrome and Lacquer

At prices that will show the dealer a handsome profit.

The Morimura Line is exclusive and original. A visit to our showroom will convince you.



Lamp No. 897/13
Shade No. 896/311/24"

MORIMURA BROS., Inc.

Importers of Complete Lamps Manufacturers of Silk Lamp-Shades of Distinction

53-57 West 23rd Street New York

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DECORATIVE LAMP AND SHADE CO., Inc.



Beauty and originality make this line the foremost on the Market

DURART SHADES
(Sheepskin Parchment)

MAHOGANY and DECORATED TABLE and BOUDOIR LAMPS

Send for catalogue

305 NORTH 8th STREET
PHILADELPHIA, PA.

UPHOLSTERY LEATHER

for

LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED SPANISH; lower grades both Spanish and plain finishes; MACHINE BUFFED in plain and Spanish colors;

AMERICAN MOROCCO

JOHNSON LEATHER COMPANY

CONTRACT WORK

for

HOTELS, CLUBS, ETC., A SPECIALTY

Screens in Genuine or Imitation Leather

WE ALSO REFINISH WORN LEATHER ON FURNITURE

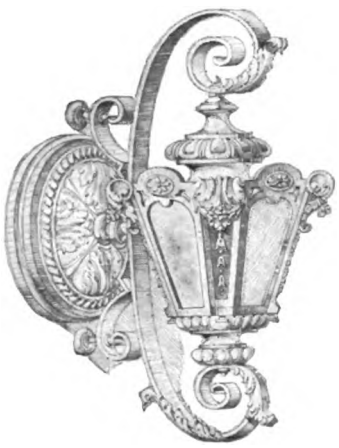
The JOHNSON LEATHER CO., Inc.

Specialists on Hand Tool Work on Screens and Panels

211-215 West 19th St., New York

THE DECORATORS SUPPLY CO.

2547 ARCHER AVENUE
CHICAGO, ILL.



No. 2046-A

Composition Lighting Fixtures For Every Purpose

THE MOST CAREFUL ATTENTION GIVEN TO DESIGN, PROPORTION, WORKMANSHIP AND DURABILITY

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QUALITY-COURAGE

THE WIENER line has resisted all cheapening influences in the building of upholstered furniture for thirty-nine years. It has paid us—it has paid our dealers. Quality-Courage will pay everyone in the long run!

SUPER-UPHOLSTERED FURNITURE

Built by

E. Wiener Company

MILWAUKEE

Christmas—

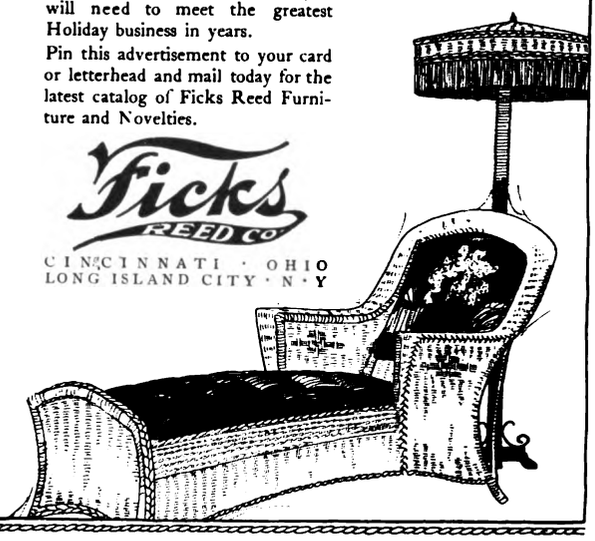
"Christmas 1922 is likely to find the average retail store with a shortage of merchandise."

—Roger W. Babson

prepare!

Now is the time to determine just what Ficks Reed Novelties you will need to meet the greatest Holiday business in years.

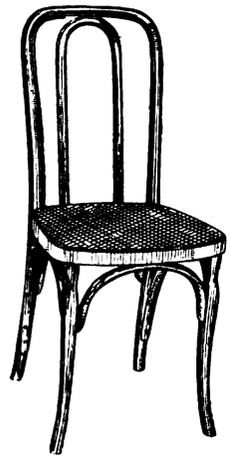
Pin this advertisement to your card or letterhead and mail today for the latest catalog of Ficks Reed Furniture and Novelties.



Ficks Reed Co

CINCINNATI · OHIO
LONG ISLAND CITY · N·Y

SEMPER SURSUM



For Easy Sales—
Bentwood Chairs

You won't find it hard to persuade your customer to buy bentwood chairs. Their value is so apparent—in their solidity of construction, their graceful designing—that the customer's own good judgment will decide for them long before you have stated all the points in their favor. Our new Catalog C, free to dealers.

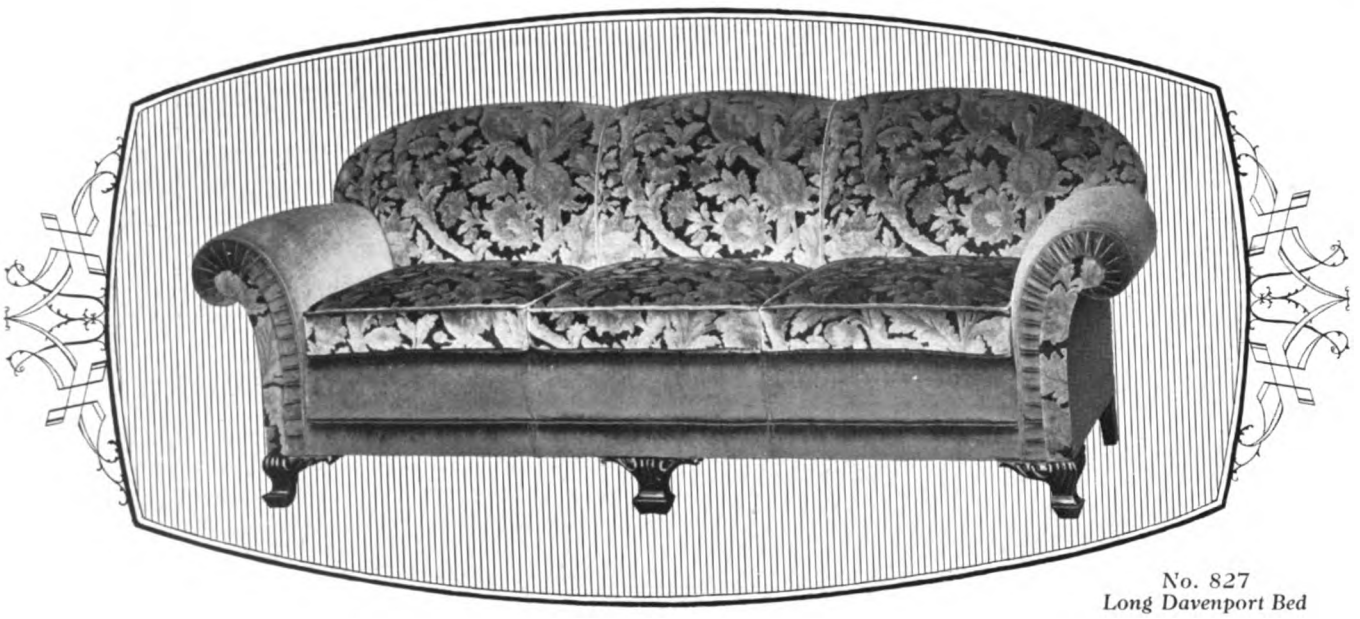
Kohn and Mundus, Inc., consisting of 14 big factories, is the largest Bentwood Furniture concern in the world.

JACOB and JOSEF KOHN AND MUNDUS INCORPORATED

25-27 West 32nd Street NEW YORK

1410 S. Wabash Ave. CHICAGO

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No. 827
Long Davenport Bed

Kroehler Policy Proves Great Force in Promoting Profits

The market for davenport beds is constantly expanding. Sales are increasing in volume—sales resistance is now reduced to a minimum.

Kroehler policy has been a large factor in creating this huge market—this easy selling.

National advertising by Kroehler individually, and by the Davenport Bed Makers of America which Kroehler supports substantially, assures even greater success for this season.

Kroehler messages will reach ten million homes monthly. They will be read by home lovers who have the will and the wealth to satisfy their desire for better homes.

Let the Kroehler policy assist you in building business. Write for details of the line and proved sales plans that assure easy selling and multiplied turnover.

KROEHLER MANUFACTURING COMPANY, Chicago

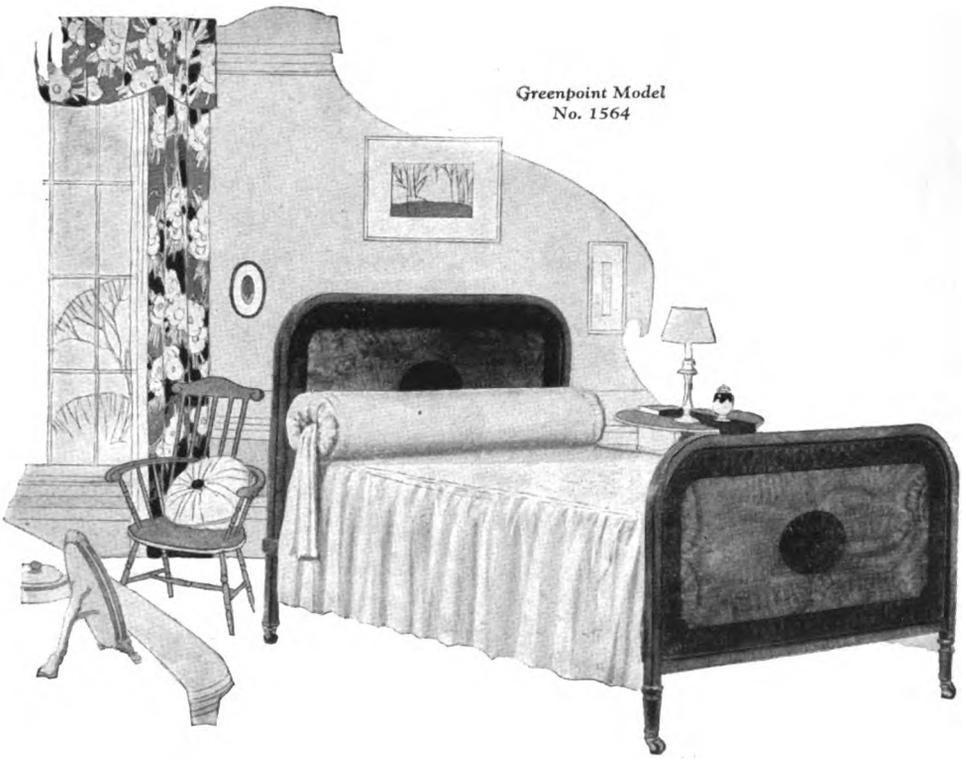
New York Showrooms, 130-132 West 34th Street

Factories at
Kankakee, Ill.; Naperville, Ill.
Binghamton, N. Y.

Canadian Factory
Stratford, Ontario

KROEHLER
DAVENPORT BED

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Greenpoint Model No. 1564

This New Two-Tone Walnut-Effect Metal Bed—

will interest you particularly at this time!

The entire trade reports a rapidly growing demand for two-tone furniture, and this handsome new Greenpoint model fills the demand for a high grade metal bed—with all the beauty of the natural wood finish which Greenpoint has the reputation for reproducing so effectively.

We have had unusual success with these two-tone effects and it will pay you to get details from us regarding other designs based on the different styles of furniture now in vogue.

Put some of these new two-tone Greenpoint Metal Beds on your floors and in your windows. They are fast sellers and right up to the minute with popular demand.

Branches:
New York, N. Y.
Boston, Mass.
Jersey City, N. J.
Philadelphia, Pa.
Baltimore, Md.
Norfolk, Va.
Richmond, Va.
Troy, N. Y.
Pittsburgh, Pa.
Cincinnati, Ohio
Chicago, Ill.
Minneapolis, Minn
Birmingham, Ala.
Dallas, Tex.
San Antonio, Tex.
Miami, Fla.
Pensacola, Fla.
Tampa, Fla.
Nashville, Tenn
Greenville, S. C.
Macon, Ga.

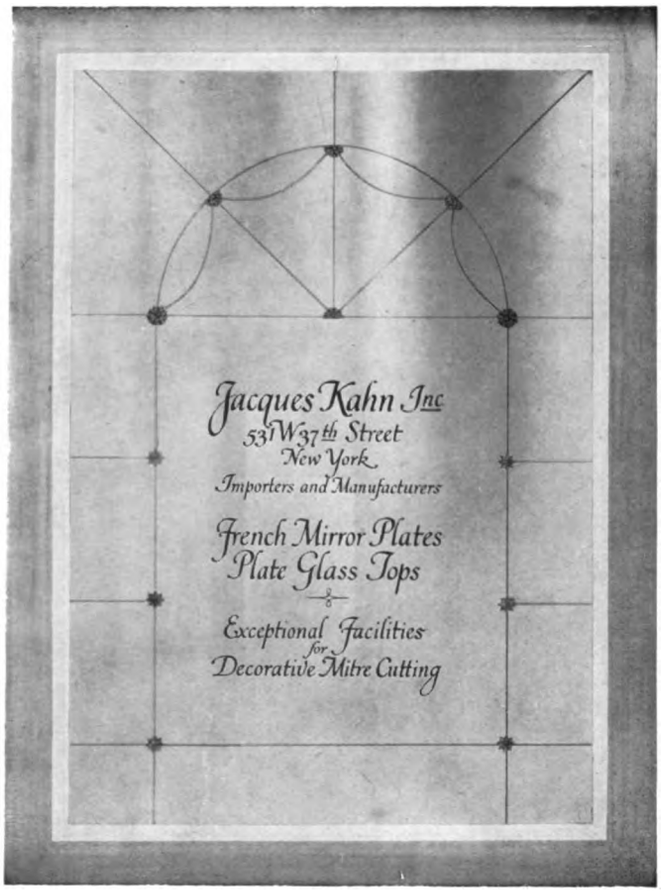
GREENPOINT METALLIC BED COMPANY

Main Office: 226 Franklin St., Brooklyn, N. Y.

GREENPOINT
TRADE MARK

Metal Bedsteads
Trip-Lock Cribs
Bedding
Bed Room and
Dining Room Furniture

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Webster Furniture Company Inc.
MANUFACTURERS OF
FINE FURNITURE
625 HAGUE ST.
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

HASTINGS THORO BRED TABLES

THORO-BREDS

HASTINGS TABLE CO.
TABLES—DESKS—CABINETS—TEA WAGONS
NOVELTIES
HASTINGS
MICH.

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"—sales have increased year by year"

This is the statement of a merchant who has built a real business on the Stearns & Foster line.

THE LAMMERT FURNITURE CO.

WASHINGTON AVE.-TENTH AND ST. CHARLES STREETS

MARTIN LAMMERT, PRES'T & TREAS.
LOUIS STOCKHO, VICE-PREST.
HARRY T. T. SMITH, SEC'Y.

ST. LOUIS, July 31, 1922.

The Stearns & Foster Co.,
Lockland, Cincinnati, O.

Gentlemen:

We have gone over our records and find that we have carried a complete line of STEARNS & FOSTER mattresses for over twenty (20) years.

Our records show that the sales have increased year by year and are now running into the thousands.

We have featured your line extensively on our retail floor with very satisfactory results, and I am informed by our selling force that your mattress once sold remains sold - the complaints being so few that they are not worthy of mention.

We have used your line entirely on Hotel and Institutional Work, and the repeat orders of which there are many, speak for themselves.

The writer takes this opportunity of wishing you continued success, and we trust the pleasant business relations that have existed between us in the past will continue far into the future.

Yours very truly,
THE LAMMERT FURNITURE CO.
Martin Lammert

THE Lammert Furniture Company has told the story of Stearns & Foster dealers.

To the consumer the name Stearns & Foster means a wonderfully comfortable mattress that is economical because its comfort lasts for years.

To the dealer Stearns & Foster means a line of mattresses that he can profitably feature. Once sold, the mattress remains sold—and sells others.

There are warehouses with complete stocks of all grades of mattresses in *New York, Philadelphia, Pittsburgh, Cleveland, Detroit, St. Louis, Chicago, Minneapolis, Des Moines and Great Falls.* Quick deliveries are made from these points.

THE STEARNS & FOSTER COMPANY, Cincinnati

Established 1846

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Made of High Grade Hardened Steel Specially Treated to Give Frictionless Surface



Extra Heavy Size—1⅛ in.



⅞ in.



¾ in.



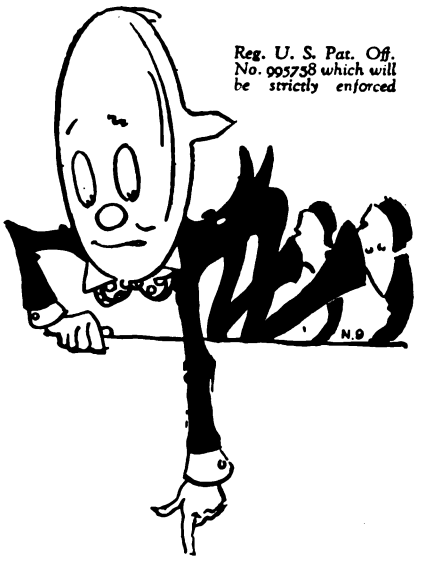
⅝ in.



½ in.



⅜ in.



Furniture Footwear Invisibility

A piece of furniture equipped with a form of footwear that raises it considerably above the floor goes far to spoil the lines of that particular piece or suite.

It is desirable that furniture footwear be invisible.

DOMES of SILENCE

once applied cannot be seen. Added to this great point "DOMES OF SILENCE" have these additional important qualities, which ordinary devices do not possess:

Economy
Simplicity
Silence
Adaptability—Suitable for covered and uncovered floors alike.
Service— Long wear.

Protection to furniture, floors and rugs.

The perfect footwear for furniture—

DOMES of SILENCE

"Better than Casters"

Henry W. Peabody & Co.

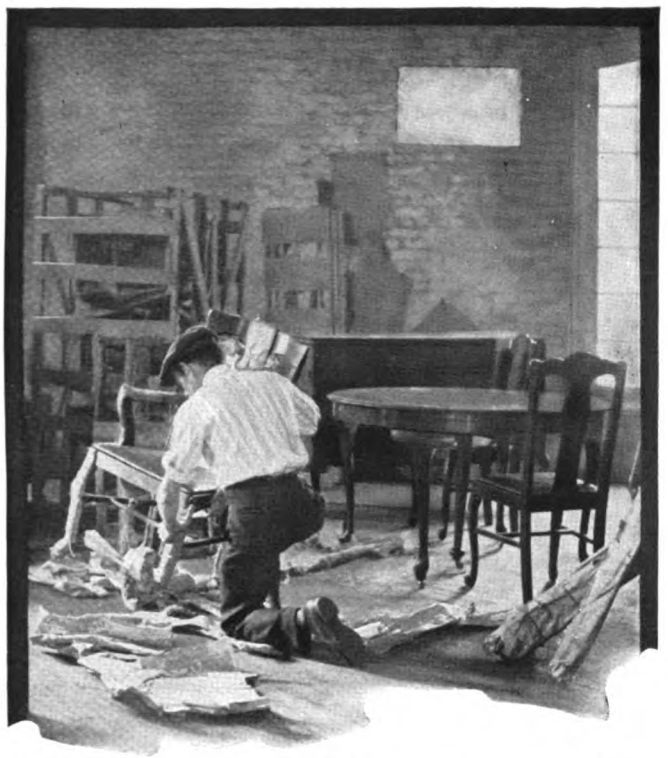
DOMES OF SILENCE DIVISION
17 State Street, New York City

In All Your Furniture Orders,

Specify DOMES *of* SILENCE

F 43

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The wood finish that will not paper mark in shipment

A product finished with ZAPONITE, the Pioneer Wood Lacquer, is proof against the harmful effects of paper marking when wrapped and packed for shipment.

Being extremely hard and uneffected by moisture, heat and climate changes, a ZAPONITE finish never gets "sticky," it never paper marks and it never shows the imprint of burlap wrappings—another reason why ZAPONITE is the ideal finish for quality products made from wood.

Let our Service Division help you to determine how ZAPONITE can be used in finishing your products at a SAVING in your production costs. Write us about this service TODAY.

Celluloid Zapon Company
200 Fifth Avenue, New York City
Branches: Chicago, New Haven, Los Angeles

THE PIONEER
ZAPONITE
WOOD LACQUER

Downy Rest
Bed Springs
They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887
1109 W. 37th St., Chicago, Ill.



DownyRest
The Bed Spring that Rests You all over

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Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

NOW, Not at the End of the Fiscal Year

Big business, operating on close margins, has found it unsafe to wait until the end of the fiscal year to take inventory, determine profit and loss, and complete the balance sheet.

Big business has proved, both for itself and smaller business, the absolute necessity of *knowing*, exactly, NOW, daily, or at least once a month, the extent of profits and progress.

The current trend of sales and production, used as an indication of what to expect at the end of the fiscal year, is, "generally speaking," "fairly accurate."

But "generally speaking" is not accurate enough.

The only safe and constant basis for executive decisions is *exact knowledge*, facts and figures, *accurately maintained*. "NOW, not at the end of the fiscal year" means the prompt correction of mistakes, elimination of loss, *insurance* of profits.

Continuous and Sound Methods of Cost Accounting *vitalize* the Business Budget, making it a living, indispensable aid to business management—guiding, controlling, insuring.

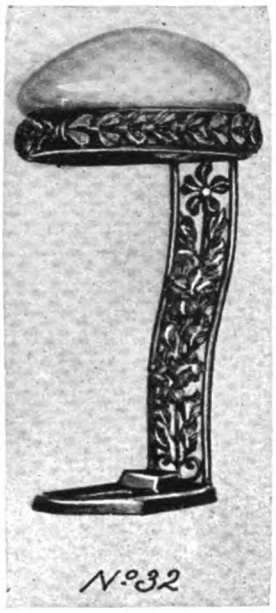
ERNST & ERNST
AUDITS—SYSTEMS—TAX SERVICE

NEW YORK	CHICAGO	CLEVELAND	INDIANAPOLIS	NEW ORLEANS
PHILADELPHIA	MINNEAPOLIS	BUFFALO	TOLEDO	DALLAS
BOSTON	ST. PAUL	PITTSBURGH	ATLANTA	FORT WORTH
PROVIDENCE	ST. LOUIS	DETROIT	RICHMOND	HOUSTON
WASHINGTON	KANSAS CITY	CINCINNATI	BALTIMORE	DENVER

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Wrought Iron In Its Finest Art Forms

For Retailers, Decorators, Architects



The Braun line is widely known for its extent and workmanship wherever ornamental iron is used.

CATALOGS ON REQUEST

Hand Made and Pressed Wrought Iron Ornaments, Leaves, Rosettes, Cups, Wreaths, etc., for the manufacture of Lighting Fixtures, Floor and Table Lamps.

Hand Wrought Lighting Fixtures, Wall, Ceiling and Drop Lights. Floor and Table Lamps, Desk Lamps, Electroliers and Ferneries.

Ornamental Fence and Grill Work.

"The Last Word in the Iron Master's Art"



J. G. BRAUN

609-615 South Paulina Street
CHICAGO

SPOKANE: R. C. STEEPLE, Western Representative, 118 N. Lincoln Street

NEW YORK: 158-160 Greene Street



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Rockford's good Furniture

TO SEE THE COMPLETE LINE OF HOME FURNISHINGS MANUFACTURED IN ROCKFORD IS TO BECOME ENTHUSED CONCERNING THE POSSIBILITIES OF RETAIL SELLING.

A THOROUGH UNDERSTANDING OF THE ROCKFORD MANUFACTURERS POLICY OF PRODUCING POPULAR PATTERNS IN EVERYTHING FOR THE HOME, AT A PRICE CONDUCIVE OF BIG TURNOVER, WILL RESULT IN MORE ENTHUSIASTIC DEALERS.

IT REFLECTS GREAT CREDIT THAT THE ROCKFORD FURNITURE MANUFACTURERS USE MORE WALNUT LUMBER THAN ANY OTHER FURNITURE MANUFACTURING CENTER IN AMERICA. QUALITY IS PARAMOUNT.

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ROCKFORD'S FAMOUS

Our No. 165 Dining Room Suite cannot fail to make a most favorable impression on those who see it, and it is just as attractive from a standpoint of price.



MECHANICS FURNITURE COMPANY
ROCKFORD ILLINOIS

Furniture of extreme elegance and fine workmanship.



WE PRODUCE patterns of striking individuality, not only from the standpoint of design but also because of excellence of workmanship and selection of woods.

ROCKFORD CHAIR & FURNITURE COMPANY
ROCKFORD, ILLINOIS

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GOOD FURNITURE

SKANDIA FURNITURE CO. ROCKFORD ILL.

There is always an extra touch of attractiveness in Skandia patterns which distinguishes the line and removes it from competition. Anyone can enthuse over this delightful cabinet desk.

Write for the new "Viking" Sectional Bookcase catalog



No. 424

SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

Have you made arrangements for your fall line of dining room furniture?

Demand is increasing steadily. It is the part of wisdom to not only secure a source of supply that is dependable, but goods quick in turn-over.

Do you know why our recently doubled facilities are working to capacity?

A trial order will show you: Clever designs, good workmanship and finish, entire exterior genuine walnut, mahogany drawers, and all genuine walnut table and chairs. This applies to all priced suites.



"Every piece made in our own plant"

ROCKFORD FURNITURE COMPANY
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

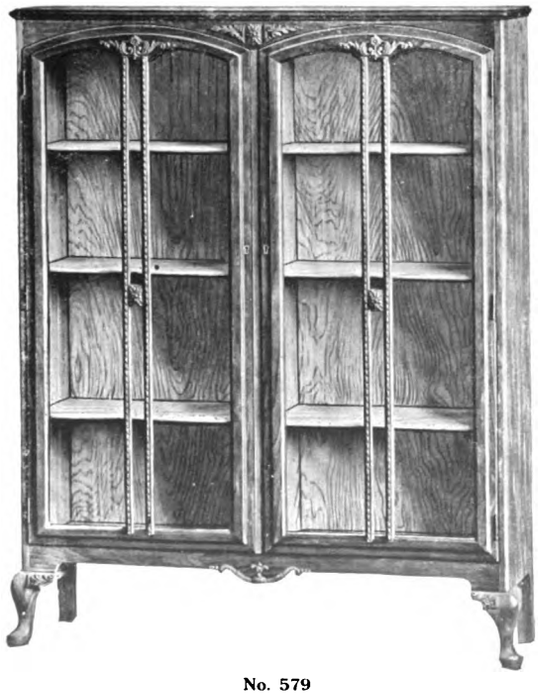
Individuality in Furniture

need not be obtained by means of freakish design or oddity of finish.

For forty-five years we have been making furniture of pleasing individuality at a price that assures repeat orders.



UNION FURNITURE COMPANY
ROCKFORD ILLINOIS



No. 579

LIBRARY FURNITURE
WORTHY OF
OUR NAME

THE
ILLINOIS CABINET CO.
ROCKFORD, ILL.

REPRESENTED BY
BRUNNER BROS., NEW YORK CITY
LEO ADLER, - - CHICAGO

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GOOD FURNITURE

One of the newer Excel productions in a bungalow suite which is proving popular through its excellent design and workmanship. Executed in Walnut. Now ready for shipment.



Showroom at Rockford always open

EXCEL MANUFACTURING COMPANY

ROCKFORD, ILL.

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

NEW SUITES FOR THE DINING ROOM

IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES

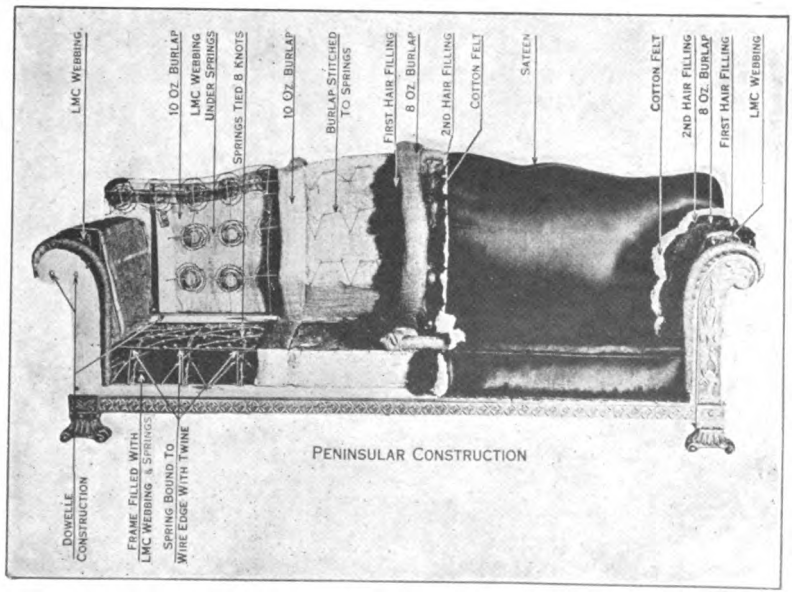


Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y.
Western Representative:
F. J. Murphy

ROCKFORD DESK COMPANY

ROCKFORD, ILLINOIS

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PENINSULAR CONSTRUCTION

?

What Does the Cover Cover?

This important question should be asked by every dealer who buys UPHOLSTERED FURNITURE

Compare the materials and construction used in our product with what you are buying elsewhere

Every piece guaranteed

Peninsular Furniture Co.
Grand Rapids, Mich.

Quality Bedding



GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

Permanent Exhibit:
8th Floor, Furniture Temple

Write for our latest catalog

GRAND RAPIDS BEDDING CO.

Grand Rapids, Mich.

GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

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GUNN "LINO" DESKS and TABLES

Trademark. Registered

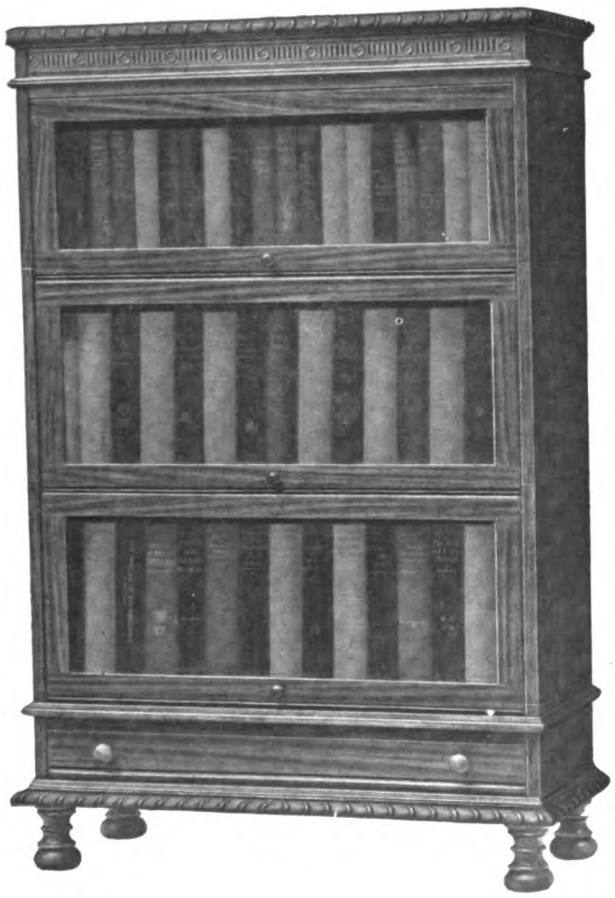
With Patented Lino Tops

FULLY GUARANTEED

Catalog in colors; also sample section of top construction sent on request



Like kid to the touch, like iron for wear. The soft dull shade of green is restful to the eyes.



GUNN SECTIONAL BOOKCASES

Better Designs and Styles

Write for complete catalog

The
Gunn Furniture Co.
Grand Rapids, Michigan

Thirty Years Builders of Office Desks and Sectional Bookcases

New York Branch Display Rooms: 11 East 36th St.

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NOVELTIES FROM JAPAN



The Present Demand is for Things Oriental

RECENT importations comprising CLOISONNE BRONZE and the numerous Japanese POTTERY VASES will prove admirable lamp mounts. While our display of ARTIFICIAL FLOWERS, LACQUER TRAYS AND BOXES, JARDINIERES, BIRD CAGES, and our most expansive array of hand-painted CHINAWARE are appealing objects for the most discriminating decorator.

HAND PAINTED
MADE IN JAPAN

MOGI, MOMONOI & CO., INC.
Importers
105-107 EAST 16TH STREET, NEW YORK CITY

BROOKLYN CHAIR COMPANY



Carry in stock an attractive line of salable goods

Dining, Bed Room and Office Chairs; Ladies' Desk Chairs; Colonial patterns, both wood and genuine rush seat. Breakfast Room Suites. Kaltex and Reed Furniture.

See the line

Office and Showrooms: 425-433 W. 28th Street
NEW YORK CITY

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Jamestown Lounge Company

Makers of Living Room Furniture

Jamestown, New York

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American Furniture Co.

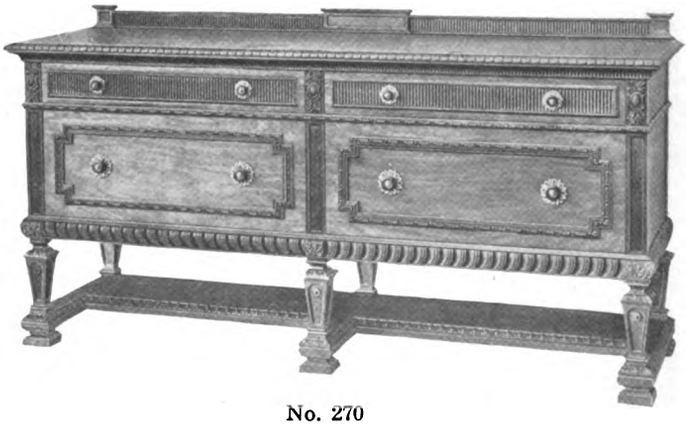


No. 69

AMERICAN FURNITURE COMPANY
HILLENBRAND INDUSTRIES

You will find in the American Furniture Company's line of bed room furniture, a style and finish for every occasion. And not only will you find the right pattern but also a value that is more than satisfactory.

Batesville Cabinet Company dining room suites have an attractive individuality of which the No. 270 suite is a striking example. Turn to pages 136 and 137 and see the complete suite in a modern setting.



No. 270

BATESVILLE CABINET COMPANY
HILLENBRAND INDUSTRIES

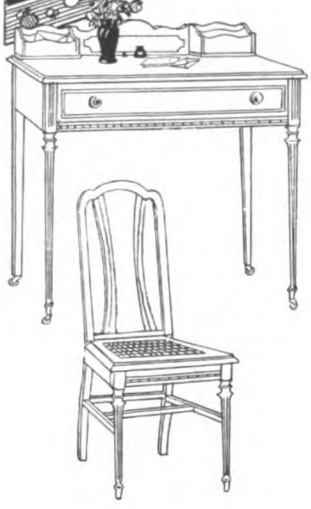
Batesville Cabinet Co.

BATESVILLE, IND.

Permanent Display, Top Floor Keeler Building, Grand Rapids

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Continental Superior Quality Guaranteed Bedroom Furniture

FOR BETTER AMERICAN HOMES

Catalog to Dealers Only

Permanent Display:
Third Floor, Southern Furniture Exposition Building

The Continental Furniture Company

High Point, North Carolina

FRED N. TATE, Pres't and Treas.

CONTINENTAL C.F.CO. SUPERIOR QUALITY

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That a character of beauty unexcelled in any period, is being achieved in modern furniture, is decisively demonstrated in our present product.

Dealers who have calls for exceptionally fine goods should fully investigate the selling points of our line.

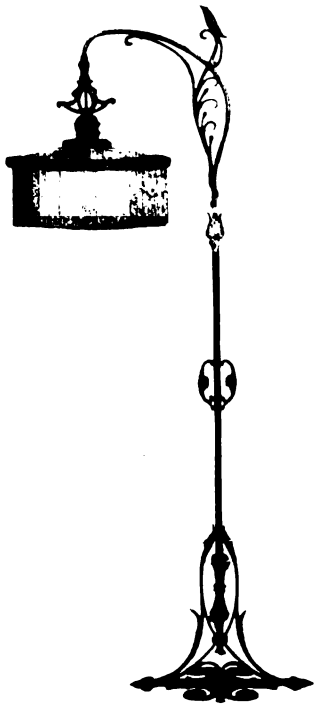
A. J. JOHNSON & SONS FURNITURE CO.
517 NOBLE STREET
CHICAGO

DINING ROOM AND BED ROOM FURNITURE
Exhibition Rooms: 811 South Wabash Avenue

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METAL ARTS STUDIOS

705 FULLER STREET
CHICAGO ILLINOIS



Unique
and
Original

Are the lamps designed and constructed in our studios.

We invite comparison from the base to the finish.

誠信公司

CHINESE IMPORTERS



PORCELAINS
All Sizes and Colors
VASES
LAMPMOUNTS
JARDINIÉRES
Carved Teakwood STANDS and FURNITURE
ANTIQUE and ART EMBROIDERIES
TABLE SCARFS
Other Chinese Goods

ATTENTION!!!

Owing to the new tariff—prices will likely soon be increased upon imported goods. Buyers are therefore advised to immediately take advantage of our large stock and present low prices of recently imported Chinese goods of every description.

Ready for Immediate Delivery

Sincere Trading Company

16-18 East 30th St. New York
(Between Fifth and Madison Aves.)



Manufacturers of

TORCHÈRES
LIGHTING FIXTURES
MIRRORS, ETC.

F. J. Newcomb Mfg. Co.

42 West 13th Street
New York City

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"Art In The Home"

Grace and dignity such as is manifest in the accessories illustrated can be conceived only by artists and craftsmen thoroughly familiar with art in design.

A board enhanced by a mirror and candlesticks as carefully designed and executed as these, becomes a picture of exceeding beauty.

J.W. Gillis Co.
Rochester, New York



Chesterfield

For Elegance–

combined with comfort, quality and economy in

Good Living Room Furniture

A permanent exhibition is being held in our showrooms, the largest of its kind —your visit will be welcome to us and profitable to you.



Chesterfield Furniture Co. Inc.

Office & Factory
295 Vernon Ave., L.I. City

Showrooms
226 East 42nd St., N.Y.C.

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A 450-S

THE WINDSOR HIGH CHAIR represents a satisfactory solution of a problem which has proven difficult to many proud parents. Most high chairs are either too cheap in appearance, or too expensive when made to conform with other fine furnishings. WINDSOR HIGH CHAIRS are distinctly beautiful in design, they will harmonize with any surroundings, and their cost is moderate.

They can be supplied in any standard finish, to match other nursery, dining room, living room or bed room furniture.

The WINDSOR HIGH CHAIR at the right, illustrates a new and popular feature,—a removable, light-weight sanitary Aluminum Tray. It is easily removed and replaced by means of catches which fit over the wooden tray, so when the Aluminum tray is taken off, the wooden tray is dry and clean.

Most dealers are looking over their stock of children's WINDSORS, to make sure of having a good supply for the Holiday demand. Have you made sure of your stock yet?

NICHOLS & STONE COMPANY

GARDNER, MASS.

"The Home of Windsor Chairs"

TRADE MARK REGISTERED

N & S Windsors are sold only to dealers



A 325-SA

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Windsor

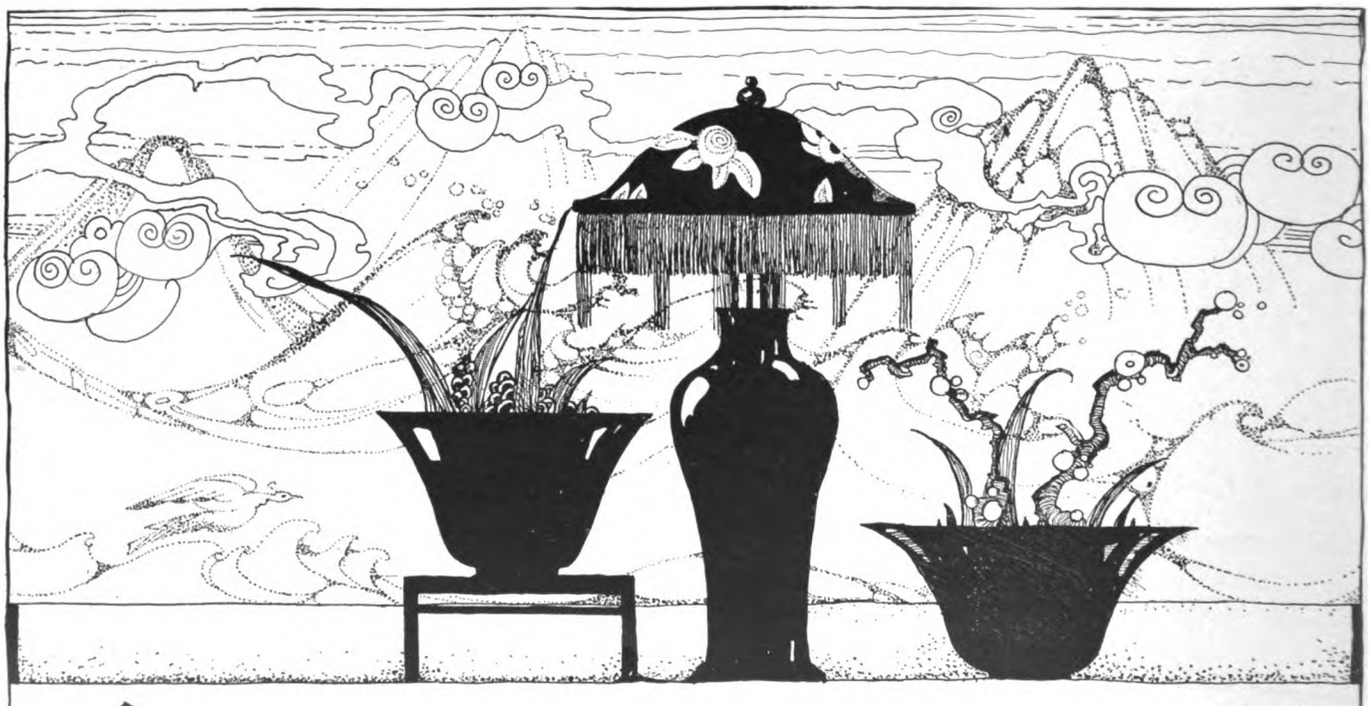
CHARM and APPEAL

THE Irresistible Charm and Appeal of Windsor Period Styles has created an unusual demand for this Beautiful and Interesting Furniture.

The Quaint Styles and Genteel lines add an air of Comfort and Cheer, and quiet Refinement as odd pieces for the Living Room, Bed Room or Reception Hall. Also Ideal for the Breakfast Room.

The "American" Line offers a fine selection of "Windsor" chairs, Breakfast Sets, etc., in Birch Mahogany, American Walnut, or Enamel Finishes.

AMERICAN CHAIR COMPANY
SHEBOYGAN, WISCONSIN



記 SOY KEE & CO. 瑞
CHINESE IMPORTERS
7-9 MOTT ST., NEW YORK CITY.

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We OFFER

DECORATORS, UPHOLSTERERS and DEALERS an invaluable service and an opportunity to extend their business without necessitating investment.

Our catalogue of hand-drawn upholstered pieces comprising 331 examples of unusual furniture has been prepared for your especial benefit.

WE MAKE ONLY THE FRAMES but our catalogue pictures show the customers exactly how you can upholster them, and your workmen can duplicate, with our frames, the pictured presentations.

Write for particulars concerning this extraordinary catalogue as well as price list which is now ready

MASTER MADE SINCE 1870 LIESENBEIN'S FURNITURE FRAMES

NIC. LIESENBEIN'S SONS

The OLDEST MANUFACTURERS of FINE FURNITURE FRAMES EXCLUSIVELY

OFFICE & FACTORY:
259-261 HANCOCK STREET
(Between Paynter and Freeman Aves.)
LONG ISLAND CITY, N. Y.
Phones, ASTORIA 4008-4009

Pittsburgh Plate Glass Company

Glass

Mirrors

Paints

Brushes

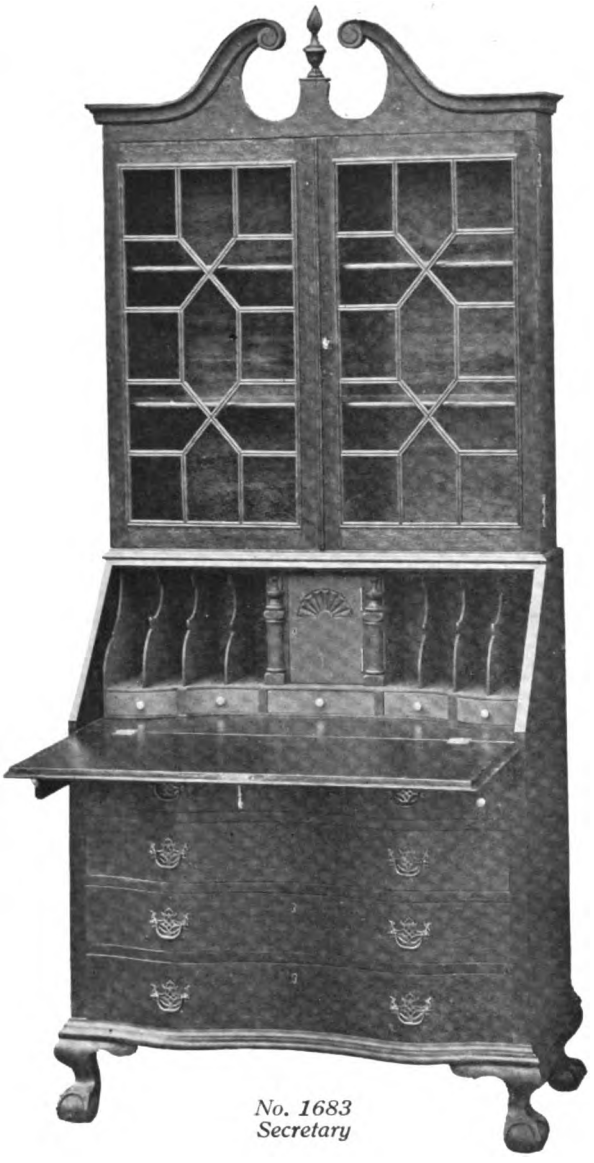
Use PLATE Glass

Nothing Else Is Like It

Warehouses in all Principal Cities

Typical of

The Charak Line



No. 1683 Secretary

Charak Furniture Co.

65-69 WAREHAM STREET
BOSTON, MASS.

Makers of True Copies of Colonial and Sheraton Furniture

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DESIGN 4307—Top 20" by 60". With indented figure ornamentation. Two-tone. Renaissance Walnut. Two-tone Mahogany Wax and also impressive Old English Brown, Mahogany or Walnut Wax.

DEALERS buying from the Kiel Company have *all the advantages* that come in selecting from the most complete line of medium priced living room and dining tables in America.

Kiel Furniture Co. Milwaukee Wis. Guaranteed Quality

The KIEL FURNITURE CO.

Milwaukee — *Permanent Sales Floors at New York, High Point, Chicago, Milwaukee, San Francisco, Los Angeles* — Wisconsin

DESIGN 2133—Select Butt Walnut Top 45" by 60". Comes in Mahogany Antique, Mahogany Wax, American Walnut, American Walnut Wax, Italian Renaissance.

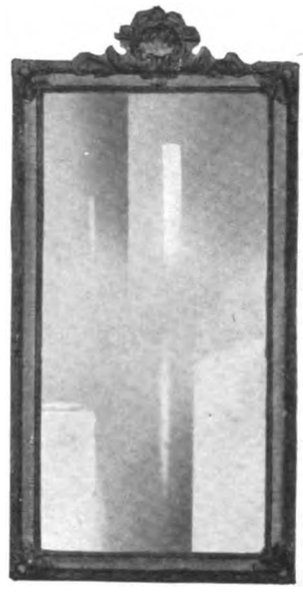


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No. 260
Either upright
or oblong



No. 300
Either upright
or oblong







TO THE LADIES—

they cannot pass a mirror. So we created this line, that you may supply your trade with mirrors that are distinctive in their individuality.

A mirror must essentially be decorative as well as useful. The Rindsberger line enjoys a reputation among the trade of being the most attractive and economical. Wide awake dealers displaying these mirrors report a consistent turnover—because customers "could not pass them by."

The advance showing of Rindsberger mirrors for January delivery are now on display at the Karpen Bldg., 801 S. Wabash Ave., Chicago, Illinois.

THE TWO MODELS ILLUSTRATED ABOVE ARE REPRESENTATIVE OF OUR SPECIAL ONE DOZEN ASSORTMENT, PRICE $45

Write for catalog descriptive of our complete line

Rindsberger Mfg. Corp.

19 East 24th St. -:- -:- Chicago, Illinois

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FENSKE FASHIONED FURNITURE

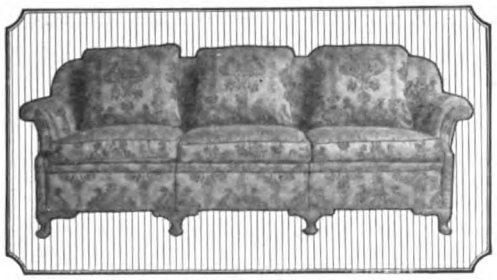


The name "FENSKE" is being indelibly associated with well upholstered furniture, strongly built. Hence whenever a customer is especially discerning and discriminating, good salesmen turn naturally to the Fenske line to assure the sale.

Fenske Bros.

OFFICES AND FACTORIES: McHENRY ST. RAWSON ST. WABANSIA AVE.

CHICAGO, ILLINOIS



Quality Unsurpassed

THE REPUTATION of Rogers Upholstered Furniture as the Finest in quality, grace, comfort and artistic merit is countrywide.

Photographs of distinctive designs should be in your files and will be sent upon request.

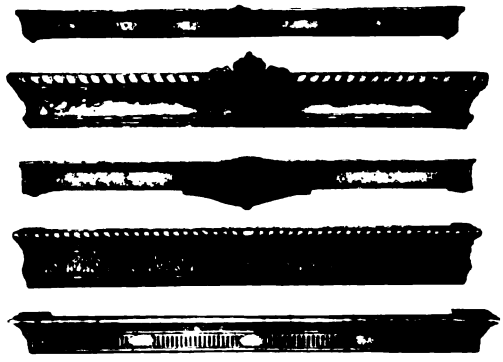
CHARLES P. ROGERS & CO., Inc.

Manufacturers of Upholstered Furniture, Metal Beds and Bedding since 1855

16 East 33rd Street, New York

Newcomb, Macklin & Co.

Galleries, Retail Salesrooms and Factory:
State and Kinzie Streets
Chicago, Ill.



MIRROR FRAMES, PICTURE FRAMES, DRAPERY HOLDBACKS,

CORNICES, SCONCES, BOOK ENDS, HAND MIRRORS AND DECORATIVE SPECIALTIES

Salesrooms: 233 Fifth Ave., New York City

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The BRADLEY & HUBBARD MFG. CO.

Designers and Makers of
ELECTRIC LAMPS of All Kinds
LIGHTING FIXTURES—ANDIRONS AND FIRE SETS
SMOKERS' STANDS, BOOK CONSOLES, ETC.
Superior in every particular

FACTORIES: MERIDEN, CONN.
New York Salesrooms:
FIFTH AVE. BUILDING, FIFTH AVE. AND 23rd ST.

Dennison's



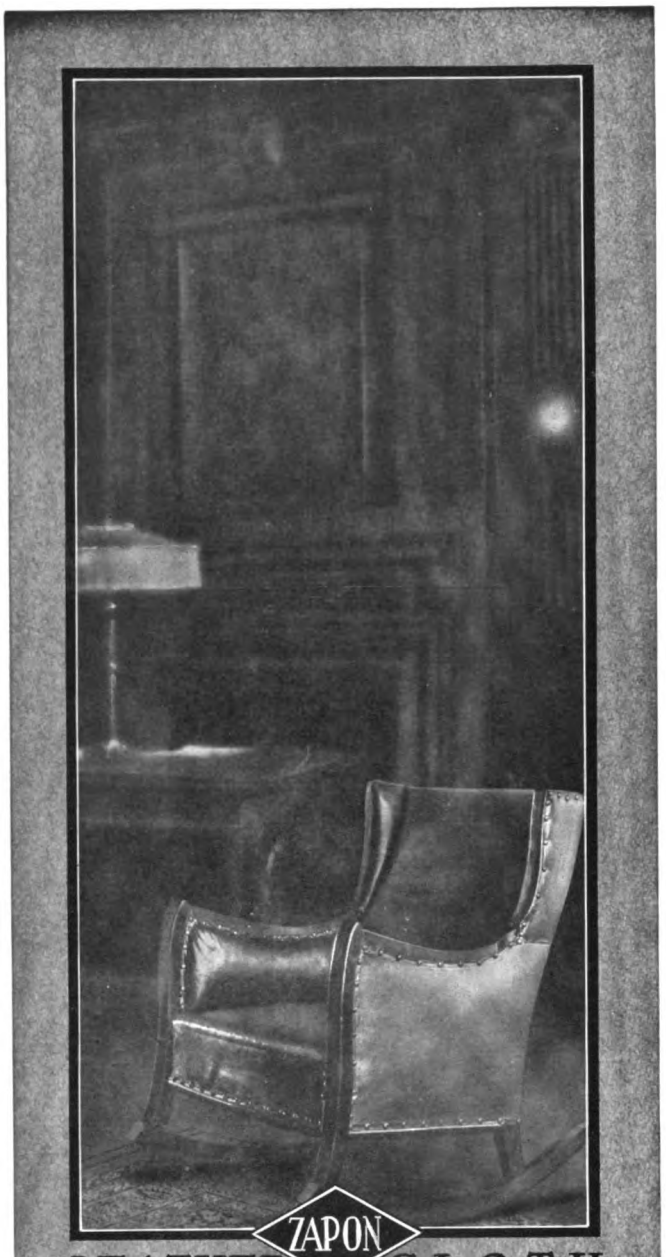
And the Price?

What a satisfaction to have Dennison price tags for fine furniture! The tag is designed to tell instantly the price story of each piece. And the appearance of that tag adds a definite quality note to the management of any business.

Your *Special* Tag is Our *Regular* Service

The Ashby-Sargeant Company, and "The Fair Store" both find satisfaction in Dennison price tags.

DENNISON, Dept. G. F. 10., Framingham, Mass.
Please send me samples of Dennison price tags for Furniture stores [ ] *also Dennison SOLD Tags* [ ]
Name .....
Address .....



LEATHER CLOTH

The upholstery that is uniform

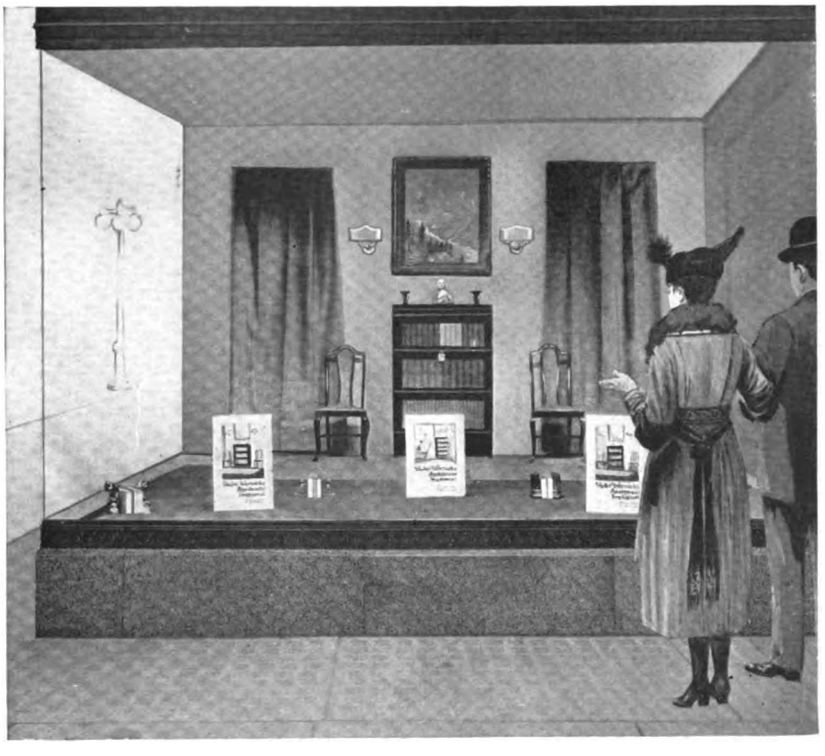
Send for samples showing the ZAPON brands—Muleskin, Broncho, Mustang, Moroccoline and Randco—that are made especially for fine upholstery

ZAPON LEATHER CLOTH COMPANY
200 Fifth Ave., New York
Branches: Detroit, Los Angeles

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Globe-Wernicke

Sectional Bookcases



ORIGINATORS OF THE UNIT IDEA

Apartment Sectional

In your window—

Dress your window in room formation!—say the Retail Furniture Association. Show America what better homes mean! Begin with the Apartment Sectional—new, modern bookcases every home can afford, every home can be proud of. Globe-Wernicke will help you. See the window above, it's drawing hundreds of eyes daily. It's copied from a Globe-Wernicke poster. Your window can look like that!

It's new!

Why are automobile concerns bringing out new models? Because they sell faster. Because the public likes new ideas. Because better business is built that way. Globe-Wernicke has a wonderful new presentation—the Apartment Sectional. It is a big idea. It's going across now and you should be ready. Send for detailed information. Firms not on our books are invited as well. To everyone we offer an unusual opportunity.

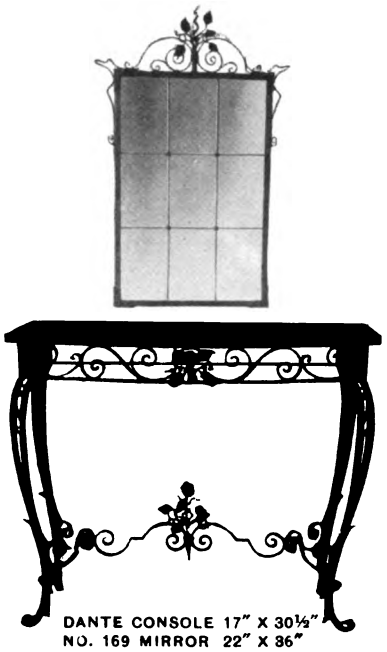
Free to you—

Put the attractive Apartment Sectional atmosphere into your store! We have had prepared with the greatest skill posters showing all the period styles, booklets, tags—everything to help you announce the Globe-Wernicke Apartment Sectional. They are ready now. Your cooperation is all that is necessary to develop sales. Write to The Globe-Wernicke Co., Cincinnati, Ohio, today!

The Globe-Wernicke Co.
CINCINNATI

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THIS CONSOLE OF WROUGHT IRON, POLYCHROME FINISH, WITH BLACK AND GOLD MARBLE, OR ANTIQUE WALNUT TOP, ARE TYPICAL OF THE EXQUISITE BEAUTY AND SIMPLICITY OF MAXWELL-RAY DESIGNS



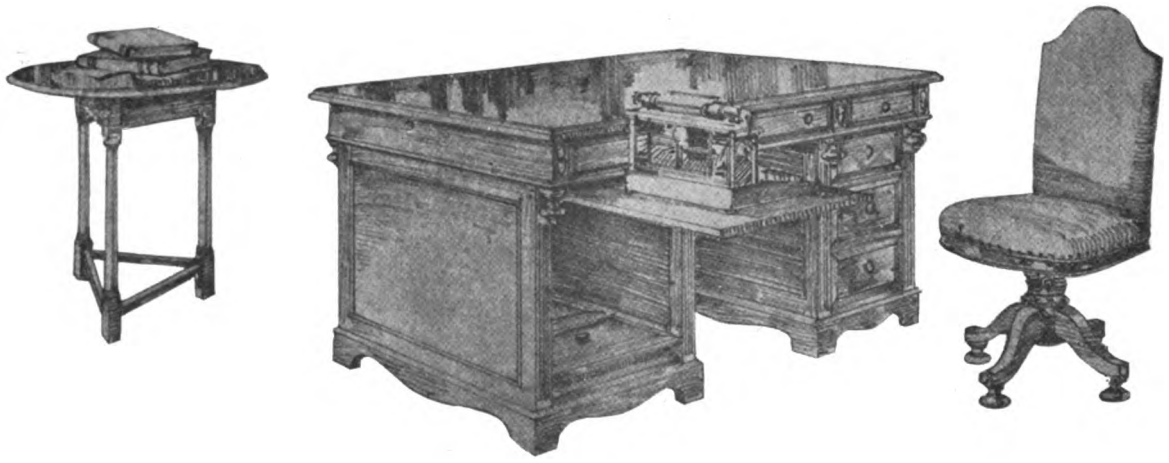
DANTE CONSOLE 17" X 30½"
NO. 169 MIRROR 22" X 36"

MAXWELL-RAY CO.

SHOWROOM
25 WEST 45TH ST.
NEW YORK CITY

FACTORY
MILWAUKEE
WISCONSIN

DESIGNERS AND MANUFACTURERS OF FINE LAMPS AND REAL FURNITURE
MILWAUKEE, WISCONSIN

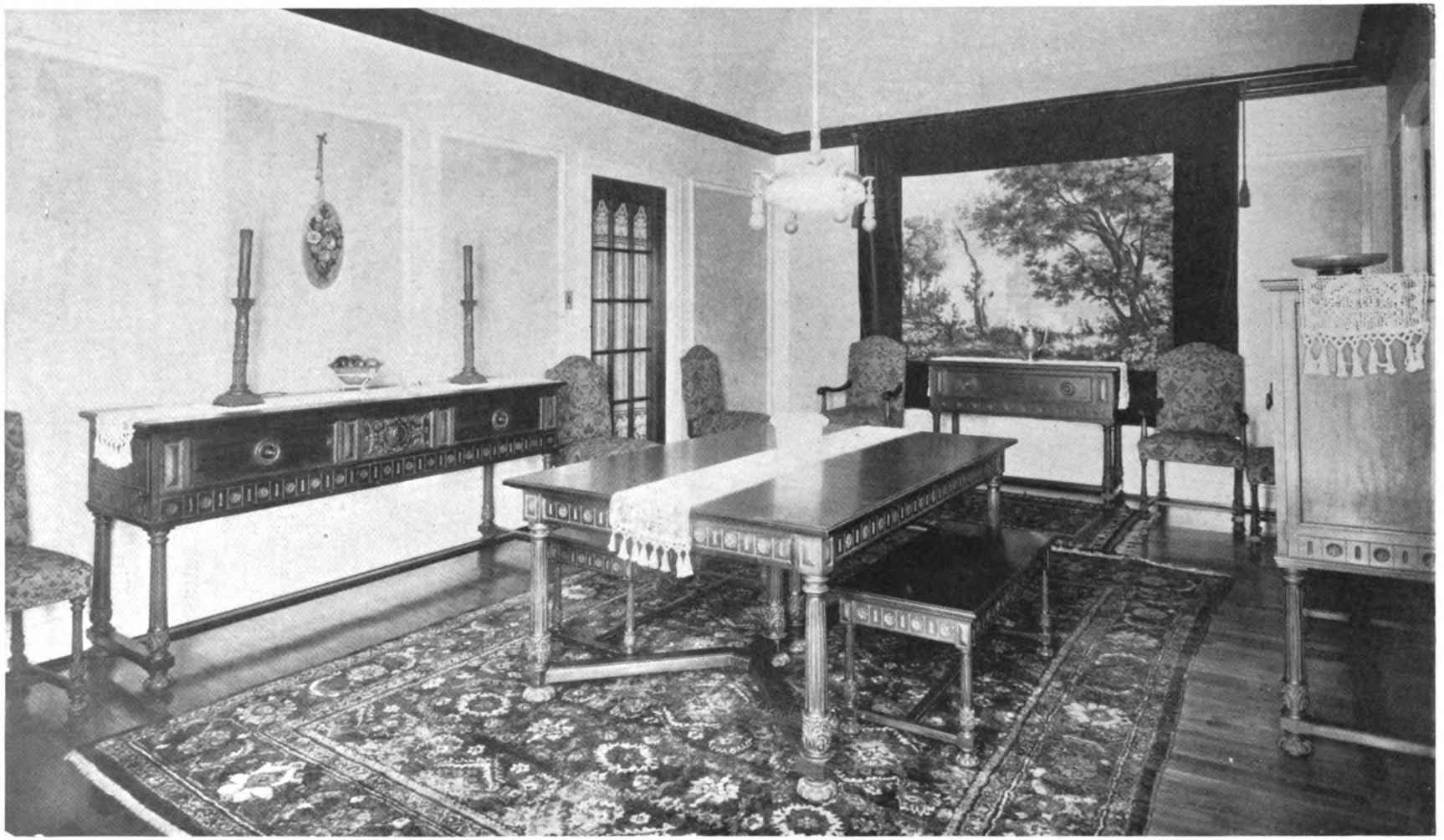


These pieces show the same thoughtful artistry in design, and skilful craftsmanship characteristic of our INTERIOR WOODWORK.

They are worthy of ownership by the most discriminating of people.

MATTHEWS BROS. MFG. CO.
MILWAUKEE, WIS.

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MUNAGO DISTINCTIVE MADE FURNITURE

"FINE FURNITURE THE M CO. THE JEWELS OF HOME"

—Is well known for its individuality in design and master workmanship. The illustration above is our No. 270 Pitti Palace, of the late 19th Century, Italian Renaissance.

THE MUNAGO COMPANY, INC.

DESIGNERS AND MAKERS OF FINE FURNITURE

CHICAGO ILLINOIS

Factory:
453-459 N. May St.

Office and Showroom:
163-169 N. May St.

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917/2
A really individual design.
One of our popular types of rush seat chairs,
finished in antique mahogany.

MAYHEW COMPANY
MILWAUKEE, WIS.

Specialists in living room furniture, upholstery, cane firesides, Windsor chairs, etc.

Hand Carved

Solid Mahogany Humidors, Lamps, Cigarette Boxes, Etc., Etc.



No. 1005. ITALIAN RENAISSANCE



No. 1003. FRENCH RENAISSANCE

E. KOPRIWA COMPANY
Permanent Factory Exhibit:
2220 WARD ST., CHICAGO

New York Representative:
H. P. SEYMOUR, 110 West 34th Street



Early
Italian
Renaissance
Suite No. 200
Solid Walnut
Hand Carved
Throughout

EVERY PURVEYOR TO EXCLUSIVE CUSTOM WILL AT ONCE RECOGNIZE THE QUALITY IN DESIGN AND WORKMANSHIP THAT IS CHARACTERISTIC

MASCHERONI & MILLER, INC.

2171-79 CLYBOURN AVE.
CHICAGO

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An example of Solid Mahogany Chippendale Buffet from the K-C (Kaplan-Colonial) Line

OUR factories always bring out designs that the dealer can sell. This is because a fund of experience covering a period of 55 years is combined with the up-to-date opinions of an exceptional sales organization. Our success results from producing designs of character and sales appeal as well as price attraction. Moreover, nowhere will be found such a varied selection to choose from as at the Hermann Showrooms where a full line—the products from eleven affiliated factories are upon exhibit the year round.

H. HERRMANN FURNITURE CO.

Manufacturers and Manufacturers' Agents

NEW YORK SHOWROOMS:
368 BROOME STREET

PHILADELPHIA SHOWROOMS:
241 SOUTH SECOND STREET

New York Factory:
197-199 Mott St.

London, England, Factory:
11-12 Dod St.

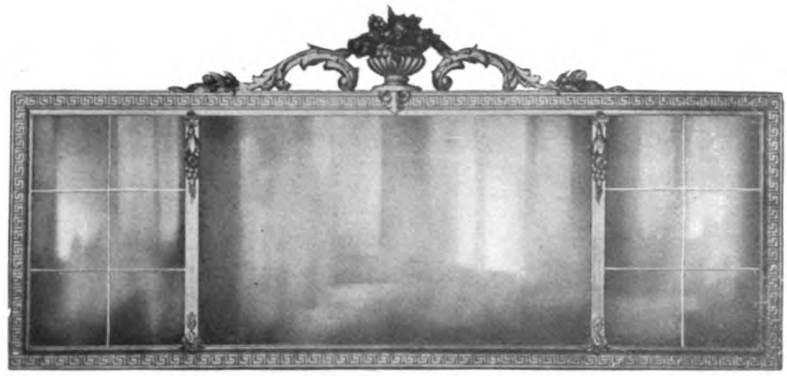
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ALEXANDER J. BEGGS CO., Inc.

Designers and Manufacturers



Number 2033
Venetian Mirror



No. 131 Silver and Polychrome

MIRROR and PICTURE FRAMES

for the better trade

HAND-CARVED—COMPOSITION—VENETIAN

New Designs added continually, noteworthy at the present time being several in the Queen Anne period

Our special line of ALL GLASS MIRRORS is exceptional for variety and originality

SHOWROOMS:

118-120 EAST 42nd ST., NEW YORK

Opposite Hotel Commodore

"THE BEST MADE LINE IN AMERICA"

In Furnishings—

The country is once more back on the basis of "How Good?"—and is turning its back on "How Cheap?"

TALK QUALITY IN UPHOLSTERED FURNITURE

Our own emphasis on this prime consideration is your safeguard.



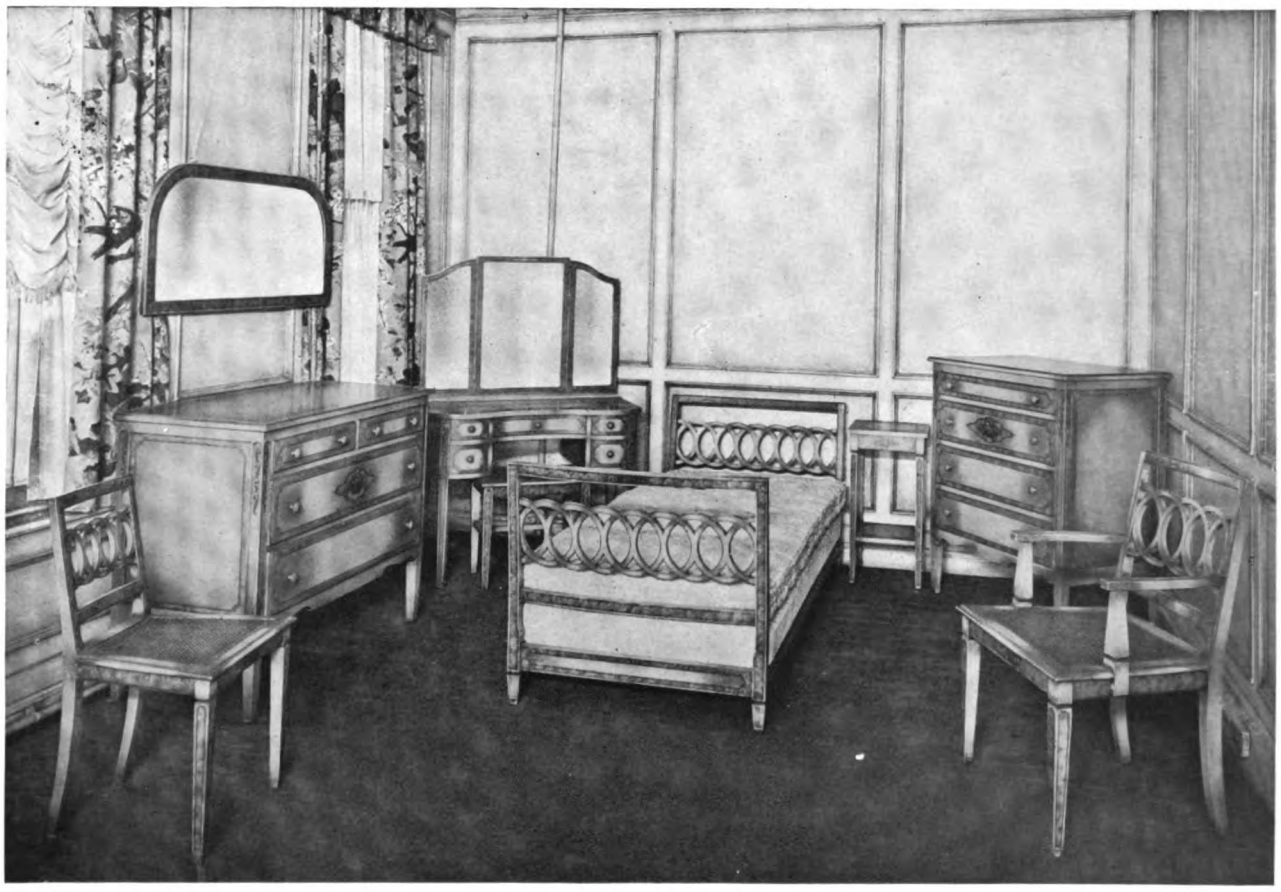
JAMESTOWN UPHOLSTERY COMPANY Inc.

Jamestown *New York*

Exhibited—Seventh Floor, Furniture Manufacturers Bldg., Jamestown, N. Y.

Jamestown Upholstery Company
Jamestown, New York, U. S. A.

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THE distinctive charm of Smith & Jones furniture is largely due to the careful attention given to the details that make each piece stand out as a flawless gem.

In our complete suites as well as occasional pieces, you will find every requirement of discriminating taste complied with. Many new models are now being displayed at our showrooms.

SMITH & JONES

Upholstered Furniture of Quality
Exceptional Bedding

SHOWROOMS:
216 East 37th Street
New York

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LAMPS

OF SURPASSING EXCELLENCE

Authentic Reproductions of English Models
Finished in Antique Tones



The HORN & BRANNEN MFG. CO.
Makers of Artistic Lamps and Lighting Fixtures
427-433 N. Broad Street
Philadelphia, Pa.
ON DISPLAY AT BEAUX ARTS SHADE CO., NEW YORK

F1
Torchere—77 inches; 8 lights. Hand-wrought, antique polychrome finish, with imitation candles. Very exclusive. Can be used with or without shade

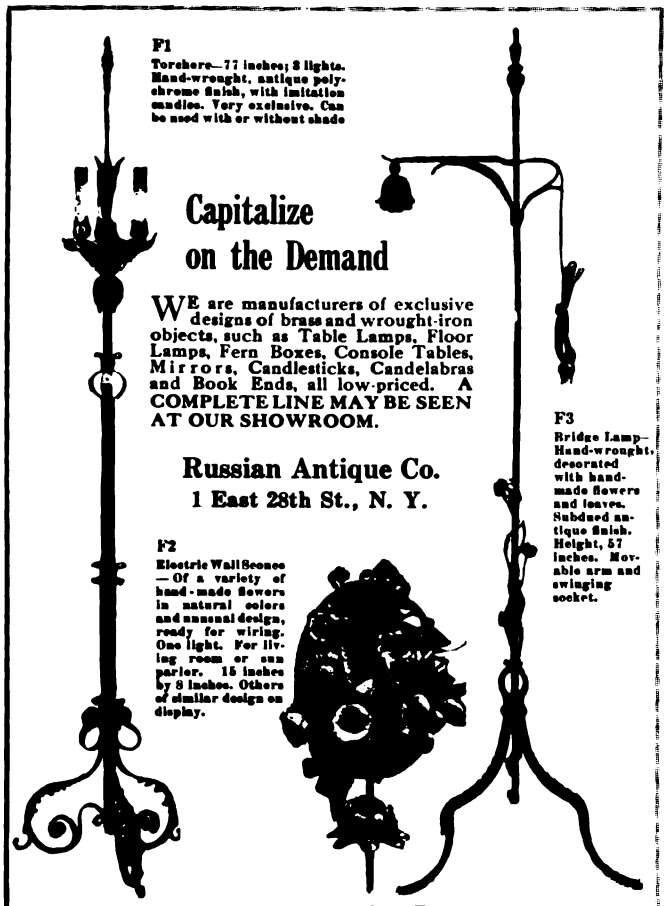
Capitalize on the Demand

WE are manufacturers of exclusive designs of brass and wrought-iron objects, such as Table Lamps, Floor Lamps, Fern Boxes, Console Tables, Mirrors, Candlesticks, Candelabras and Book Ends, all low-priced. A COMPLETE LINE MAY BE SEEN AT OUR SHOWROOM.

Russian Antique Co.
1 East 28th St., N. Y.

F2
Electric Wall Sconce—Of a variety of hand-made flowers in natural colors and unusual design, ready for wiring. One light. For living room or sun parlor. 15 inches by 8 inches. Others of similar design on display.

F3
Bridge Lamp—Hand-wrought, decorated with hand-made flowers and leaves. Subdued antique finish. Height, 57 inches. Movable arm and swinging socket.



Catalog and Prices on Request

Sofa from our "Curtis" suite



At the present time we are featuring a number of recent acquisitions and new models one of which (our Curtis sofa) is here pictured.

Decorators as well as the trade will find that a visit to our showrooms will prove interesting as well as profitable.

SHOWROOMS:
50 West 46th Street
New York

FREEMAN BROTHERS, Inc.
Makers of High Class Furniture and Draperies

FACTORY:
820 8th Avenue
New York

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DECORATIVE FURNITURE



The **NOTMAN DISPLAY**

contains a vast array of extremely beautiful pieces—

PERIOD REPRODUCTIONS of unusual character.

FINE LAMPS, MIRRORS and OBJECTS of ART



Decorators and Architects will find the present collection unusually rich in suggestions for the treatment of interiors



A cordial invitation is extended to visit our display rooms

A. H. NOTMAN & COMPANY

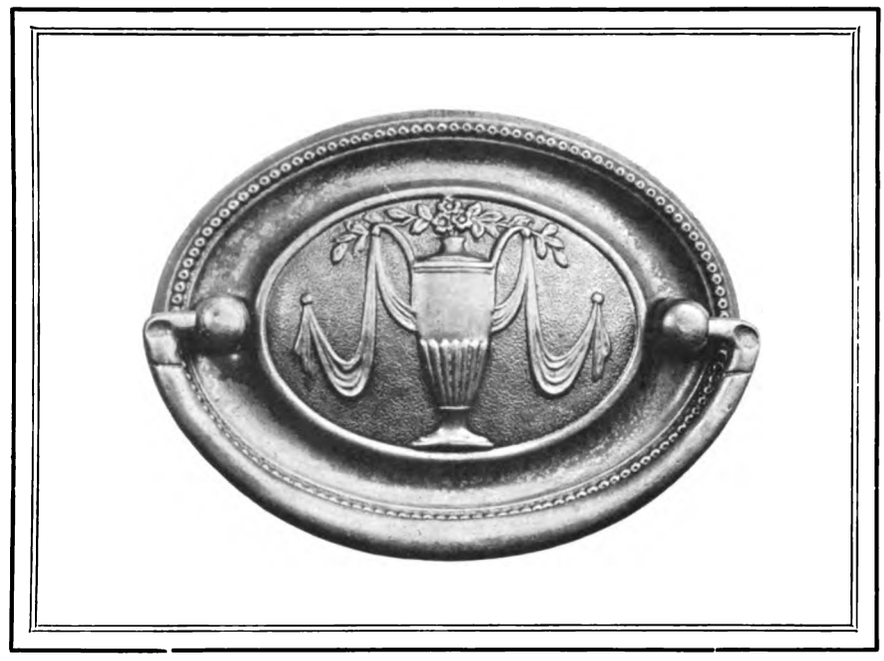
121-127 West 27th Street, New York

Selling Agents for JOHN MILLER & CO.

WESTERN REPRESENTATIVE:
E. D. CLARABUT, 126 POST STREET, SAN FRANCISCO

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The "CHELSEA"
(SHERATON)





3 SIZES



2 SIZES



2 SIZES



3 SIZES

REPRODUCTION HARDWARE

FURNITURE DESIGNERS AND MANUFACTURERS APPRECIATE THIS NEW LINE OF CABINET HARDWARE FOR ITS BEAUTY OF DESIGN AND EXECUTION AND BECAUSE OF THE MANY SHAPES AND SIZES AVAILABLE IN THE VARIOUS PATTERNS.

THE "CHELSEA" IS DISTINCTIVELY SHERATON IN STYLE; ITS FINE LINES AND FINISH REMINISCENT OF THE CLASSIC REVIVAL OF THE EIGHTEENTH CENTURY.

GOOD FURNITURE IS KNOWN BY THE THOUGHT GIVEN THE SEEMINGLY UNIMPORTANT DETAILS OF ITS DESIGN AND CONSTRUCTION. THAT THE TRIMMINGS EMPLOYED SHOULD BE OF THE BEST IS OBVIOUS.

The BERBECKER & ROWLAND MFG. CO.
WATERVILLE, CONN.

SHOW ROOMS:
312 WEST MADISON STREET
CHICAGO

SHOW ROOMS:
15 EAST 26 STREET
NEW YORK

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BAKER & COMPANY

ALLEGAN MICHIGAN



No. 95

IN OUR FACTORY at Allegan, Michigan, we are making a comprehensive line of dining room suites. The prices are moderate—the quality good—with a wide range of selection varying from Italian Walnut and Elizabethan Oak to Mahogany Sheraton.

SHOWROOMS:

KEELER BUILDING
GRAND RAPIDS

469 SEVENTH AVE.
NEW YORK



No. 95

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The Beaux Arts Shade Co. announce a comprehensive showing of new styles in lamp-shades, scarfs, bedspreads and chaise longue covers, made in combinations of color and texture that will prove irresistible to lovers of fine needlework.

Exclusive colorings and combinations embody the newest decorative ideas and surpass anything heretofore produced in our workrooms.

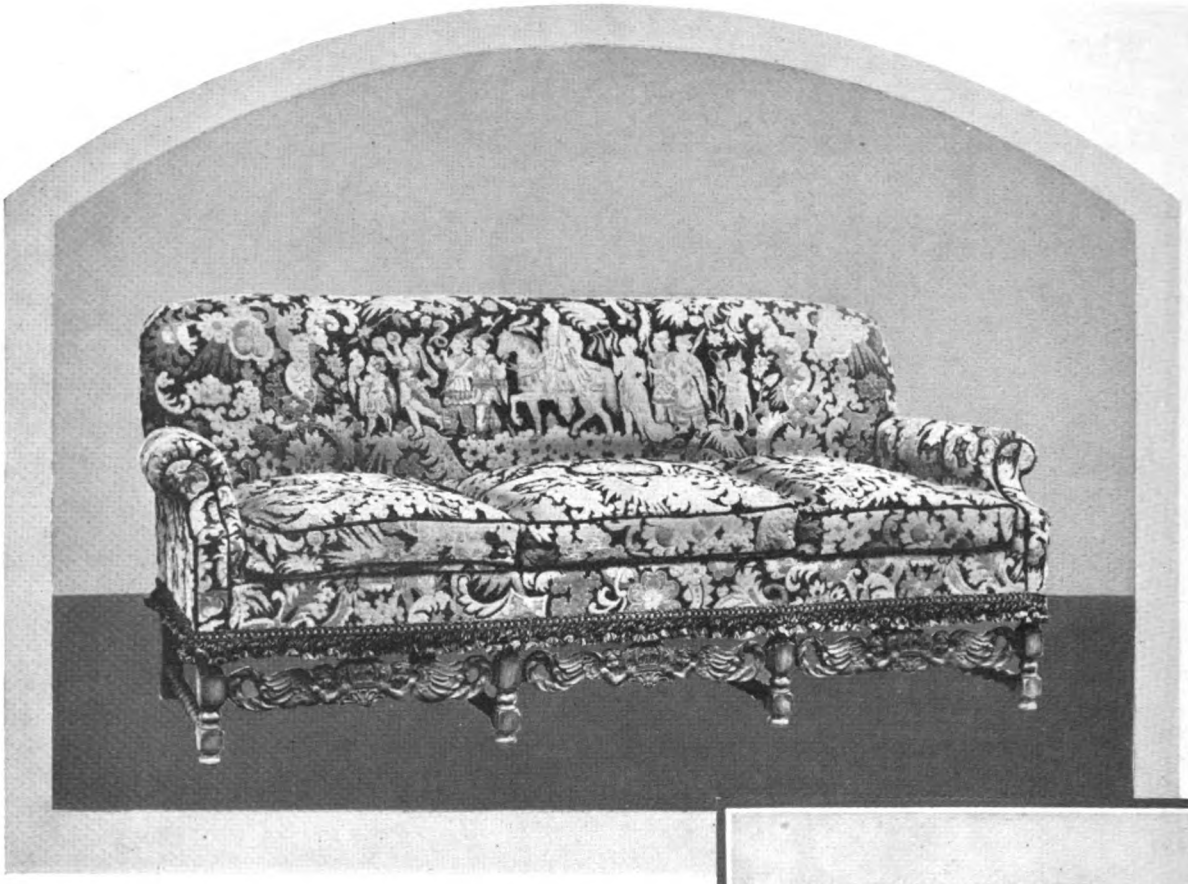
We invite your inspection.

Beaux Arts Shade Co.
303 Fifth Ave.
New York

Extensive showing of
Horn & Brannen Lamps

BAS

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Manufacturers and Importers of Distinctive Furniture

Reproductions and Craftsmanship

The Charles II sofa and Queen Anne chair above illustrated are examples of the fine furniture being created by Bristol whose craftsmen combine the finest modern workmanship with a genuine appreciation of the antique, and produce furniture worthy of the great old masters.

THE BRISTOL COMPANY

Showroom: 154 East 55th Street **NEW YORK** **Factory and Warehouse:** 340-342 East 38th St.

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The Charm of Reed Furniture

as exemplified by

New Sons-Cunningham Designs

There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressive and distinctive which makes for good merchandising.

Designed by Craftsmen who are originators.

Color work by artists who know.



Sons-Cunningham Reed & Rattan Company

Established 1886

157 EAST 32ND STREET, NEW YORK CITY

DINING ROOM and BED ROOM

DEALERS
IN SEARCH OF
COLONIAL FURNITURE
IN MAHOGANY OR MAPLE
WILL BE REPAID
BY
INVESTIGATING OUR LINE

Descriptive Booklet mailed upon request

CABINET-MADE FURNITURE

RICHTER
FURNITURE COMPANY
521 EAST 72nd STREET
NEW YORK CITY



ANNOUNCEMENT

of

A new catalogue for the season of 1923 is now ready for distribution. Sent upon request.

Wholesale Department

CASSIDY COMPANY, INC.

Designers and Makers of Lamps and Lighting Fixtures

101 Park Avenue New York

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CROWN DUCAL WARE



BRETBY ART POTTERY



CARLTON WARE



ALLERTON



BONE CHINA AND EARTHENWARE



English Wares of Merit

assembled by

Maddock & Miller
Incorporated
"The House of Stock"
39-41 WEST 23rd ST.
New York

SHELLEY



BONE CHINA AND EARTHENWARE

PRICE BROTHERS



ROCKINGHAM

JOHN WALSH WALSH



ROCK CRYSTAL

BISTO WARE



BONE CHINA AND EARTHENWARE

LOSOL WARE



DECORATIVE AND USEFUL

ROYAL WORCESTER



The ARISTOCRAT of ENGLISH CHINA

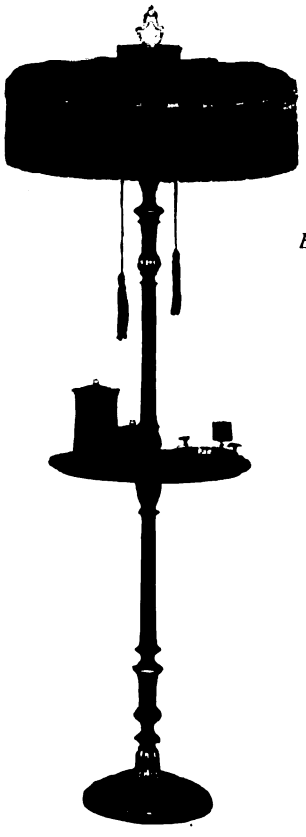
JOHN MADDOCK & SONS



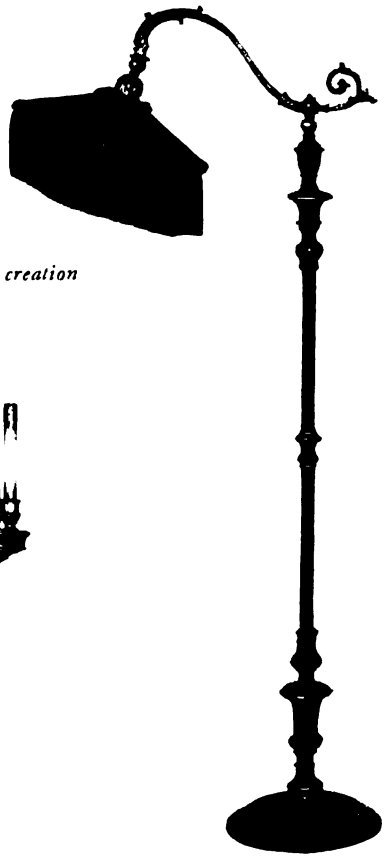
ROYAL VITREOUS

THE SALESMAN ART SERVICE

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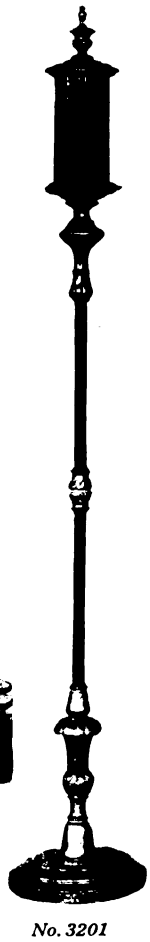
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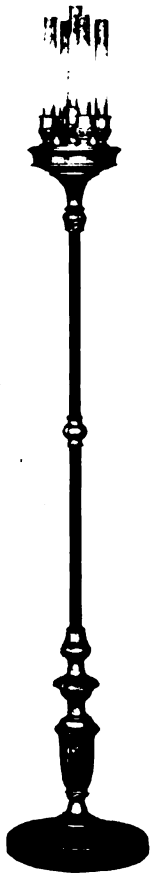
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Every Schlesinger product is a superbly beautiful creation

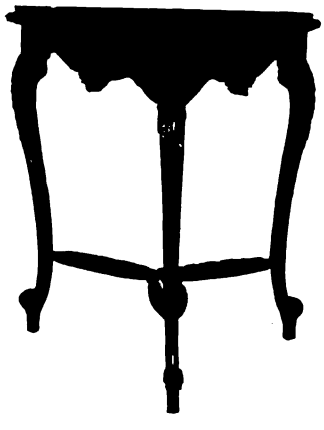
A few representative selections from our extensive line.



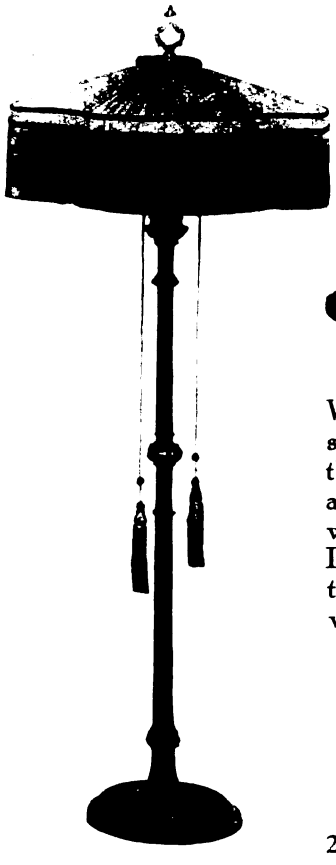
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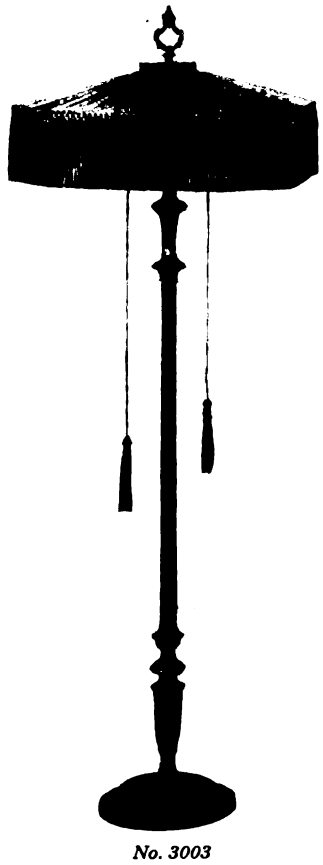
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No. 1417



No. 3029



No. 3003

While we have inaugurated a very much lower scale of prices, you will find in the new creations the same distinctive designs, high-grade materials, expert workmanship and attention to details, which have always characterized "SCHLESINGER PRODUCTS" in the past. We wish to call particular attention to our silk shades, which are now made by our own Shade Dept.

We invite you to inspect the complete Line at our permanent New York Showrooms

M. SCHLESINGER, Inc.

Manufacturers of Furniture and Lamps

251-253 West 34th St., New York

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KENSINGTON FURNITURE



Early 17th Century English Oak Chest, by Kensington

WHOLESALE ONLY

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
FINE FURNITURE AND ART OBJECTS
NEW YORK

SHOPS
EAST END AVENUE
79th STREET

SHOWROOMS
14 EAST 32d STREET
7th FLOOR

In our 31st year of screen making



GEO. D. THOMPSON & CO.

LEATHER SCREENS

Hand-Painted Period Designs, Hand-Tooled and Hand-Painted Leather Wall Panels; Flower, Bird and Fruit Panels; Trays, Bellows, Humidors, Bookcovers.

538 MADISON AVENUE, NEW YORK

Telephone Plaza 0648



Illustrating our Floral Pattern A6793 decorated in delicate under glaze colors, which has all the effect of an old fashioned Chintz. Protected by U. S. A. Patent. In open stock ready for immediate delivery.

JOSIAH WEDGWOOD & SONS, Inc.

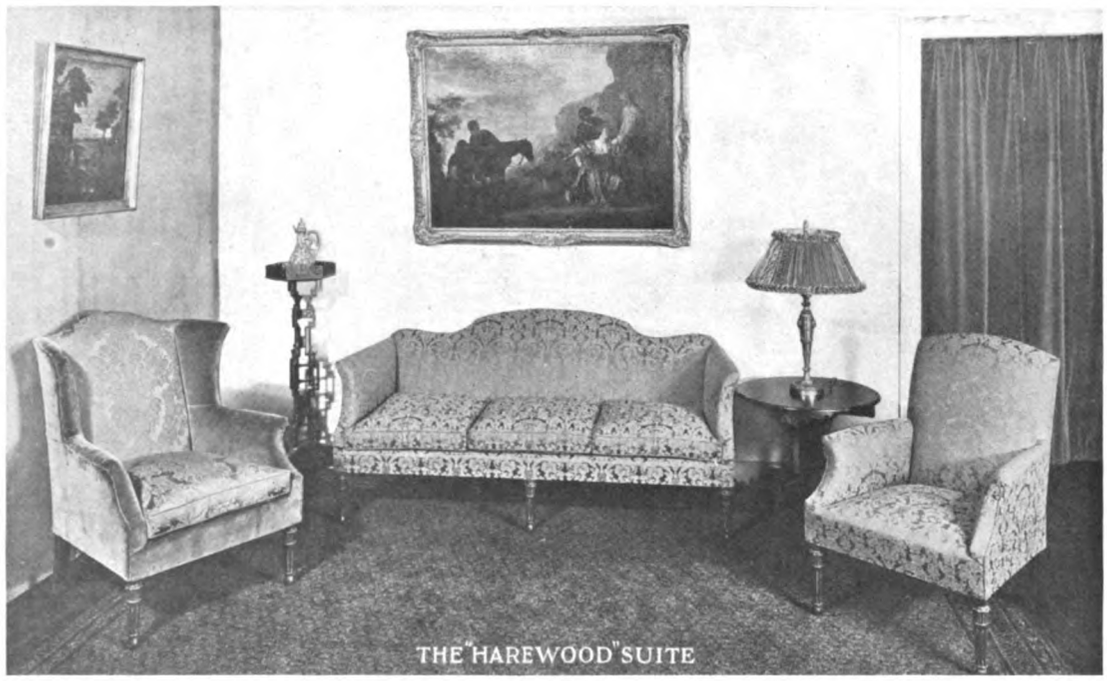
Of America

255 FIFTH AVENUE, NEW YORK



WEDGWOOD
TRADE MARK
ESTABLISHED 1760.

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THE "HAREWOOD" SUITE

SOMMA SHOPS, Inc.

Factory:
318 East 75th St., New York

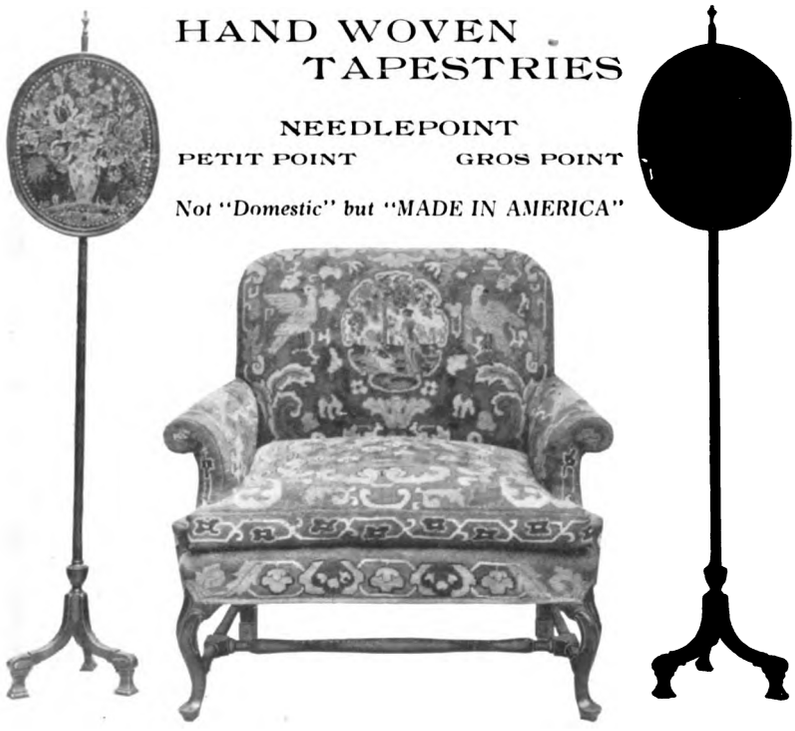
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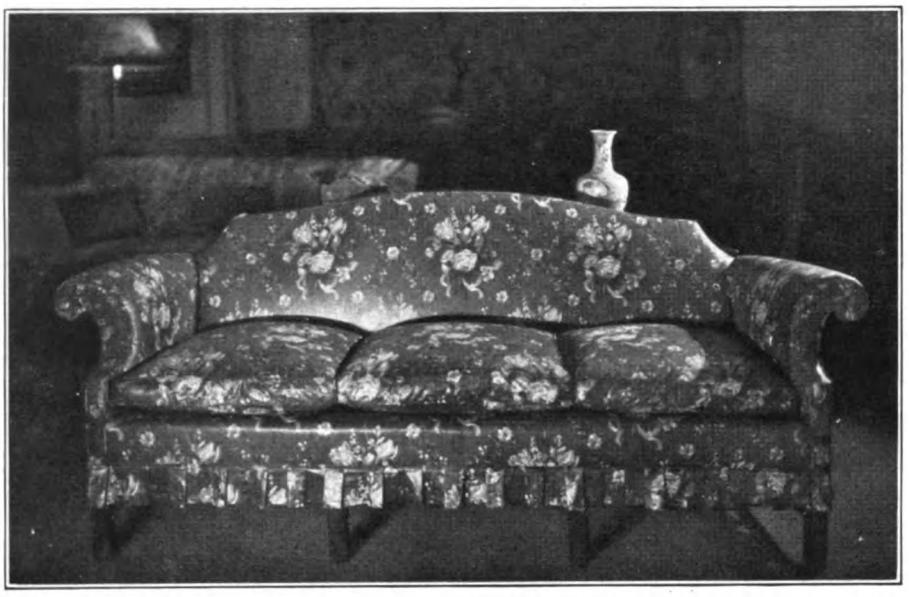


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The choice artistry of Danersk Furniture is a permanent contribution to the beauty of any home, but to understand good furniture it is really necessary for you to see it. For that reason we have established sales rooms in Chicago and Los Angeles, in addition to those in New York. You are cordially invited to call with your clients. A copy of our Decorators' Portfolio is also of assistance.

Our Early American Furniture constitutes a collection of authentic designs, made in the spirit of the older artisans with pegged joints, in mellow old maple and pine, and finished with a nice regard for the colors and tones found on the originals. We make 18th Century pieces for the living and dining rooms in mahogany and walnut. Above is a Chippendale couch covered in a smart glazed chintz for the boudoir or upper sitting room. For the living room richly paneled Elizabethan Chests, Old English Tables and luxurious upholstered furniture. All we offer is made in our factories at Stamford, Conn.

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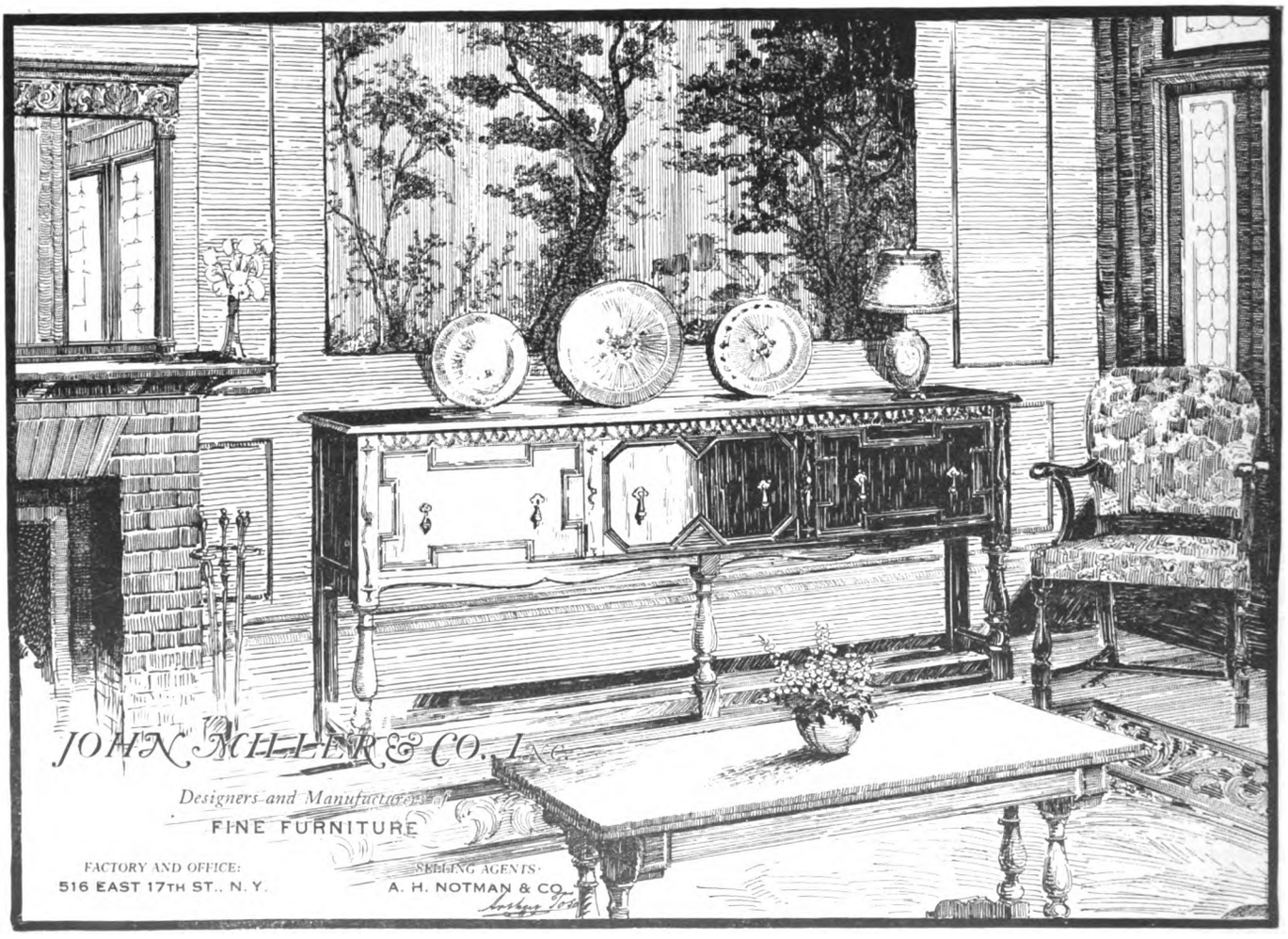
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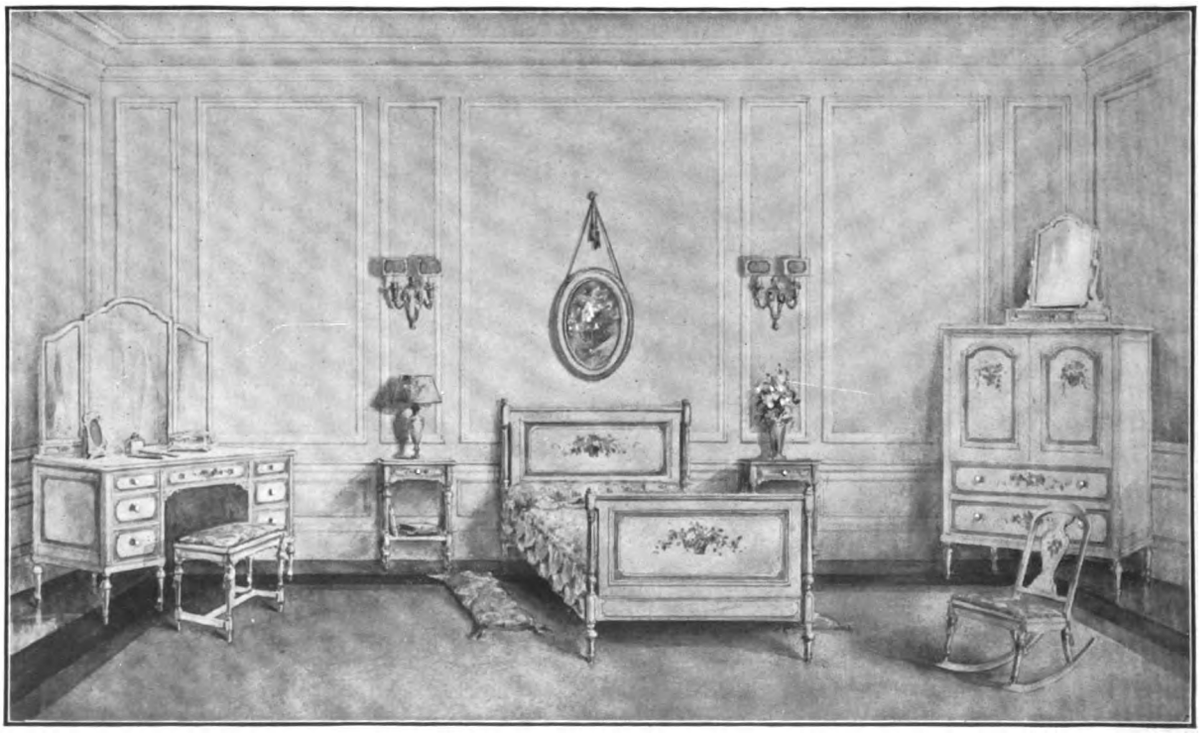
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How Good Furniture Magazine is Serving the *Retailer,* the *Newspaper* and the *Public*

WHAT THE BETTER HOMES MOVEMENT IS—

The American Homes Bureau is the acting clearing house for constructive publicity with the main object in view of awakening public consciousness to the fact that *the Home is the greatest human unit*—that all effort, all reasonable expenditure, all devotion and loyalty should be concentrated on making that home worthy of every good instinct, every ambition, every justifiable form of family pride.

PUBLICITY MATERIAL OF THE MOST PRACTICAL FORM—

GOOD FURNITURE MAGAZINE is supplying the American Homes Bureau with pictorial and editorial material featuring current patterns of furniture, draperies, floor coverings, wall hangings and decorative accessories. All types of homes are catered to, each grouping an example of harmony and appropriateness. These illustrations with descriptive matter will be broadcasted to daily newspapers nationally as the most practical form of advice and assistance in aiding the average house owner to decide with confidence and act with satisfaction in home betterment.

HOW THE RETAILER CAN TIE UP HIS STORE WITH THE BETTER HOMES PROGRAM—

On the following pages we reproduce, in miniature, the Model Settings broadcasted for the Better Homes Demonstration Week, Oct. 9--14. There is a "key" to every setting that tells the maker of every item of merchandise in the illustration.

This trade information will not appear in public print. It is supplied exclusively by this publication for the benefit of the retail dealer.

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Continued on following pages.

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HALF THE BATTLE OF SELLING IS WON WHEN THE CUSTOMER CAN SEE THE RIGHT COMBINATION AND ARRANGEMENT OF FURNISHING.



Plate No. 213

KEY TO PLATE No. 213

Furniture—Century Furniture Company, Grand Rapids, Mich.

Curtains—The Orinoka Mills, 215 Fourth Ave., New York City.

Bronze—The Gorham Co., Fifth Ave. and 36th St., New York City.

Lamp—The Pairpont Corporation, New Bedford, Mass.

Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.

Book Ends—F. J. Newcomb Mfg. Co., 42 West 13th St., New York.

Rug—Western Rug Co., 212 Fifth Ave., New York City.



Plate No. 206

KEY TO PLATE No. 206

Furniture—The Criswell Furniture Co., Grand Rapids, Mich.
Sectional Bookcases—The Globe-Wernicke Co., Cincinnati, Ohio.
Rug—M. J. Whittall Associates, 134 Brussels St., Worcester, Mass.
Lamp—The Pairpoint Corporation, New Bedford, Mass.
Bronze Figure—The Gorham Company, Fifth Avenue and 36th St., New York City.
Book Ends—F. J. Newcomb Mfg. Co., 42-50 West 13th St., New York.
Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.
Clock—Harris & Harrington, 29-31 Park Place, New York City.
Greek Vase—G. E. M. Stumpp, Fifth Avenue and 58th St., New York.
Picture Frame and Flower Holder—J. W. Gillis Co., Rochester, N. Y.



Plate No. E-3-7



Plate No. E-5-34



Plate No. E-3-3

KEY TO PLATE No. E-3-7

Ottoman and Arm Chair, Ritz—Maxwell-Ray Company, Milwaukee, Wis.
Tip-top Tabe, Norwood—Maxwell-Ray Co., Milwaukee, Wis.
Lamps—Reading Lamp 2205, Table Lamp 2193—Maxwell-Ray Co., Milwaukee, Wis.

KEY TO PLATE No. E-5-34

Mirror 7068—J. W. Gillis Co., Rochester, N. Y.
Fire Screen 7043—J. W. Gillis Co., Rochester, N. Y.
Table 7044, Gold and Black—J. W. Gillis Co., Rochester, N. Y.
Chair—Century Furniture Co., Grand Rapids, Mich.
Rug 11676, size 20′ x 15′ 6″—Costikyan & Co., 12 E. 40th St., New York City.
Book Ends 6908—J. W. Gillis Co., Rochester, N. Y.
Parroquettes 3005, Dosol Ware—Maddock & Miller, Inc., 54 Murray St., New York City.
Cushion 5401—Marshal Field & Co., Dept. 8-58, Chicago, Ill.
Sconce—Heath & Kantack, 489 Fifth Ave., New York City.
Mantel—Curtis Companies, Inc., Clinton, Ia.
Wall Paper 2915-1—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO PLATE No. E-3-3

Floor Covering, 350 Hamilton A, Straight Line Linoleum—Armstrong Cork Company, Linoleum Dept., Lancaster, Pa.
Braided Rug—John Bromley & Sons, Inc., Lehigh Ave. below Front, Philadelphia, Pa.
Davenport and End Table, 3734 and 2712—Stickley Bros. Co., Grand Rapids, Mich.
Chair F51—Century Furniture Company, Grand Rapids, Mich.
Gate-leg Table 903—Davies-Putnam Company, Grand Rapids, Mich.
Lamp Shade 2009—Maxwell-Ray Company, Milwaukee, Wis.
Table Scarf, Chengtu, 44, Brocaded Silk—Marshall Field & Co., Chicago, Ill.
Vase for Lamp Base 491, Wistaria Blue and Green—Hill Top Gift Shop, Grand Rapids, Mich.
Mantel—Curtis Companies, Inc., Clinton, Iowa.
Curtains—Striped Rose Sunfast, Ashford 8540—Witcombe, McGeachin & Co., 20-24 W. 37th St., New York.
Couch Cover, Rose and Basket Pattern 130, Color 2—Derryvale Linen Company, 23 E. 22nd St., New York.
Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.
Painting 153—Maxwell-Ray Company, Milwaukee, Wis.
Vases 112A, Haegar Pottery—Hill Top Gift Shop, Grand Rapids, Mich.

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WITH PRACTICAL PICTURES OF REAL MODERN ROOMS AND CURRENT FURNISHINGS THE DEALER OFFERS THE PUBLIC A GENUINE SERVICE.



Plate No. 256

KEY TO PLATE No. 256

Furniture—Century Furniture Co., Grand Rapids, Mich.
Bookcase—The Globe-Wernicke Co., Cincinnati, Ohio.
Wall Covering and Draperies—H. B. Wiggin's Sons Co., 496 Arch St., Bloomfield, N. J.
Rug—Costikyan & Co., 12 E. 40th St., New York City.
Lace Curtains—John F. Patching & Co., 20-24 E. 20th St., New York City.
Bronze—The Gorham Co., Fifth Avenue, New York City.
Picture—J. W. Gillis Co., Rochester, N. Y.
Clock—David Van Blerkom, 115 W. 23rd St., New York City.
Book Ends—Newcomb-Macklin Co., State & Kinzie Sts., Chicago, Ill.
Lamp—The Hill-Top Gift Shop, Grand Rapids, Mich.
Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.
Silk Runner—Cheney Bros., 4th Ave. & 18th St., New York City.



Plate No. 247

KEY TO PLATE No. 247

Bookcases—The Globe-Wernicke Co., Cincinnati, Ohio.
Upholstered Chairs—Mueller & Slack Co., Grand Rapids, Mich.
Windsor Chairs—Barnard & Simonds Co., Rochester, N. Y
Gate-leg Table—The Criswell Furniture Co., Grand Rapids, Mich.
Lamps—Lauzon Furniture Co., Grand Rapids, Mich.
Rugs—Costikyan & Co., 12 E. 40th St., New York City.
Hangings—Bear Mills Mfg. Co., Franklin St. and West Broadway, New York.
Mirror—Foster Bros., 4 Park Square, Boston, Mass.
Picture—J. W. Gillis Co., Rochester, N. Y.
Clock—Harris & Harrington, 29-31 Park Place, New York City.
Bronze—The Gorham Co., Fifth Ave. and 36th St., New York City.
Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.



Plate No. 245

KEY TO PLATE No. 245

Furniture—Davis-Birely Table Co., Shelbyville, Ind.
Chair and Sofa—Lauzon Furniture Co., Grand Rapids, Mich.
Rug—Bigelow-Hartford Carpet Corporation, 25 Madison Ave., New York City.
Hangings—Arthur H. Lee & Sons, Ltd., 2 West 47th St., New York City.
Clock—Harris & Harrington, 29-31 Park Place, New York City.
Tea Set—International Silver Co., Meriden, Conn.
Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.
Bookends and Telephone Holder—F. J. Newcomb Mfg. Co., 42 W. 13th St., New York City.
Lamps—The Hill-Top Gift Shop, Grand Rapids, Mich.



Plate No. 224

KEY TO PLATE No. 224

Furniture—The Miller Cabinet Company and Hubbard, Eldredge & Miller, Rochester, New York.
Picture—J. W. Gillis Co., Rochester, New York.
Humidor—Wm. A. French Furniture Co., Minneapolis, Minn.
Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.
Bookends—Lauzon Furniture Co., Grand Rapids, Mich.
Hangings—Elms & Sellon, 906 Broadway, New York City.
Rug—A. & M. Karagheusian, 354 Fourth Ave., New York City.

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HERE ARE TRUE TO LIFE SETTINGS, JUST AS YOU CAN ARRANGE THEM IN YOUR STORE OR PICTURE TO YOUR CUSTOMER.



Plate No. 339

KEY TO PLATE No. 339

Furniture—Grand Rapids Furniture Shops, Grand Rapids, Mich.

Rugs, Nos. 860 and 855, size 9' x 12', Bengal Oriental Rug Reproductions—Jas. M. Shoemaker Co., 16-18 W. 39th St., New York City.

Small Rug, No. 318-257, size 3' x 9', Anglo Persian—M. J. Whittall Associates, Worcester, Mass.

Photo Frames, Nos. 6814, 7021, 7014—J. W. Gillis Co., Rochester, N.Y.

Book Ends, Nos. 7023 and 6912—J. W. Gillis Co., Rochester, N. Y.

Desk Set and Compote, Nos. 707 and C18000—Hill-Top Gift Shop, Grand Rapids, Mich.

Lamps—Floor Lamp, No. 2145; Reading Lamp, No. 2175; Table Lamp, No. 2035—Maxwell-Ray Company, Milwaukee, Wis.

Floor Lamp, No. 2337—Art Lamp Mfg. Co., 521-33 So. Wabash Ave., Chicago, Ill.

Smoker Stand, No. 6848; Fire Screen, No. 6998; Waste Basket, No. 6843—J. W. Gillis Co., Rochester, N. Y.

Table Runners—Orinoka Mills, 215 Fourth Ave., New York.



Plate No. 302

KEY TO PLATE No. 302

Suite No. 6107 and individual pieces—S. Karpen & Bros., Chicago, Ill.
Large Rug, Amaxin Rug, size 10' 3" x 12', Class H, Design 516—The Firth Carpet Co., Auburn, N. Y.
Rugs—"Bengal Oriental Rug Reproductions"—(in foreground) 795, 9' x 12'. (in background) 825, 9' x 12'. Small Rug 765, 3' 2" x 5'5". Runner 650, 12' x 2' 5"—James M. Shoemaker Co., 16-18 W. 39th St., New York City.
Lamp No. 6643, Polychrome—The Handel Co., Meriden, Conn.
Mirror No. 4835—Newcomb, Macklin & Co., State and Kinsey Sts., Chi.
Book Ends No. 22—Newcomb, Macklin & Co., State and Kinsey Sts., Chi.
Rose Jar No. 47C—The Rookwood Pottery Co., Cincinnati, Ohio.
Bowl—Ferd. Bing & Co.'s Successors, 67 Irving Place, New York City.
Table Scarf No. 5289-72—Stead & Miller Co., 4th and Cambria Sts., Philadelphia, Pa.
Floor Lamp No. 723, Polychrome—Marshall Field & Company, Adams and Wells Sts., Chicago, Ill.
Lamp-Shade No. 1051—Hill-Top Gift Shop, Grand Rapids, Mich.
Photo Frame No. 6815—J. W. Gillis Co., Rochester, N. Y.
Candlesticks No. 6803—J. W. Gillis Co., Rochester, N. Y.
Phonograph—Cheney Talking Machine Co., 24 N. Wabash Ave., Chi.
Urns No. 1202, Fluted 10½"—Josiah Wedgwood & Sons, 133 Fifth Ave., New York City.



Plate No. 272

KEY TO PLATE No. 272

Furniture—Davis-Birely Table Co., Shelbyville, Ind., and Retting Furniture Co., Grand Rapids, Mich.
Rug No. 10497, Meached, size 16'4" x 12' 9"—Costikyan & Co., 12 E. 40th St., New York City.
Lamp—Hill-Top Gift Shop, Grand Rapids, Mich.
China P15001/9624 and Glass Candlestick No. 1354½—Higgins & Seiter, 9 E. 37th St., New York City.
Candlesticks No. 6396, Book Ends No. 6297 and Picture Frame No. 6326—J. W. Gillis Co., Rochester, N. Y.
"Puma" Bronze and Silverware—The Gorham Company, Fifth Avenue, New York City.
Guest Book No. 5—David Van Blerkom, Inc., 115-117 W. 23rd St., New York City.
Pottery, Bowl No. 1927 and Vase No. 1664D—The Rookwood Pottery Co., Cincinnati, Ohio.
Box PTEL—F. J. Newcomb Mfg. Co., 42-50 W. 13th St., New York City.
Hangings No. 836—H. B. Wiggin's Sons Co., 496 Arch St., Bloomfield, N.J.



Plate No. 257

KEY TO PLATE No. 257

Furniture—Berkey & Gay Furniture Co., Grand Rapids, Mich.

Rug—Persian Rug Manufactory, 2 West 45th St., New York City.

Small Rugs—Costikyan & Co., 12 E. 40th St., New York City.

Pictures—J. W. Gillis Co., Rochester, N. Y.

Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.

Hangings—Sidney Blumenthal & Co., Inc., 395 Fourth Ave., New York City.

Bronze—The Gorham Co., Fifth Avenue, New York City.

Silk Runner—Cheney Bros., 4th Ave. and 18th St., New York City.

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STYLES PROMINENT IN YOUR PRESENT STOCK CAN BE SUGGESTED AS PART OF SIMILAR ROOM ARRANGEMENTS.



Plate No. 204

KEY TO PLATE No. 204

Furniture—Northern Furniture Co., Sheboygan, Wis.

Rug—Hardwick & Magee Co., 1220 Market St., Philadelphia, Pa.

Screen—The Johnson Leather Co., Inc., 43-47 West 16th St., New York City.

Tapestry—Wurzburg Decorative Dept., Grand Rapids, Mich.

Vases—International Silver Co., Meriden, Conn.

Dinner Chimes—Kohler & Lieblich, Chicago, Ill.

Silverware—The Pairpoint Corporation, New Bedford, Mass.



Plate No. 249

KEY TO PLATE No. 249

Furniture—Grand Rapids Furniture Co., Grand Rapids, Mich.

Rug—Costikyan Carpet Corp., 230 Fifth Ave., New York City.

Curtains—A. Theo. Abbott & Co., Berkley St., East of Wayne Ave., Philadelphia, Pa.

Lace Curtains—Scranton Lace Co., Scranton, Pa.

Silverware—International Silver Co., Meriden, Conn.

Mirror—F. J. Newcombe Mfg. Co., 42 West 13th St., New York City.

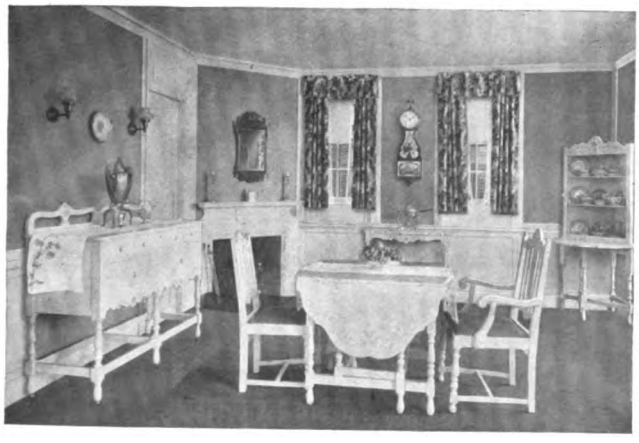


Plate No. 231

KEY TO PLATE No. 231

Furniture—Northern Furniture Company, Sheboygan, Wis.

Silver—International Silver Company, Meriden, Conn.

Rug—Klearflax Linen Rug Co., 212 Fifth Ave., New York City.

Curtains—Elms & Sellon, 906 Broadway, New York City.

Clock—Harris & Harrington, 29-31 Park Place, New York City.

Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.



Plate No. 218

KEY TO PLATE No. 218

Furniture—The Wm. A. Berkey Furniture Co., Grand Rapids, Mich.

Chairs—John D. Raab Chair Co., Grand Rapids, Mich.

Curtains—Orinoka Mills, 215 Fourth Ave., New York City.

Bronze—The Gorham Co., Fifth Ave., and 36th St., New York City.

Mirror—F. J. Newcomb Mfg. Co., 42 West 13th St., New York City.

Silver and Glassware—The Pairpoint Corporation, New Bedford, Mass.

Rug—Bigelow-Hartford Carpet Corporation, 25 Madison Ave., New York City.

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THE POWER OF SUGGESTION IS AN IMPORTANT FACTOR IN SECURING SALES.



Plate No. 306

KEY TO PLATE No. 306

Furniture, Suite No. 1570—Northern Furniture Company, Sheboygan, Wisconsin.

Rug, No. 755, size 11 x 15 "Khorassan," Bengal Oriental Rug Reproductions—James Shoemaker & Co., 16-18 W. 39th St., New York City

Mirror, No. 6552—J. W. Gillis Company, Rochester, N. Y.

Silverware, "Heraldic"—International Silver Company, Meriden, Conn.

Dishes, "Belmar"—Josiah Wedgwood & Sons, Ltd., 133 Fifth Ave., New York City.

Bowl—Ferdinand Bing & Co.'s Successors, 67 Irving Place, New York City.



Plate No. 326

KEY TO PLATE No. 326

Suite No. 2670—Northern Furniture Company, Sheboygan, Wis.

Rug No. 507, size 8' 3" x 10' 6"—Persian Rug Manufactory, W. 45th St., New York City.

Wall Paper No. 7114E—M. H. Birge & Sons Co., Buffalo, N. Y.

Curtains, Merona Cloth—Geo. Royle & Co., Frankford, Philadelphia, Pa.

Dinner Chimes—J. C. Deagan, Ravenswood and Berteau Aves., Chicago, Ill.

Silverware, Cromwell Pattern—International Silver Co., Meriden, Conn.

Bowl No. 6480, Polychrome—J. W. Gillis Co., Rochester, N. Y.

Windows and Doors—Morgan Sash & Door Company, Chicago, Ill.



Plate No. 354

KEY TO PLATE No. 354

Furniture, Suite No. 7950—Grand Rapids Furn. Co., Grand Rapids, Mich.

Rug No. 630, Seldjouk, size 11' 10" x 17' 3"—Vayanos Bros. of Athens, Greece, 212 Fifth Ave., New York City.

Runner No. 860, size 3' 2" x 12', Bengal Oriental Rug Reproductions—Jas. M. Shoemaker Co., 16-18 West 39th St., New York.

Tapestry No. 73M, Flemish Wool Panel—M. H. Rogers, Inc., 912 Broadway, New York.

Candlesticks No. 2052—Maxwell-Ray Company, Milwaukee, Wis.

Pottery—Hill Top Gift Shop, Grand Rapids, Mich.



Plate No. 333

KEY TO PLATE No. 333

Suite No. 2100—Batesville Cabinet Co., Batesville, Ind.

Mirror No. 6949—J. W. Gillis Company, Rochester, N. Y.

Fruit Basket No. 6483—J. W. Gillis Company, Rochester, N. Y.

Curtains, Merona Cloth—Geo. Royle & Co., Frankford, Philadelphia, Pa.

Lace Door Panels No. 9828—Quaker Lace Company, Philadelphia, Pa.

Silverware, Cromwell Pattern—International Silver Company, Meriden, Conn.

Wall Paper No. 7114E—M. H. Birge & Sons Co., Buffalo, N. Y.

Doors and Casings—Morgan Sash & Door Company, Chicago, Ill.

Rug No. 210-857, size 9' x 12', Royal Worcester—M. J. Whittall Associates, Worcester, Mass.

Oval Painting—J. W. Gillis Company, Rochester, N. Y.

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PLACING THESE ILLUSTRATIONS BEFORE A CUSTOMER YOU ESTABLISH HER INTEREST AND CREATE DESIRE.



Plate No. 355



Plate No. 363

KEY TO PLATE No. 355

Suite No. 630—Grand Rapids Chair Co., Grand Rapids, Mich.

Rugs No. 860, size 9'x 12'; No. 845, size 4'x 7', Bengal Oriental Rug Reproductions—Jas. M. Shoemaker Co., 16-18 W. 39th St., New York.

Candelabra No. 2047—Maxwell-Ray Co., Milwaukee, Wis.

Bronze Lion No. 266—Marshall Field & Co., Kenilworth Studios, Chicago, Ill.

Italian Fruit Bowl—Hill Top Gift Shop, Grand Rapids, Mich.

Candlesticks No. 1002W—Marshall Field & Co., Kenilworth Studios, Chicago, Ill.

Painting No. 7053—J. W. Gillis Co., Rochester, N. Y.

Tapestry No. 45M, Flemish Wool Panel—M. H. Rogers, Inc., 912 Broadway, New York.

Vases—Hill Top Gift Shop, Grand Rapids, Mich.

KEY TO PLATE No. 363

Suite No. 4100—Orinoco Furniture Co., Columbus, Ind.

Rug No. 2006/3269, size 14'x 21'—Firth Carpet Co., 230 Fifth Ave., New York City.

Linen—E. C. Carter & Son, 237 Lafayette St., New York City.

Silverware—International Silver Co., Meriden, Conn.

Bowl No. 1308—A. H. Notman & Co., 121 W. 27th St., New York.

Basket No. 0248—A. H. Notman & Co., 121 W. 27th St., New York.

Sconce No. 900—Paul L. Barrett, 20 E. Huron St., Chicago, Ill.

Candlesticks No. 701—Paul L. Barrett, 20 E. Huron St., Chicago, Ill.



Plate No. E-3-1



Plate No. E-4-3



Plate No. E-3-2

KEY TO SETTING No. E-3-1

Floor Covering 350, Hamilton A. Straight Lined Inlaid Linoleum—Armstrong Cork Co., Lancaster, Pa.

Braided Rug—John Bromley & Sons, Inc., Philadelphia, Pa.
Tables and Benches—Curtis Companies, Inc., Clinton, Iowa.

Chair 515, Mahogany—Grand Rapids Furniture Shops, Grand Rapids, Mich.

Wall Paper 2914-1—M. H. Birge & Sons, Buffalo, N. Y.

KEY TO SETTING No. E-4-3

Curtains, Sprigged Chintz Valance 144 Hiawatha, Color 3, Blue Linen Curtains, 191—Graffin & Dolson, 132 Madison Ave., N. Y.

Casement Curtains—Ruffled Dotted Mull—E. C. Carter & Son, 237 Lafayette St., New York.

Table and Chairs, 849 and 32C—Imperial Furniture Co., Grand Rapids, Mich.

Rug, size 36 x 63—John Bromley & Sons, Inc., Lehigh Ave. & Front, Philadelphia, Pa.

Wall Paper, 2914—M. H. Birge Sons Co., Buffalo,, N. Y.

Bowl—Hill Top Gift Shop, Grand Rapids, Mich.

Table Scarf 8357 8—The Orinoka Mills, 215 Fourth Ave., N.Y.

KEY TO PLATE No. E-3-2

Floor Covering 350, Hamilton A, Straight Line Linoleum—Armstrong Cork Company, Linoleum Dept., Lancaster, Pa.

Braided Rug—John Bromley & Sons, Inc., Lehigh Ave., below Front, Philadelphia, Pa.

Gate-leg Table 903—Davies-Putnam Company, Grand Rapids, Mich.

Chairs 515—Grand Rapids Furniture Shops, Grand Rapids, Mich.

Table Cover, Rose and Basket Pattern, 130, Color 2—Derryvale Linen Company, 23 East 22nd St., New York.

Cupboard—Curtis Companies, Inc., Clinton, Iowa.

Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

Kettle, Ambassador Pattern—International Silver Co., Meriden, Conn.

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Plate No. 360

KEY TO PLATE No. 360

Suite No. 928—Widdicomb Furn. Co., Grand Rapids, Mich.

Braid Rugs—John Bromley & Sons, Inc., Lehigh Ave., below Front, Philadelphia, Pa.

Bedspread—F. A. Wurzburg & Son, Grand Rapids, Mich.

Toilet Articles, Ivory Pyralin—E. I. du Pont de Nemours & Co., Inc., Sales Dept., Pyralin Div., Wilmington, Del.

Candle Shades—Maxwell-Ray Company, Milwaukee, Wis.

Colonial Candlesticks—Hill Top Gift Shop, Grand Rapids, Mich.

Wall Paper No. 6854-3—M. H. Birge & Sons Co., Buffalo, N. Y.

Mattress—The Stearns & Foster Co., Cincinnati, Ohio.

Curtains, Glazed Chintz—Arthur H. Lee & Sons, 2 W. 47th St., New York City.



Plate No. 345

KEY TO PLATE No. 345

Suite No. 120—Luce Furniture Co., Grand Rapids, Mich.

Rug No. 1098X, size 9'x 12'—W. & J. Sloane, New York City.

Small Rug No. 359-277, size 27"x 54"—M. J. Whittall Associates, Worcester, Mass.

Wall Paper No. 6878-5—M. H. Birge & Sons Co., Buffalo, New York.

Utility Basket—Ye Blue Bird Shop, Monument Square Bldg., Grand Rapids, Mich.

Picture No. 12133, Wynken, Blynken and Nod, by Maxfield Parrish—Edward Gross Co., 826 Broadway, New York.

Curtains No. 275—Joseph Derk Co., Philadelphia, Pa.

Sewing Cabinet No. 702—Imperial Furniture Co., Grand Rapids, Mich.

Toilet Articles, Ivory Pyralin, Du Barry Pattern—E. I. du Pont de Nemours & Co., Inc., Wilmington, Del.

Upholstered Chair—Peninsular Furniture Co., Leonard Bldg., Grand Rapids, Mich.



Plate E-5-25

KEY TO SETTING E-5-25

Furniture, from Suite 5900, Venetian Oak—Northern Furniture Company, Sheboygan, Wis.

Toilet Articles, Ivory Pyralin—E. I. du Pont de Nemours & Co., Inc., Pyralin Div., Wilmington, Del.

Flower Basket 507—Fulper Pottery Co., Flemington, N. J.

Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

Rug 507, size 8' 3"x 10' 6"—Persian Rug Manufactory, 2 W. 45th St., New York City.

Curtains, Linen, 191, Valance, Yellow Ground Cretonne, 161 Trouville Color 4—Graffin & Dolson, 132 Madison Ave., New York City.



Plate No. 331

KEY TO PLATE No. 331

Suite No. 430—American Furniture Company, Batesville, Ind.

Rug No. 825, size 9' x 12'—Jas. M. Shoemaker & Co., 16-18 West 39th St., New York. N. Y.

Lace Curtains No. 10568—Quaker Lace Company, Philadelphia, Pa.

Cretonne Hangings—The Eddystone Mfg. Co.

Lamp No. 118—Hill Top Gift Shop, Grand Rapids, Mich.

Photo Frames Nos. 6967 and 6966—J. W. Gillis Company, Rochester, New York.

Wall Paper No. 7422-1—M. H. Birge & Sons Co., Buffalo, N. Y.

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Plate No. 299

KEY TO PLATE No. 299

Furniture, Suite No. 510—The Luce Furniture Company, Grand Rapids, Mich.

Rug No. 815, 9′ x 12′ "Bengal Oriental Rug Reproductions", Small Rug No. 725, 3′ 2″ x 5′ 5″, "Mohal"—Jas. M. Shoemaker Co., 16-18 W. 39th St., New York, N. Y.

Bed Spreads and Curtains, Portuguese Antique Chintz, Early 19th Century—Carvalho Brothers, 11 W. 39th St., New York, N. Y.

Mirror No. 4471, Metal-501-Colored—Newcomb-Macklin Co., State and Kinzie Sts., Chicago, Ill.

Window Shade—George Royle & Company, 4090 Frankford Ave., Philadelphia, Pa.

Shield and Stand, No. 120/165—Ferdinand Bing & Co.'s Successors, 67 Irving Place, New York.

Photo Frame, No. 6815—J. W. Gillis Company, Rochester, New York.

Sconce—Heath-Kantack Associates, Inc., 489 Fifth Ave., New York.

Desk Lamp, No. 6672, Antique Silver—The Handel Company, Meriden, Conn.

Mattress, "Windsor," size 3′3″ x 6′3″—The Stearns & Foster Company, Cincinnati, Ohio.

Pillows—P. R. Mitchell Company, Cincinnati, Ohio.



Plate No. 305

KEY TO PLATE No. 305

Furniture, Suite No. 2100—Northern Furniture Co., Sheboygan, Wis.

Rugs, Pat. 522, Col. 02, Doone 6 x 9—**Pat. 125, Col. 327, Lanark, 3 x 6**—**Pat. 2143, Col. 2/70, Byzantine, 27″ x 54″**—William Henderson & Co., Frankford, Pa.

Lace Curtains, No. 10820, Ivory—Quaker Lace Company, 4th and Lehigh Aves., Philadelphia, Pa.

Lamp, No. 673, French Bird Lamp—Ferdinand Bing & Co., Successors 67 Irving Place, New York City.

Photo Frame, No. 6815—J. W. Gillis Company, Rochester, N. Y.

Toilet Articles, Ivory Pyralin, Plain—The Arlington Works, E. I. du Pont de Nemours & Co., Wilmington, Del.

Cretonnes for Bed Spreads, Curtains and Scarfs—Graffin & Dolson, 132 Madison Ave., New York City.

Wall Covering, No. 836 Interwoven—H. B. Wiggin's Sons Co., 496 Arch St., Bloomfield, N. J.



Plate No. 311

KEY TO PLATE No. 311

Twin Beds No. 1967, 3/3 Mauve, Old Gold Stripe—The Simmons Co., Kenosha, Wis.

Suite No. 133—Widdicomb Furniture Co., Grand Rapids, Mich.

Rugs No. 755, size 11′x 15′, "Khorassan"; No. 770, size 3′ 2″x 5′ 5″, "Khiva Bokhara," Bengal Oriental Rug Reproductions—J. M. Shoemaker & Co., 16-18 W. 39th St., New York City.

Hangings No. 3588/1, Trumpet and Vine Design—Cheney Brothers, Fourth Ave. and 18th St., New York City.

Photo Frame No. 6809—J. W. Gillis Co., Rochester, N. Y.

Toilet Articles, Ivory Pyralin, plain pattern—The Arlington Works, owned and operated by E. I. du Pont de Nemours & Co., Wilmington, Delaware

Mattress—Stearns & Foster Co., Lockland, Cincinnati, Ohio.



Plate No. 324

KEY TO PLATE No. 324

Suite, No. 6950—Johnson Furniture Co., Grand Rapids, Mich.

Chair, E316; Rocker, E316½; Bench, A499—Michigan Chair Co., Grand Rapids, Mich.

Rug, No. 715, size 9′ x 12′, "Mahal" Bengal Oriental Rug Reproductions, Seamless—James M. Shoemaker & Co., Inc., 16-18 W. 39th St., New York City.

Curtains—F. A. Foster Company, 322-330 Summer St., Boston, Mass.

Lace Curtains, No. 10668—Quaker Lace Co., 22nd and Lehigh Sts., Philadelphia, Pa.

Lamp and Shade, Nos. 342-1038—Hill-Top Gift Shop, Grand Rapids, Mich.

Picture, No. 4338—Hill-Top Gift Shop, Grand Rapids, Mich.

Wall Covering—Standard Textile Products Co., 320 Broadway, New York City.

Costumer, No. 221—The Simmons Company, Kenosha, Wis.

Toilet Articles, Ivory Pyralin, Du Barry Pattern—E. I. du Pont de Nemours & Co., Inc., Sales Dept., Py-ra-lin Division, Wilmington, Del.

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RETAIL SALESMEN CAN PICTURE YOUR OWN STOCK AS APPLIED TO THESE SETTINGS KNOWING THAT EVERY ITEM CAN BE DUPLICATED.



Plate No. 351

KEY TO PLATE No. 351

Suite No. 650—American Furn. Co., Batesville, Ind.

Rug, Amaxin, size 10' 3" x 12'—The Firth Carpet Co., 230 Fifth Ave., New York City.

Cushions Nos. 5401 and 5609—Marshall Field & Co., Chicago, Ill.

Lamps No. 2192M—Maxwell-Ray Company, Milwaukee, Wis.

Candlesticks No. 2204—Maxwell-Ray Company, Milwaukee, Wis.

Toilet Box and Desk Set—Hill Top Gift Shop, Grand Rapids, Mich.

Small Rug—L. C. Chase & Co., Boston, Mass.

Bedspread—A. F. Wurzburg & Son, Grand Rapids, Mich.

Mattress—The Stearns & Foster Company, Cincinnati, Ohio.



Plate No. 362

KEY TO PLATE No. 362

Suite No. 600—The Widdicomb Furn. Co., Grand Rapids, Mich.

Rug, Amaxin, size 10' 3" x 12'—The Firth Carpet Co., 230 Fifth Ave., New York City.

Toilet Articles, Ivory Pyralin—E. I. du Pont de Nemours & Co., Inc., Sales Dept., Pyralin Div., Wilmington, Del.

Bedspreads No. 141—John F. Patching & Co., 20-24 E. 20th St., New York City.

Cushion Covers No. 5513—John F. Patching & Co., 20-24 E. 20th St., New York City.

Lamps—Maxwell-Ray Company, Milwaukee, Wis.

Vase No. A500, Crown Ducal Ware—Maddock & Miller, Inc., 54 Murray St., New York City.

Mattress—The Stearns & Foster Co., Cincinnati, Ohio.



Plate No. 343

KEY TO PLATE No. 343

Suite No. 2040—Phoenix Furniture Co., Grand Rapids, Mich.

Wall Paper No. 7102 F7—M. H. Birge & Sons Co., Buffalo, N. Y.

Painting—Hill Top Gift Shop, Grand Rapids, Mich.

Candlesticks No. 14—Hill Top Gift Shop, Grand Rapids, Mich.

Lamps No. 1150 and Colonial Doll Lamp—Kyle Mfg. Co. and Quaker City Brass Co., Philadelphia, Pa.

Chair, No. R370¼—Century Furniture Company, Grand Rapids, Mich.

Toilet Articles, Ivory Pyralin, Plain Pattern—E. I. du Pont de Nemours & Co., Inc., Wilmington, Del.

Pictures No. 1292, Orange Skirt; No. 9137, Annabel Lee—Edward Gross Co., 826 Broadway, New York.

Mantel—Curtis Companies, Inc., Clinton, Iowa.



Plate No. 364

KEY TO PLATE No. 364

Suite No. 353—John Widdicomb Co., Grand Rapids, Mich.

Rug No. 2006/3269, size 14' 6" x 21'—Firth Carpet Co., 230 Fifth Ave., New York City.

Bedspread No. 11—E. C. Carter & Son, 237 Lafayette St., New York.

Jars No. 1312—A. H. Notman & Co., 121 W. 27th St., New York.

Silk Dresser Tops—Marshall Field & Co., Chicago, Ill.

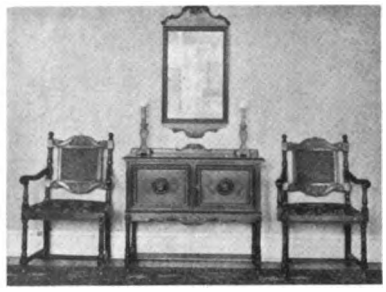
Lamp Base—Morimura Bros., Inc., 53-57 W. 23rd St., New York, Main office, Tokio, Japan.

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PICTURE TO THE CUSTOMER'S EYE AND UNDERSTANDING HOW YOUR GOODS WILL FITTINGLY IMPROVE HER HOME.



Setting No. E-5-36



Setting No. E-1-7



Setting No. E-5-12



Setting No. E-6-18



Setting No. E-3-5



Setting No. E-2-2

KEY TO SETTING No. E-5-36

Furniture from Suite 2670, Old Ivory with Mahogany Top—Northern Furniture Co., Sheboygan, Wis.

Rug, Jaspay 810, Color 832, size 8' 3" x 10' 3"—Bozart Rug Co., Springfield, Mass.

Dish 20/0311—A. H. Notman & Co., 121 W. 27th St., New York.

Linen 691—The Derryvale Linen Co., Inc., 23 E. 22nd St., N. Y.

Linoleum 350, Hamilton A. Armstrong, Straight Line Inlaid—Armstrong Cork Company, Linoleum Dept., Lancaster, Pa.

KEY TO SETTING No. E-1-7

Cabinet No. 121, Mirror No. 21—Standardized Furniture Co., Grand Rapids, Mich.

Chairs 121—Special Furniture Co., Grand Rapids, Mich.

Rug 210-857, size 9'x 12' Royal Worcester—M. J. Whittall Associates, Worcester, Mass.

Candlesticks 2176—Maxwell-Ray Co., Milwaukee, Wis.

Wall Paper 2914-1—M. H. Birge & Sons, Buffalo, N. Y.

KEY TO SETTING No. E-5-12

Chair 4052—Sons-Cunningham Reed & Rattan Co., Inc., 157 E. 32nd St., N. Y.

Table from Suite 2670, Old Ivory, Mahogany Top—Northern Furniture Co., Sheboygan, Wis.

Lamp 859/12 with Shade 896/278—Morimura Brothers, Inc., 53 W. 23rd St., New York.

Table Scarf 42356/3—Marshall Field & Co., Chicago, Ill.

Floor Covering 350, Hamilton A, Armstrong's Straight Line Inlaid Linoleum—Armstrong Cork Co., Linoleum Dept., Lancaster, Pa.

KEY TO SETTING No. E-6-18

Curtains, Purple Ground Chintz, 1862/414—Marshall Field & Co., Chicago, Ill.

Trimming, Passementerie—H. F. Wallaer Co., 434 S. Wabash Ave., Chicago, Ill.

Ruffled Curtains—E. C. Carter & Son, 237 Lafayette St., New York City.

Rug, 5243/1276 Kiltie—Wm. Henderson & Co., Frankford, Phila., Pa.

Wall Paper, 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO SETTING No. E-3-5

Floor Covering 350, Hamilton —Armstrong Cork Co., Lancaster, Pa.

Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

Breakfast Nook Furniture, Cupboard and Mantel—Curtis Companies, Inc., Clinton, Ia.

Linen Curtains—Derryvale Linen Co., 23 E. 22nd St., N. Y.

Vases 112A—Hill Top Gift Shop, Grand Rapids, Mich.

Upholstered Chair F51—Century Furniture Co., Grand Rapids, Mich.

Davenport and End Table—Stickley Bros. Co., Grand Rapids, Mich.

Gate-leg Table 903—Davies-Putnam Co., Grand Rapids, Mich.

Reed Chair 4052—Sons-Cunningham Reed & Rattan Co., 157 E. 32nd St., New York.

Chairs 515—Grand Rapids Furniture Shops, Grand Rapids, Mich.

Braided Rug—John Bromley & Sons, Inc., Lehigh Ave., Philadelphia, Pa.

Painting 153, Lamp Shade 2009—Maxwell-Ray Company, Milwaukee, Wis.

Table Scarf, Chengtu 44, Brocaded Silk—Marshall Field & Co., Chicago, Ill.

Vase for Lamp Base 491, Wistaria Blue and Green—Hill Top Gift Shop, Grand Rapids, Mich.

Striped Curtains, Striped Rose, Sunfast—Witcombe, McGeachin & Co., New York.

KEY TO SETTING No. E-2-2

Curtains, Yellow Chintz, 310326—Erskine-Danforth Corp., 2 West 47th St., New York.

Green Sateen Ruffles on Curtains, 8514—Witcombe, McGeachin & Co., 20 W. 37th St., New York.

Rug 845, size 4'x 7', Bengal Oriental Rug Reproductions—Jas. M. Shoemaker Co., 16 W. 39th St., New York.

Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

Casement Curtains, Gold Gauze—Cheney Brothers, 4th Ave. and 18th St., New York.

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CURRENT STYLES AND PATTERNS ARE SHOWN IN ACTUAL SETTINGS WITH APPROPRIATE SURROUNDINGS.



Setting No. E-2-6



Setting No. E-5-27



Setting No. E-3-14



Setting No. E-1-5



Setting No. E-3-6



Setting No. E-5-11



Setting No. E-3-9

KEY TO SETTING No. E-2-6

Curtains—Witcombe, McGeachin & Co., 20 W. 37th St., New York.

Shade—Witcombe, McGeachin & Co., 20 W. 37th St., New York.

Casement Curtains—Witcombe, McGeachin & Co., 20 W. 37th St. New York.

Rug 845, size 4'x 7', Bengal Oriental Rug Reproductions—Jas. M. Shoemaker Co., 16 W. 39th St., New York.

Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

Wing Chair 5800—Sons-Cunningham Reed & Rattan Co., 157 E. 32nd St., New York.

Little French Chair 6025—Sons-Cunningham Reed & Rattan Co., 157 E. 32nd St., New York.

Stand 7044, Gold and Black—J. W. Gillis Co., Rochester, N. Y.

Lamp 2175—Maxwell-Ray Co., Milwaukee, Wis.

KEY TO SETTING No. E-5-27

Kitchen Stool 1795, Sanitary Receptacle 1676—Benjamin Electric Mfg. Co., 806 W. Washington Blvd., Chicago, Ill.

Kitchen Cabinet 2255—The Hoosier Mfg. Co., New Castle, Ind.

Table and Benches—The Curtis Companies, Inc., Clinton, Iowa.

Refrigerator, 14—Grand Rapids Refrigerator Co., Grand Rapids, Mich.

Floor Covering, 272 Hamilton A—Armstrong Cork Co., Linoleum Dept., Lancaster, Pa.

KEY TO SETTING No. E-3-14

Furniture, Suite 850—Imperial Furniture Co., Grand Rapids, Mich.

Candlesticks, 6993—J. W. Gillis Company, Rochester, N. Y.

Rug, Oriental—Costikyan & Co., 12 E. 40th St., New York.

KEY TO SETTING No. E-1-5

Chair 9—Special Furniture Co., Grand Rapids, Mich.

Lamp—Wood Batik Shops, Grand Rapids, Mich.

Table 46—Grand Rapids Furniture Shops, Grand Rapids, Mich.

Rug 210-857, size 9'x 12', Royal Worcester—M. J. Whittall Associates, Worcester, Mass.

Curtains, Buckingham Velvet lines with Sateen—Peter Schneider's Sons & Co., 20 E. 20th St., New York.

Casement Curtains, Gold Gauze—Cheney Bros., 4th Ave. and 18th St., New York.

Wall Paper 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO SETTING No. E-3-6

Console and Mirror, 7048 and 7047, Candlesticks 6993, Photo Frame, 6967—J. W. Gillis Company, Rochester, N. Y.

Floor Covering, 350 Hamilton A, Straight Line Inlaid Linoleum—Armstrong Cork Company, Lancaster, Pa.

Picture Cords—H. F. Walliser Co., 434 S. Wabash Ave., Chicago, Ill.

KEY TO SETTING No. E-5-11

Lamp 427—A. H. Notman & Co., 121 W. 27th St., New York.

KEY TO SETTING No. E-3-9

Chair 5800—Sons-Cunningham Reed & Rattan Co., 157 E. 32nd St., New York.

Table 7044—J. W. Gillis Company, Rochester, N. Y.

Rug—Costikyan & Co., 12 E. 40th St., New York City.

Curtains—Witcombe, McGeachin & Co., 20 W. 37th St., New York.

Interiors and Twenty Color Plates Bound in Loose Leaf for Store Reference Room Use.
Plates 6½" x 9".

WRITE FOR SAMPLE

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PLATE 367

THE LOVELINESS OF A HOME, ALL ITS TASTE, PEACE AND SERENITY ARE FELT IN THE INFLUENCES OF THIS JACOBEAN DINING ROOM SUITE

Suite No. 150, made by
BAKER & COMPANY
Allegan, Michigan

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THE loveliness of a home, all its taste, peace and serenity, the restful, spiritual opportunity which comes to one in such a home, are the predominating influences felt after studying the illustration of this early English dining room, delightfully appealing in its Jacobean atmosphere made pronounced by this excellent suite.

Made in oak, with walnut burl panels, and highlighted, the ambition of the designer seems to have been realized in the inspiration gained from the charming pieces.

The dining table, which opens in the middle to receive extra leaves, is supported by attractive, hand-carved legs resting upon broad, carved bases. Here the early English motif is accentuated by the carved and fluted melon ornamentation.

Highbacked, with scroll top and heavy legs, the arm chair reflects William and Mary lines. Its red plush cushion is bound with black cording. The tapestry upholstery is a Jacobean pattern.

With this suite can be used another set of chairs, two of which are seen near the sideboard, also in early English, with solid backs or upholstered backs and sides.

In the carvings on the sideboard is repeated the Elizabethan motif, the melon, besides artistic beadings, mouldings and paneling in burl. This piece is made more attractive by its carved aprons, scrolls and wooden pulls. The Flemish tapestry also gives it distinctive charm.

The servers are made in hutch style and there is a pair of them. The china cabinet, or court cupboard, is a pleasing companion piece.

The wrought iron, hand made candlesticks on the table and the polychrome candlesticks on the buffet go well with the furniture. The table scarf is an Italian antique filet, wide meshed.

Strengthening the artistic atmosphere is the Rembrandt picture, done in oil, above the mantel. The jug on the server shelf is a dainty decorative effect. The silver service gives a bright touch to the setting. The scarf on the buffet is crewel work embroidery on natural linen, with four tassels at the corners. Diversified color effects are found in the bowl filled with artificial fruit.

For the fireplace and mantel, cream-colored Caen stone was chosen, giving delightful contrast to the soft, brown tones of the furniture. The floor covering is a heavy chenille rug.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 150, made by
BAKER & COMPANY
Allegan, Michigan

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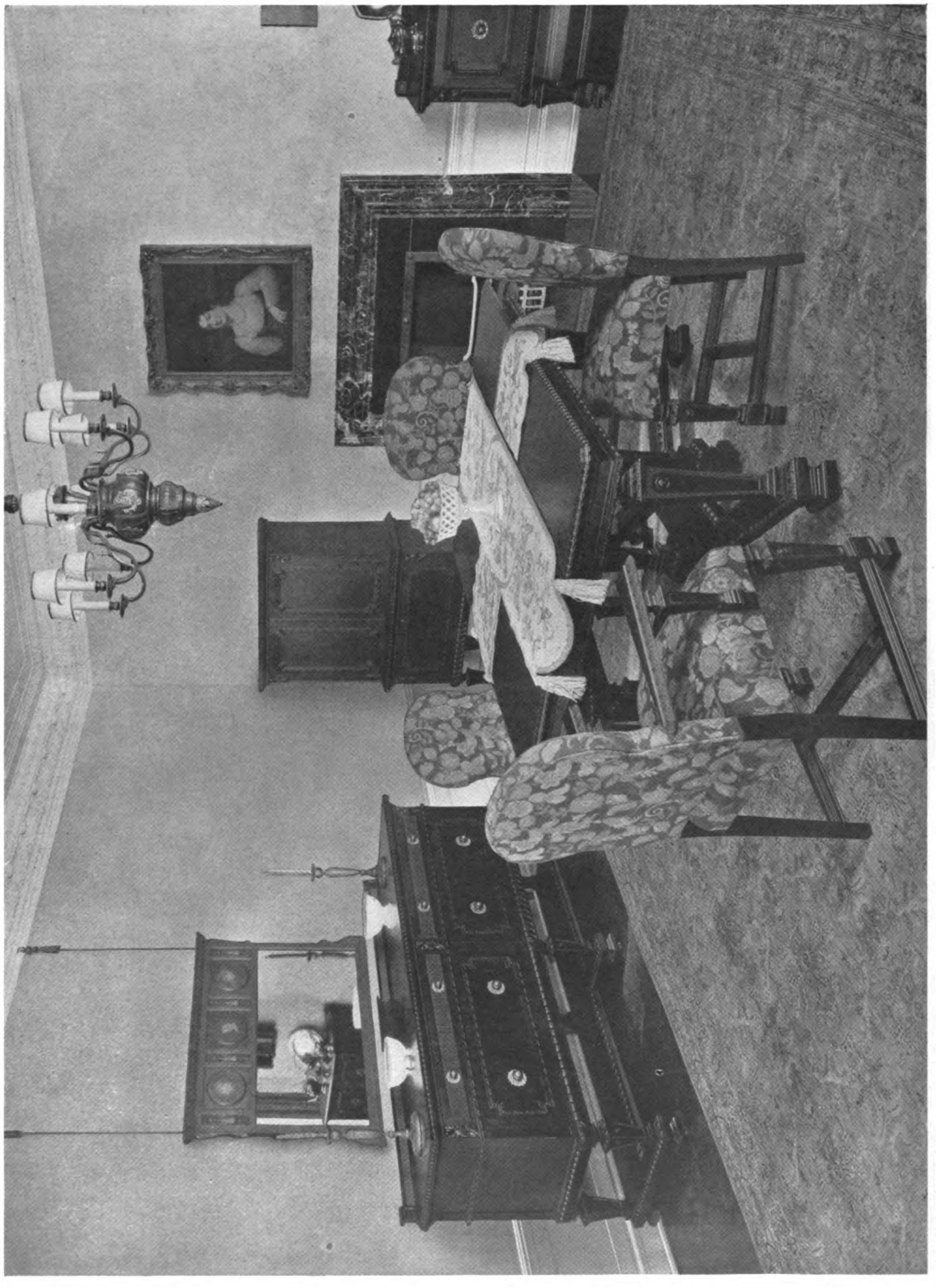


PLATE 371

EARLY SIXTEENTH CENTURY FURNITURE OF HEAVIER TYPE, WITH ELIZABETHAN MOTIF, DESIGNED FOR MODERN DINING ROOM

Suite No. 270, made by
BATESVILLE CABINET CO.
Batesville, Indiana

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FOR homes in which the heavier type of dining room suite is desired, this modern adaptation of early sixteenth and seventeenth century period furniture, with Elizabethan motif, probably will be found suitable.

Carved beading and moulding lavishly ornament the suite, there being five kinds of such ornamentation on the different pieces. There are also small flutings on the front of the silver draws and the gallery of the sideboard, small carved medallions on shield and acanthus leaf at the tops of all the legs, and rosettes.

The deep, brown color of the walnut is increased by the pulls, also of walnut and turned, mounted on silver hardware, which give a striking contrast on account of the brightened effect.

Wide shelves serve as stretchers on all the pieces, especially the table. These shelves are edged with egg and dart moulding.

For the student of furniture, the chair arms offer a chance for study. These arms are sharply tapered to the back, their edges being ornamented with moulding. The backs and seats of the chairs are heavily overstuffed.

The sideboard is made attractive by the polychrome gilt mirror with Florentine panels in soft shades on a burnished gold background which harmonizes with the frame. The broad glass gives length to the buffet, requisite with proportionate length. The polychrome candlesticks give balance.

On the server the delightful silver service, broad platter, tilting coffee pot, tea pot, sugar and creamer, increase interest in the setting. Over the server is placed a set of dinner chimes, which are really musical and serviceable.

The scarf on the dining table is natural linen embroidered in colored wools.

For the floor covering a Bigelow Axminster rug, in soft rose, green and black dull color combinations, harmonizes with the furniture.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 270, made by
BATESVILLE CABINET CO.
Batesville, Indiana

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PLATE 368

EXCELLENT GROUPING OF UNMATCHED PIECES, OF COLONIAL DESIGN, ALL HARMONIZING WHEN COMBINED FOR UTILITY AND DECORATIVE PURPOSES

Furniture made by
STICKLEY BROTHERS COMPANY
Grand Rapids, Michigan

COPR. GOOD FURNITURE MAGAZINE

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QUALITY furniture that is easily and quickly convertible into a number of uses to meet emergency needs in the small home, and more especially the two or three-room apartment, is shown in the illustration. Besides, it shows an excellent grouping of unmatched pieces, of Colonial design, all harmonizing when combined for utility and decorative purposes.

Such a combination of pieces is ideally suited for apartments in the larger cities where the living room, often used as a dining room, usually averages about 12 feet by 16 feet in dimensions.

Here one sees a delightfully pleasing, homey living room, but hidden in the furniture are two-fold uses that are instantly available when occasion requires. For instance, the table, upon which is the attractive lamp and the row of books, can be transformed into a dining table that will accommodate at least eight persons by merely adding the two extra leaves, which stow away in the table.

The cabinet can be used for linen, china or silverware.

The magazine or book stand at the right of the fireplace becomes a serving table.

By placing a davenport bed near the left hand wall further use of the room may be gained to furnish sleeping accommodations for visitor or unexpected guest.

No two pieces of the furniture are alike in design. The cozy, homelike atmosphere of the room is emphasized by the reading lamps and the chaise-longue, the gate-leg writing desk properly placed in the corner to receive the light from the window. Other accessories are all simple and serviceable and in pleasing harmony with the setting.

For window hangings the figured curtains, hand-blocked, in watermelon pink, soft green and black on an oyster background, and cream-colored net glass curtains, with fringe at the bottom, harmonize well with the Colonial furniture.

The rich, brown finish of the furniture, which is highlighted, gives a completeness of tone to the room.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Furniture made by
STICKLEY BROTHERS COMPANY
Grand Rapids, Michigan

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PLATE 369

DELIGHTFUL LOUIS XVI BED ROOM SUITE, REPRODUCED WITH MODERN ADAPTATIONS, MEETS PRESENT DAY NEEDS AND GIVES CHARM TO HOME

Suite No. 1563, made by the
JOHN WIDDICOMB COMPANY
Grand Rapids, Michigan

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FROM among the gilded furnishings of the Little Trianon at Versailles, where Marie Antoinette and her weakling lord, Louis XVI, dallied their days away while the Revolution clouds were gathering, came the exquisite refinement and loveliness of one of the most beautiful styles of furniture.

The style of the Regence voiced a new influence and it has been perpetuated, through adaptation to meet modern uses, yet retaining its form and beauty and fidelity to motif.

Such is the delightful Louis XVI bed room suite shown in the illustration, ornate in decoration, regal in its stateliness and dignified by the character and distinction of the mahogany pieces.

Beautiful burl panels, encircled with gilded bead moulding and borders of darker wood, surmounted by floral and ribbon ornamentation, with conventional design at the bottom, enhance all the pieces, producing real "pictures in wood."

The ornateness of the suite is emphasized by the gilded, deep flutings, the gold hardware, the medallion decorative designs which adorn the corners and the rich mahogany finish. Tennessee marble, beautifully veined and clouded, adorns the tops of all the pieces.

The bowed-end bed, superbly embellished, possesses rare color contrasts and is very attractive on account of the oval burl panel and other decorations on the headboard. The bed covering is changeable taffeta made plain in the center with shirred, scalloped sides and tassels, and bolster.

First quality French plate glass is used for the mirrors in the dresser and vanity, the latter having two adjustable side mirrors and a pleasing companion piece, the oval top stool.

Interest also centers on the delightful escritoire, beside which stands the attractive floor lamp which has marble base, polychrome standard and rose-purple silken shade.

The night stand is beautified by the Dresden ware boudoir lamp, the figures at whose base are wonderfully lifelike and artistically colored.

Honest craftsmanship is shown in the interiors of the pieces, which are finished in mahogany with the same care as the exterior.

A plain-toned chenille rug makes an ideal floor covering for this suite.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 1563, made by the
JOHN WIDDICOMB COMPANY
Grand Rapids, Michigan

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Raising the Furniture Standards of Your Community

To instill in the buying public a proper appreciation for true quality in furniture, has always been a fundamental purpose of Berkey & Gay advertising.

Under our present plan of featuring each month a specific example of quality, we are accomplishing this better today than ever before. Not only are we directing to your store more frequently those who have always been buyers of good furniture, but we are creating an active interest in such productions among many who have heretofore bought only furniture of the cheaper sort.

Through the pages of the Ladies' Home Journal, Vogue, and Good Housekeeping, our message reaches practically every worthwhile family in your community. Every month it is making fine furniture easier for you to sell.

Your cooperation in our special October Demonstration of Quality and Value will help to make this work among your customers 100 per cent resultful.

BERKEY & GAY FURNITURE COMPANY

456 Monroe Avenue, Grand Rapids, Michigan

New York Wholesale Showroom - - 119 W. 40th Street

BERKEY & GAY FURNITURE

This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.







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Figures from a Greek Vase.

HOW THE GREEKS EXCELLED IN AESTHETIC VALUES

ALTHOUGH its separate periods are dissimilar in many respects, Greek art in its entirety is distinguished by a number of salient characteristics, irrespective of date or school. It possesses in positive degree the qualities of repose, of simplicity, of rhythm and beauty of line and proportion.

During the fifth century B. C., after the Persian Wars, a new impulse was given to every line of creative activity and the people themselves displayed an almost universally refined taste. In their open-air life the human form could be studied under the most favorable conditions— in the dance, in games and in national sports.

A resulting perfection of design is shown in the Parthenon, in its own class undoubtedly the most beautiful building ever created by man. The Panathenaic procession decorated the great frieze around the walls of the building; "Athenian knights, cavalry, chariots, men with olive branches, musicians, sacrificial beasts, magistrates of the city, bands of men and maidens . . . mastery of material is complete; living forms are covered with drapery, exquisite in texture, graceful in line. One is carried along by the marvelous harmony and rhythm of the procession as it advances on its way."

This is typical of the Greek ideal in architecture, in sculpture, and in the decorative arts. Such tradition—unyielding consecration to an ideal — combined with intuitive aesthetic sense and an instinctive pride in achievement—plays no small part in the inspiration for certain worthy effort of our day.

Thus it seems not wholly presumptive to say that Cheney Brothers, in producing a remarkable line of decorative and upholstery silks—including several adaptations of Greek design — have been so guided and encouraged in their creation.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

CHENEY SILKS

© Cheney Brothers, 1922

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The "Anniversary" Pattern

It is rare indeed that a silverware pattern at once meets with such hearty approval as that given to the new "Anniversary." This approval has not been sectional; all of which convinces us that there is today a wider and a finer appreciation of patterns that are truly beautiful in line and decoration.

You can recommend it not alone because of the beauty and good taste of the design but also because both you and your clients know that 1847 Rogers Bros. is silverplate of the highest quality and is absolutely guaranteed to give satisfaction.

Illustrations of other pieces in this pattern may be had by writing to International Silver Co., Meriden, Conn.

1847 ROGERS BROS.

SILVERPLATE

INTERNATIONAL SILVER CO.

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GOOD FURNITURE

Magazine of Furnishing & Decoration



November 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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"The Line of Appeal"

Nationally Approved



A DUNCAN PHYFE STYLE DINING ROOM SUITE which sets a new standard of richness and charm even amongst mahogany furniture. Although described as "all mahogany" a better description would be "panels of magnificent Rosewood set in Selected Mahogany and superbly finished."

Excellent character of design is found in every pattern we produce, but we make plain suites at low cost, as well as medium priced and higher priced suites like the one illustrated.

Write for our catalog which shows a wide range of complete dining room suites—it will help you to increase your volume of good business.

GRAND RAPIDS FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN

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Companions of Many a Quiet Hour

GRAND RAPIDS CHAIR COMPANY GRAND RAPIDS MICHIGAN

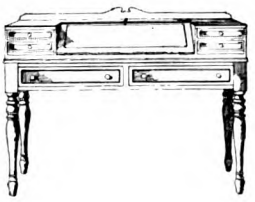
Associated with the writing desk and the cabinet of well-thumbed volumes are many of the happiest of the home hours. For a half century the Grand Rapids Chair Company has been creating beautiful pieces of craftsmanship for the living rooms of the nation. Daughters and grand-daughters today cherish many of these heirlooms purchased in the eighties and nineties.

Typical of these productions is the simple beauty of the English desk above (No. 676) in mellow tones of old mahogany, and the book cabinet (No. 222) after the manner of the 18th century Sheraton. Framed in the doorway is a Jacobean console set with walnut parts quaintly fashioned in that early vogue (No. 1156). The spinet desk (No. 656) is one of a notable group, finely made, of fine woods.

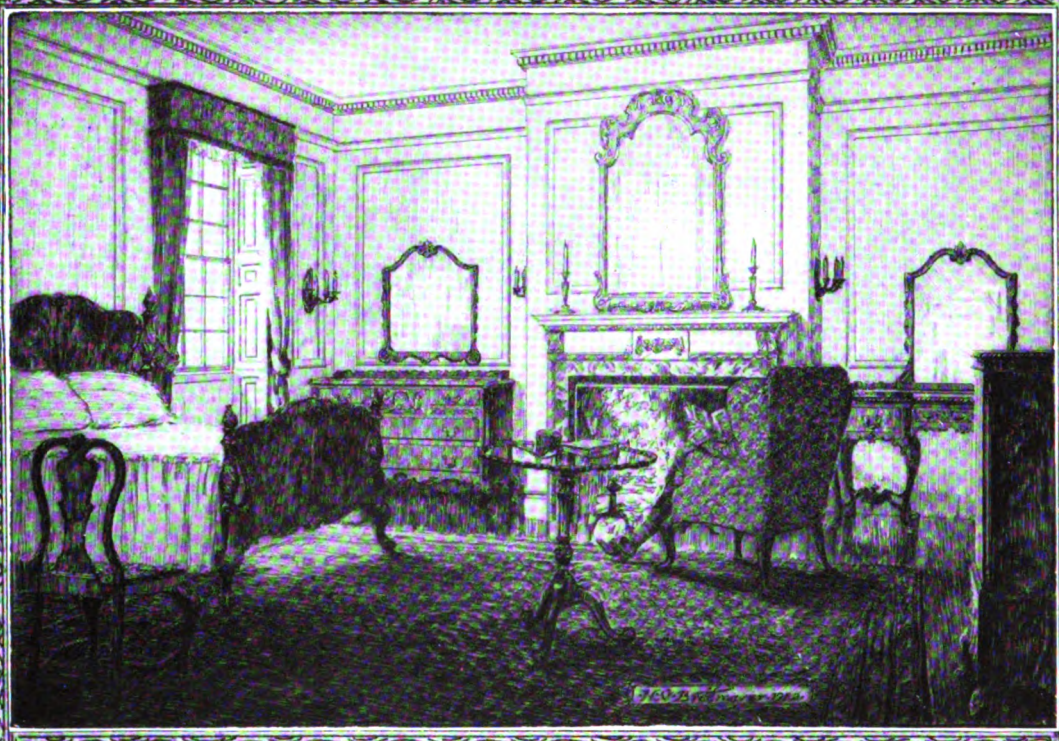
GRAND RAPIDS CHAIR COMPANY

GRAND RAPIDS, MICHIGAN

Makers of Dining Room, Living Room and Hall Furniture



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THE PHŒNIX FVRNITVRE COMPANY, IN CARRYING ON THE TRADITIONS OF THE EARLY AMERICAN CABINET MAKERS, IS PRODVCING FVRNITVRE OF VNVARYING REFINEMENT IN DESIGN AND STVRDINESS OF CONSTRVCTION.

THE PHŒNIX FVRNITVRE CO.
MANVFACTVRERS
GRAND RAPIDS, MICHIGAN.
·M·V·B·

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No. K-546
SHERATON
FLIP TOP TABLE

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

Representatives:

Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY

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QUAINT AMERICAN FURNITURE STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

AMERICA'S FAVORITE STYLE

"QUAINT AMERICAN"



It is as important for our dealers to know what Quaint American Furniture is not, as it is for them to know what it is. *Albert Stickley.*

To state the same thing another way: the attitude of the general public toward any style of furniture is as important as the furniture itself.

Many furniture styles have been the vogue for a few months or seasons, and then they have been replaced by some other style equally temporary, much to the discomfiture of many a dealer. But Quaint American Furniture is a national institution—*it is not* a temporary style. It commenced with the New England Colonists and has continued and grown in national popularity and esteem as the years have gone by.

Today Stickley Bros. improved Colonial furniture is established in the hearts and affections of American people as the one authentic style for the home.

Note: Stickley Bros. produced the only other type of American Furniture which found a permanent place in the home.

Write for Booklet "F" which gives further information on the solution of modern problems. We shall also be pleased to send color boards showing base color effects. All plain finishes and colors are in antique tones.

Stickley Bros. Company

Grand Rapids, Mich.

QUAINT AMERICAN FURNITURE STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

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ECONOMICAL production must needs be combined with the highest standards of manufacturing skill to produce furniture of extraordinary worth, from a standpoint of both quality and price.

Widdicomb's fidelity to these practices has long since been proven. That our productions are superlative values, is a matter of tradition.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U. S. PATENT OFFICE

Established 1865

GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

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In making up our extensive line, great care and thought has been given to design, construction and finish.

Everything for the Living Room, Library and Hall

at Moderate Prices

Grand Rapids Furniture Shops

840 MONROE AVE..

GRAND RAPIDS. MICH.

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See Page 112

There we show, in an actual room scene, the complete suite from which this most charming vanity is taken.

Luce pieces are beautiful in themselves, yet in their proper environment, they create an irresistible desire for ownership.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINE
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



Suite No. 2080

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS, MICHIGAN

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JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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Increase

Your Holiday Gift Sales

WE HAVE JUST PRODUCED a most excellent Brochure done in appropriate **Yuletide Colors** featuring patterns particularly fitting for gift purposes.

HOME BETTERMENT is a popular idea in the public's present state of mind. Timely suggestions from your store will stimulate sales.

This Brochure carries a gift suggestion for *every member of the family.* It is uniquely designed, yet inexpensive.

Write for samples and prices

GOOD FURNITURE MAGAZINE
GRAND RAPIDS, MICHIGAN

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The New Spring Lines of

COLONIAL *and* CANTERBURY

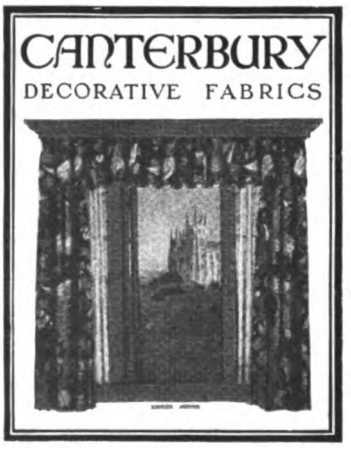
interior decorative and upholstery materials, including many new and interesting features, are now being shown by our traveling representatives and in our salesrooms. ¶ Orders placed now will insure the receipt of the merchandise at prices intrinsically and competitively correct.

MARSHALL FIELD & COMPANY

Wholesale Departments of Decorative Goods

Producers and Sole Distributers to Manufacturers
Retailers and Established Professional Decorators

CHICAGO NEW YORK



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FURNITURE OF QUALITY,
ATTRACTIVE AND REFINED,
FOR THE DINING ROOM



LIFE TIME FURNITURE

To your customer LIFETIME FURNITURE becomes a lifetime friend, and companion, meeting every requirement, and gaining respect and esteem, with age.

It will continue to give satisfactory service years after less carefully constructed furniture has been discarded.

It is truthfully called
LIFETIME FURNITURE

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HASTINGS, MICHIGAN

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Chicago Office: - - 811 S. Wabash Ave.
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The BURCH Line
Upholstery Fabrics
A. F. BURCH COMPANY Grand Rapids, Mich.



DUQUESNE VELVET

An attractive Jacquard Velour—new in both design and colorings.

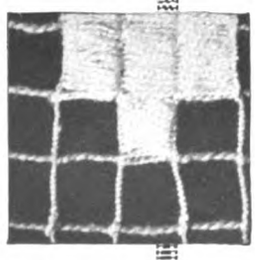
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A Boudoir Window in the Home of Mrs. Charles Louis Tiffany, Showing the Use of Curtains of the New Filet Grandee



Actual size illustration of Filet Grandee. Note the character of the net ground and filling



Mrs. Charles Louis Tiffany

Uses Quaker Filet Grandee in Her Park Avenue House

THE houses of old New York present the average window draping problem in an acute form. Nowhere is it more necessary to select curtains which veil the windows and assure complete privacy, without shutting off the view of the action of the street; nowhere is it more necessary to select curtains which give a decorative touch to the inner house and at the same time complete the façade of the house when viewed from without.

Mrs. Charles Louis Tiffany in treating the window above, shows how excellently Quaker Filet Grandee may be made to solve the problem.

QUAKER LACE COMPANY

Mills: Philadelphia, Pa. Wholesale Salesrooms: 890 Broadway, New York

Booklets That Will Help You

Booklets "Concerning Window Draperies," and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps.

One of a series of distinctive pages that are now appearing in House & Garden, House Beautiful, Vogue, Country Life and other national periodicals

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Thinking For Your Customers

---or *With* Them

Two men start in business. Both have ability. Both have that intangible something called personality. Their chances for success seem equal.

Yet, before the end of the first year, something happens. One man is forging ahead while his competitor is losing ground.

How can we account for this? Is it location? advertising? or just plain "Business Sense"?

Not entirely. Often—very often—the answer is that one man thinks for his customers, while the other thinks *with* them—puts himself in their place and looks at a thing from *their* point of view.

For over a quarter Century we have striven untiringly to think *with* our customers, not alone in the buying of fabrics we offer, but in the service we give. It is a part and parcel of our business.

Furniture manufacturers, Upholsterers and Interior Decorators are invited to request samples and our new catalog of Cabinet and Drapery hardware.

LUSSKY, WHITE & COOLIDGE, INC.

65 to 71 West Lake Street

Chicago

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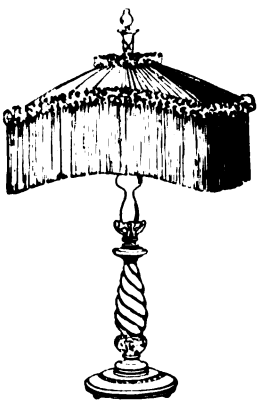


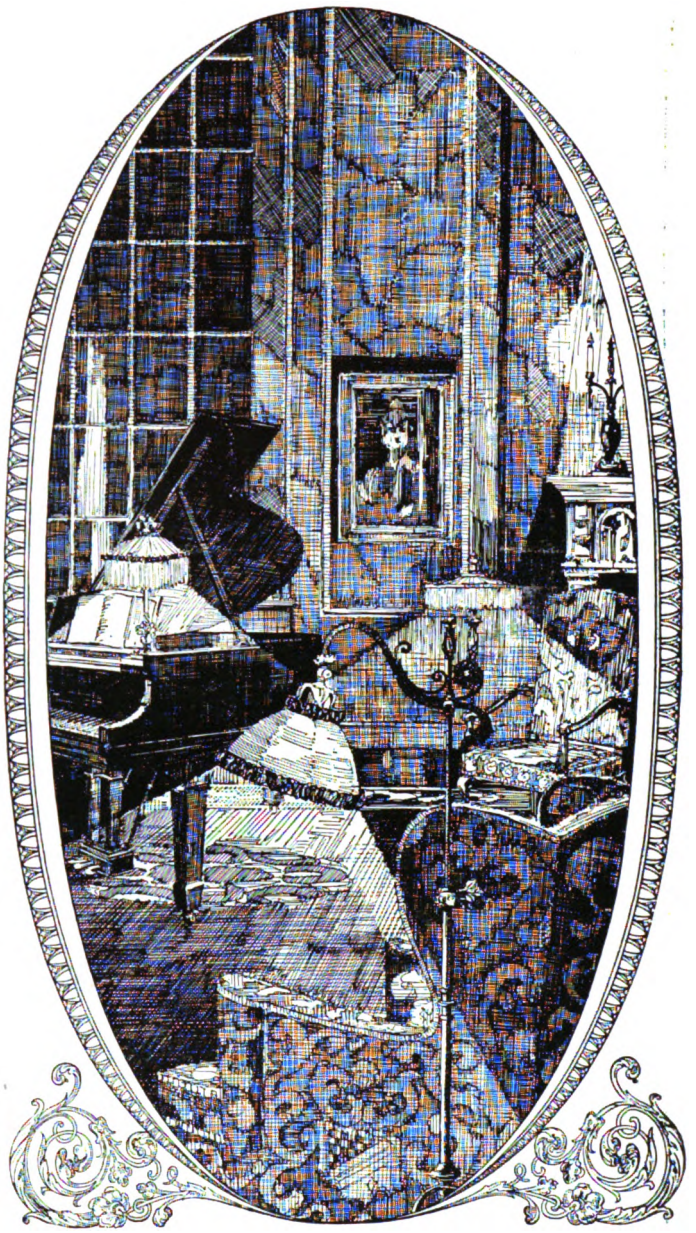
PERHAPS the greatest single advantage of Colonial Clocks to the furniture retailer exists in the fact that our assortments include models appropriate to absolutely every type of interior.

Whether the home to be furnished be a mansion of severest classic architecture or the simplest of typically American bungalows there is in it a logical place for a Colonial Clock—and a Colonial Clock for which there can be no wholly satisfactory substitute.

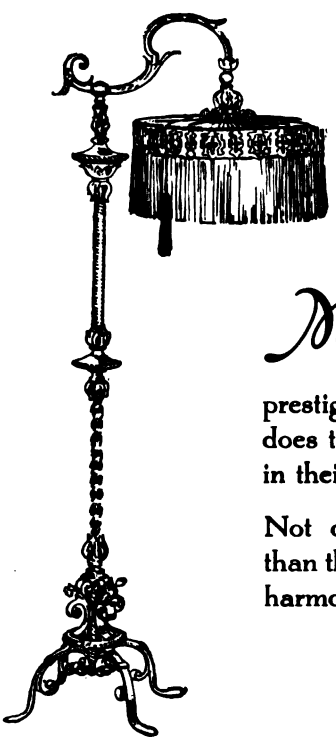
COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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Building Prestige With Almco Lamps



MERCHANTS generally recognize that no other one thing can give as much prestige to their lamp department as does the featuring of Almco Lamps in their displays.

Not only are they more beautiful than the ordinary lamp, with a greater harmony of line, design and color throughout, and a painstaking care in finish that is quite unusual; they are much more widely known than other lamps, through the publicity given them both by the manufacturer and the leading retailers of this country.

We will be glad to show you plans by which you can build both prestige and profits with Almco Lamps.

Art Lamp Manufacturing Company, Chicago

Wholesale Display Rooms: 1435 S. Wabash Ave., Chicago
306 Fifth Avenue, at 31st Street, New York

ALMCO LAMPS

140

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PERU CHAIRS

After the Fashion of "the American Sheraton"



3170-C



3170-R

DUNCAN PHYFE, the New York cabinet-maker-designer whose work had so vital an effect on furniture style in the early nineteenth century, has been appropriately termed "the American Sheraton." His remarkable sense of proportion, excellent taste and discriminating power of adaptation qualified him to become the leading American designer (in fact the one great designer) of his day.

This group of Peru Chairs faithfully preserves the gracefully slender lines, the decorative lyre motif and the sound comfort which characterized Phyfe's best productions. And like all other Peru chairs these adaptations of Phyfe's masterwork prove that true artistry and unexcelled craftsmanship can be had today in furniture of moderate price.

PERU CHAIR WORKS

PERU INDIANA

"The End of the Search for Better Chairs"



5130



3170-B

CHAIRS OF DISTINCTION FOR THE BED ROOM, DINING ROOM, LIVING ROOM AND HALL

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INITIATIVE and REWARDS

THE big rewards in business go to those who do not temporize with conditions, but whose courageous initiative blazes a path to new undertakings and accomplishments.

Every important advance in the field of Interior Furnishings has not only meant the surmounting of difficulties and prejudices; it has fearlessly made an issue of the need for better service and finer ideals.

The future historian of this field will find in the initiative of the House of Stroheim and Romann the explanation for a great deal of the progressive spirit which permeates the workings of the Interior Furnishing Trades in American business.

It has been an initiative so controlled as to stress the need for finer products without losing sight of practical requirements. The emphasis on achievement in distinction of products has gone hand in hand with sound ideas of merchandising and selling. The firms in touch with this House were morally as well as materially equipped to reap the full benefits of the unparalleled progress of the field.

Nothing so demonstrates the aim and scope of the efforts of Stroheim and Romann as the splendid appointments in the Heckscher Building, on Fifth Avenue at Fifty-Seventh Street, where this firm puts its merchandise and service before the visiting trade.

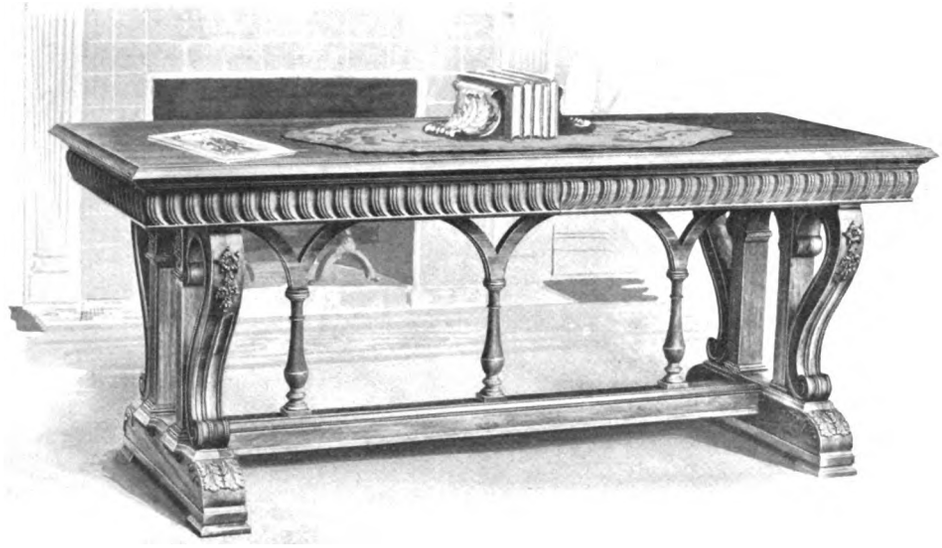
The surroundings in which the visiting buyer or decorator finds himself are in keeping with the furthermost expression of the ideals of the Furnishings field. It is an environment which stimulates and uplifts through its achievement of a lofty expression in decoration.

THIS is but another step forward. The House of Stroheim and Romann will not be content to rest on its oars, nor to count this as the final achievement of its endeavors. We are but at the beginning, for as pioneers we are guided by the pioneer spirit—which is to count the past and present merely as lights for our feet in going forward to greater performance.

STROHEIM & ROMANN
New York

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IMPERIAL TABLES



Unseen Hands that Guide the Chisel

AS THOUGH the benign spirits of the old masters were hovering near, Imperial productions are fashioned with a traditional pride in the craft and a sympathetic regard for the mood of the originals.

Such creations as the fine Imperial library table above, No. 1896, bring to the American living room those qualities of good taste and character so needful today in the home life of the nation.

Italian in source is the design above, rich in impressive details such as the scrolled and arched supports, the stately colonnade and the leafage carving. Waxed a soft brown, the mahogany surfaces gather increasing charm with the years.

IMPERIAL FURNITURE COMPANY

GRAND RAPIDS

Makers of Davenport Tables, Library Tables, Apartment Dining Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries and Occasional Tables

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GOOD FURNITURE

Henry W. Frohne, Editor — John G. Gronberg, Business Manager
Wm. Laurel Harris, Contributing Editor — W. G. Watrous, Merchandising Editor
A. Bondy Gronberg, Advertising Manager

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In every piece of Royal Furniture is the same distinctive artistry, quiet elegance, and positive individuality.

ROYAL FURNITURE

Made by

ROBERT W. IRWIN COMPANY

GRAND RAPIDS, MICHIGAN

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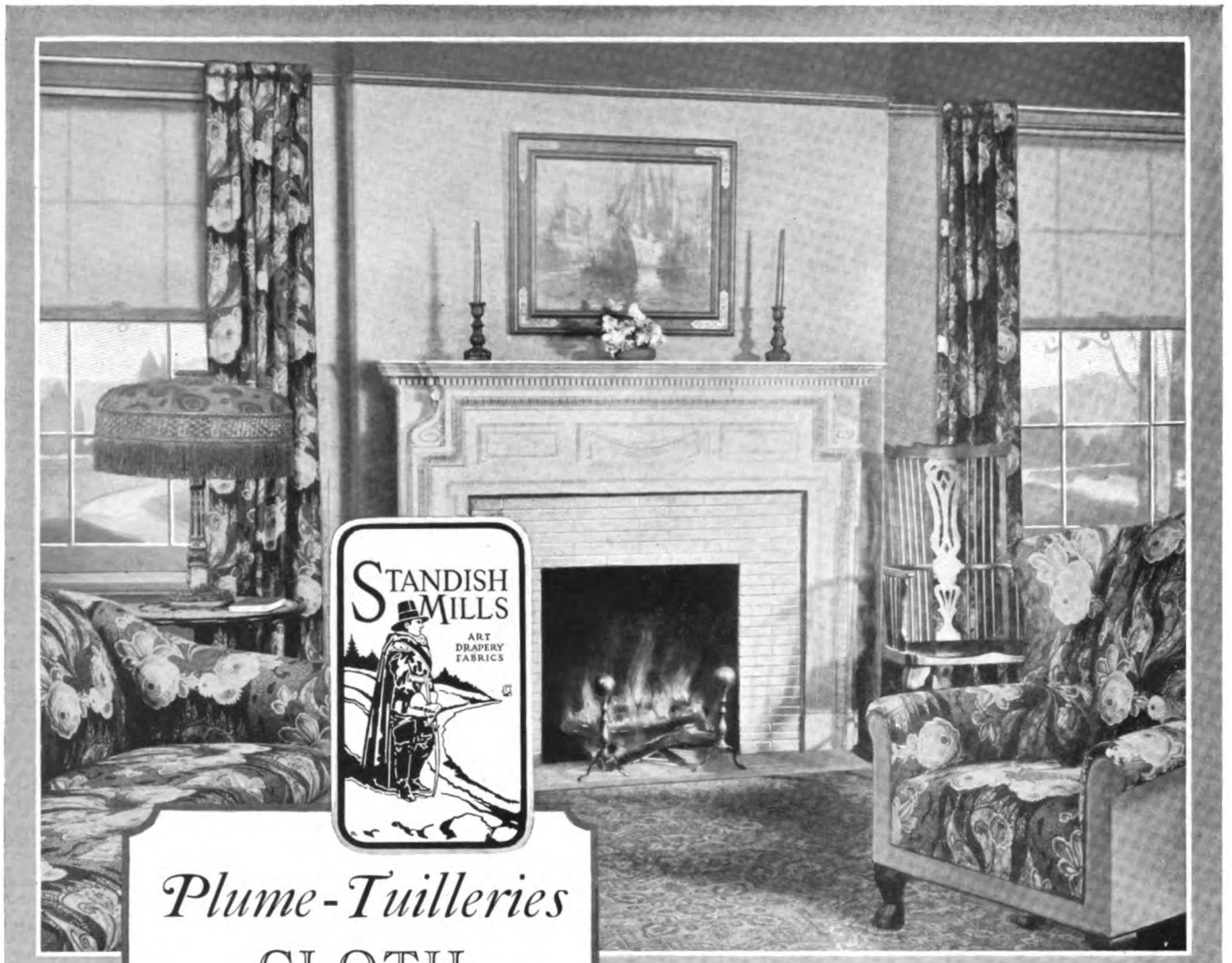
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Fashioned of Plume-Tuilleries Cloth, an exquisite Standish Mills fabric, they fully meet feminine ideals of decorative beauty.

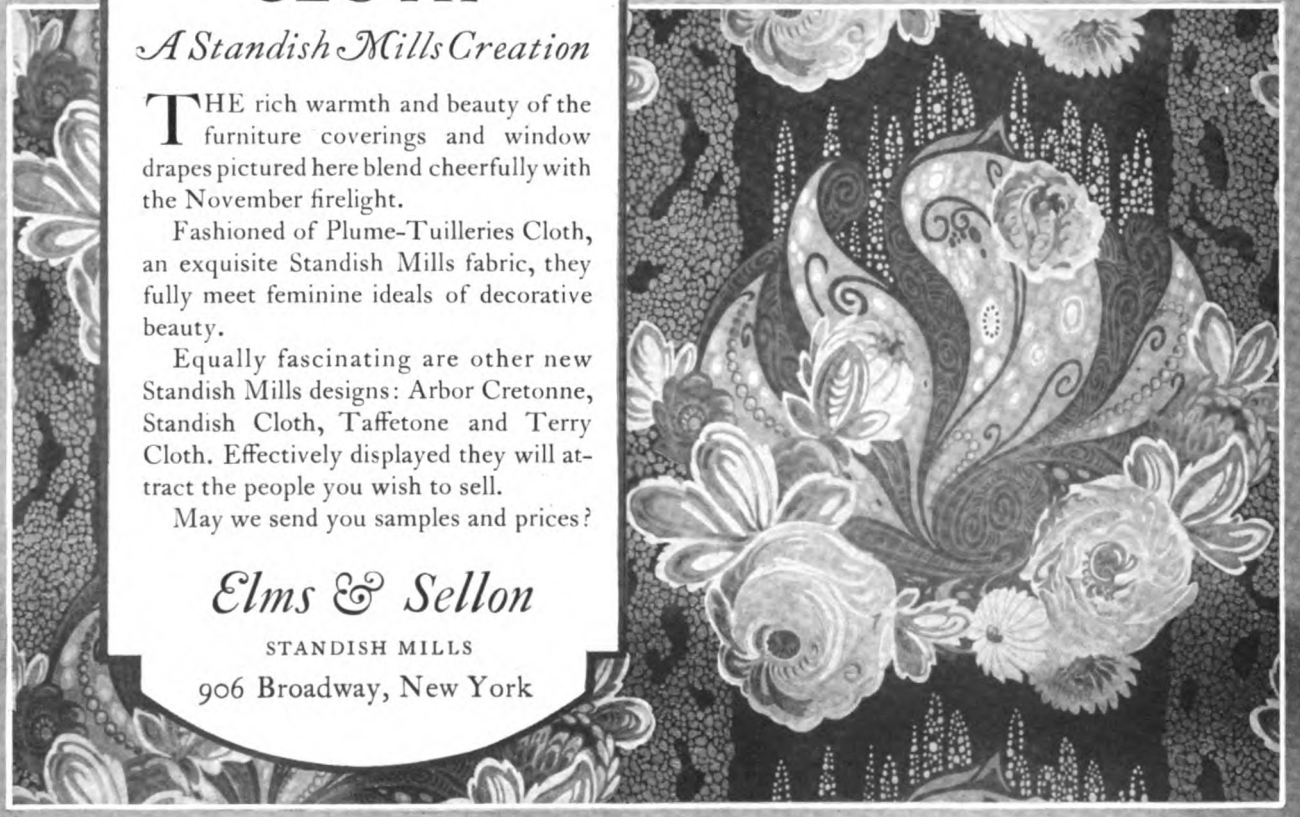
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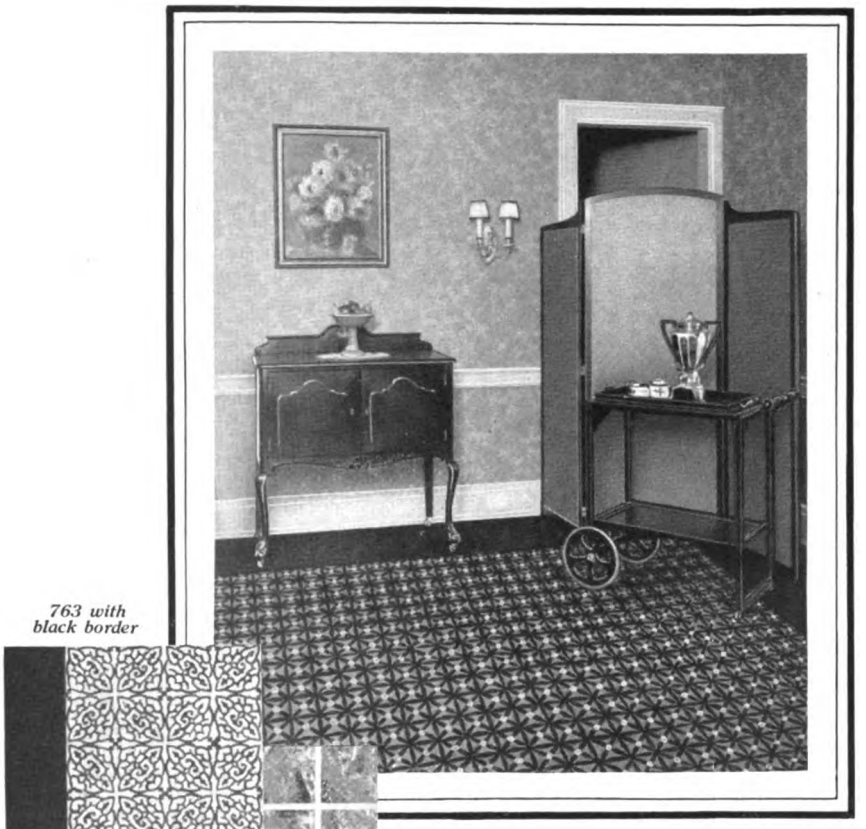
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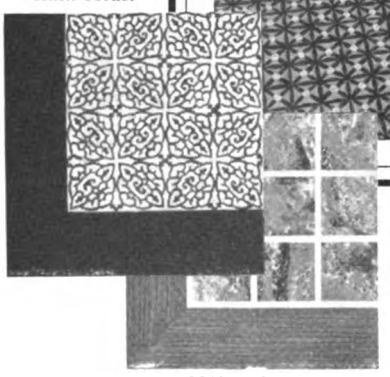
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763 with black border



M62 with gray Jaspé border

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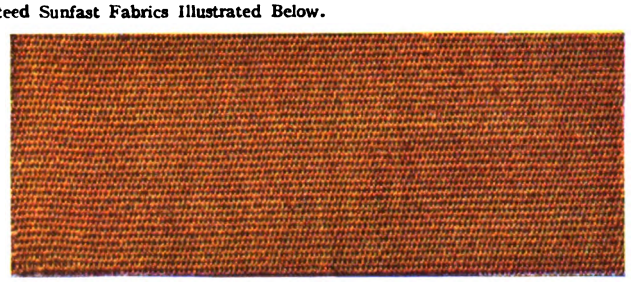
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LEHIGH AVE.
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Manufacturers of

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SELLING AGENTS

J. J. FEELEY & CO.

141 Fifth Avenue
New York City

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M. H. ROGERS, INC.

Announce their complete readiness to meet the demands of the New

HOME DECORATIONS DEPARTMENT

in retail stores



HIS new retail merchandising venture is the inevitable answer to a nationwide demand for home decorations which conform to the artistic interiors of modern dwellings and to complement the better furniture of today. It comes to make up for lost volume in pictures and to fill in the departmental gap existing between the Drapery Department and the Furniture Department. And M. H. Rogers are pleased to say that after studying the merchandise requirements of this new section they have opened a corresponding department in their business, ready to furnish important articles of stock and offer a merchandising service that will in itself start your new HOME DECORATIONS DEPARTMENT prosperously on its way.

HOME DECORATIONS

Department Stocks consist of— artistic Tapestry Wall Panels to retail from $5.50 to $150.00; tapestry Table Runners to retail from $1.50 to $6.00; tapestry Pillow Tops to retail from $1.25 to $1.75; Prayer Rugs, Couch Covers, PARISRUGS. The foregoing articles are features of M. H. ROGERS' Department of Home Decoration.

BESIDES these, a well stocked Home Decorations Department should contain—Decorative Wall Mirrors, Candlesticks and Shades, Folding Screens, Hook Rugs, Book Rocks, Art Pottery, Vases, Statuary, Decorative Lamps, Serving Trays, Brass Door Knockers, Floor Pillows, etc., and only the best selling pictures, if you wish to combine your picture department.

M. H. ROGERS, INC.

912 BROADWAY · NEW YORK

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SUN TEST

THIS COLORING HAS BEEN EXPOSED UNDER GLASS FOR 30 DAYS

WASH TEST

WASHED WITH IVORY SOAP

BOTH TESTS HAVE PROVEN HIGHLY SATISFACTORY

Graffin & Dolson

PRODUCERS · OF · EXCLUSIVE · DECORATIVE · FABRICS

132 Madison Avenue
South West Corner of 31st Street
New York

G D

Cretonnes

FROM THE FIRST ROUGH SKETCH TO THE FINISHED BOLT CARRYING OUR SUN AND WASH TICKET THE PRODUCTS WHICH CARRY THE TRADE MARK G D ARE DEVELOPED IN AN ATMOSPHERE OF CONSCIENTIOUS PURPOSE "TO PRODUCE THE BEST WE KNOW HOW." OUR PRESENT SHOWING EXCELS ALL OUR PREVIOUS EFFORTS.

YOUR INSPECTION IS CORDIALLY INVITED

Robert Lewis Company

Manufacturers of

DRAPERY and UPHOLSTERY FABRICS

Noteworthy additions have been made
to our lines of
ART. SILK PORTIERES, TABLE SCARFS,
SUNFAST DRAPERIES, COUCH COVERS and TAPESTRIES

An Inspection of Our Line is Invited

NEW YORK SALESROOM:
41 UNION SQUARE

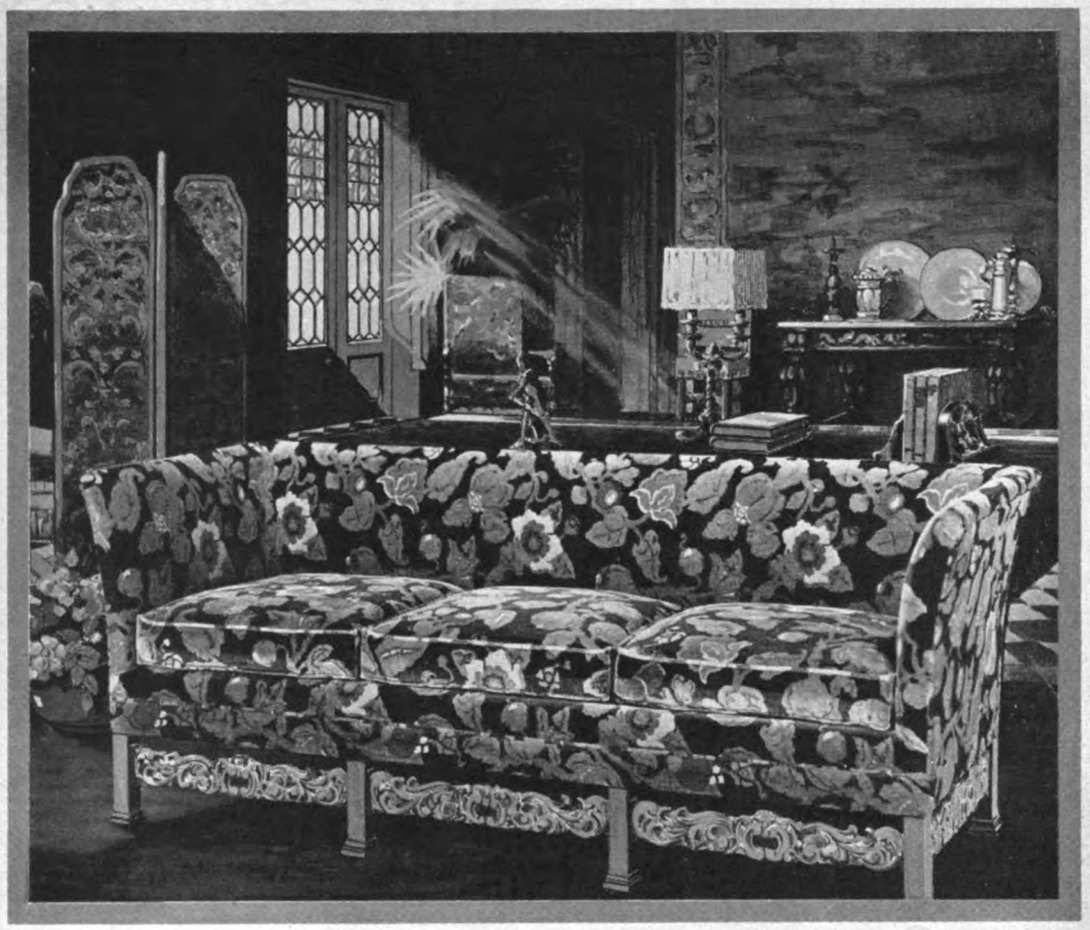
BALTIMORE
HARRY T. DYOTT
302 Piper Building

CHICAGO
WILLIAM H. COMPTON
1713 Republic Building

SAN FRANCISCO
W. W. HILLS
310 Board of Trade Bldg.

MILLS:
Wheatsheaf Lane and Coral Street
FRANKFORD, PHILADELPHIA, PA.

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Settee by Levin Bros. Inc.
Covered with "Chadwick Raisin"

Fabric made by

The Shelton Looms

OWNED AND OPERATED BY

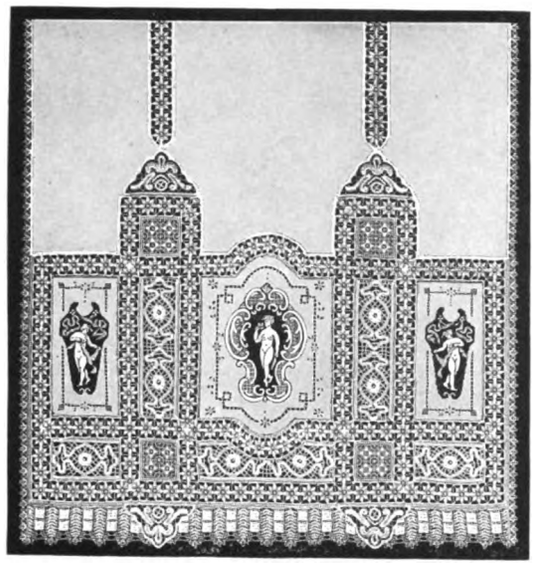
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DECORATIVE LACE WORK

CURTAIN MATERIALS



ANTIQUE FILET LACES

Panels, Bris-Bis, Curtains
Lace Nets—Casement Cloths

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33 & 35 East 21st St., New York City
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Beauty, Variety, Durability

Whatever the need for a decorative fabric, it will be found at its best in Royco. Exquisitely beautiful fabrics in a wide variety of designs and colorings to fit any color scheme. And each made with that conscientious care and thoroughness that means lasting satisfaction.

You are cordially invited to personally inspect Royco upholstery fabrics, art silk draperies, scarfs, couch covers, Dolly Madison shade cloth and art silk casement cloth at any of the offices listed below.

Literature and prices on request.

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A. T. BAKER & CO., INC.

Manufacturers of

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DISTINGUISHED Fabrics of the Highest Quality

Exceptionally Finished *Valuable from every trade standpoint*

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B. Altman & Co.

The New Assortments of

DRAPERY AND UPHOLSTERY FABRICS

for the Autumn season, are now ready for selection

Of special interest is the assemblage of imported materials, in the new designs and colorings which mark the style changes of the European markets

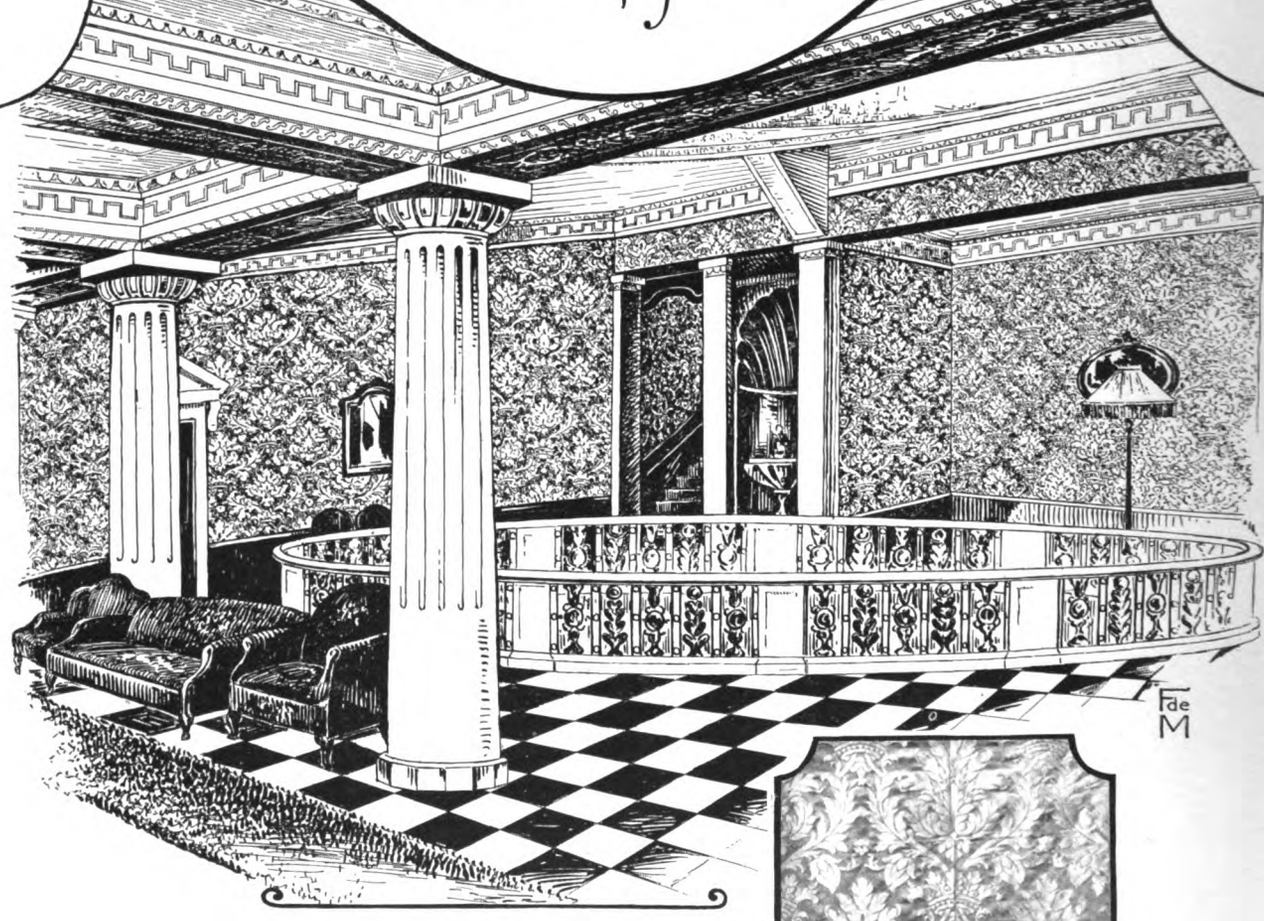
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Thirty-fourth Street : : Thirty-fifth Street

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Our fabric in this wall covering recalls the splendor of the courts of France





State Theatre Jersey City N.J.
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Wall covering our N° 5646
Art Silk Damask Rose and Gold

THE STEAD AND MILLER CO.

Manufacturers of Guaranteed Unfadable Fabrics

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Whittall Rugs

"OF course it won't hurt the rug," she rightly assures "Grannie." "It is a Whittall, and they wear and wear and wear, even though subjected to unusually hard treatment."

Send for our illustrated book

Whittall Rugs are American made and are faithful expressions of the most beautiful orientals.

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"The Craze for Glaze"

The increasing vogue of Glazed Chintz is opening a wide range of new uses for this well known decorative fabric. For furniture coverings, curtains, valances, roller shades; for wall coverings and countless other purposes fashion now dictates—artistic, colorful, durable glazed chintz.

We are now experiencing the heavy demand anticipated, and are featuring extensively to decorators and the furniture covering trade an exceptional line of HAND BLOCKED AND ROLLER PRINTED CHINTZES, 36 and 50-inch widths, in a great variety of designs and colorings—DEMI-FINISH.

J. H. THORP & CO., Inc.

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The
FIRTH CARPET COMPANY

DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

GENEVA **AMAXIN** **OTEGO**

Made seamless, any color, any shape, up to thirty feet wide by any length.

Twenty stock colors in plain and two-tone effects.

THE FIRTH CARPET COMPANY

Seamless Scotch Chenille Rugs

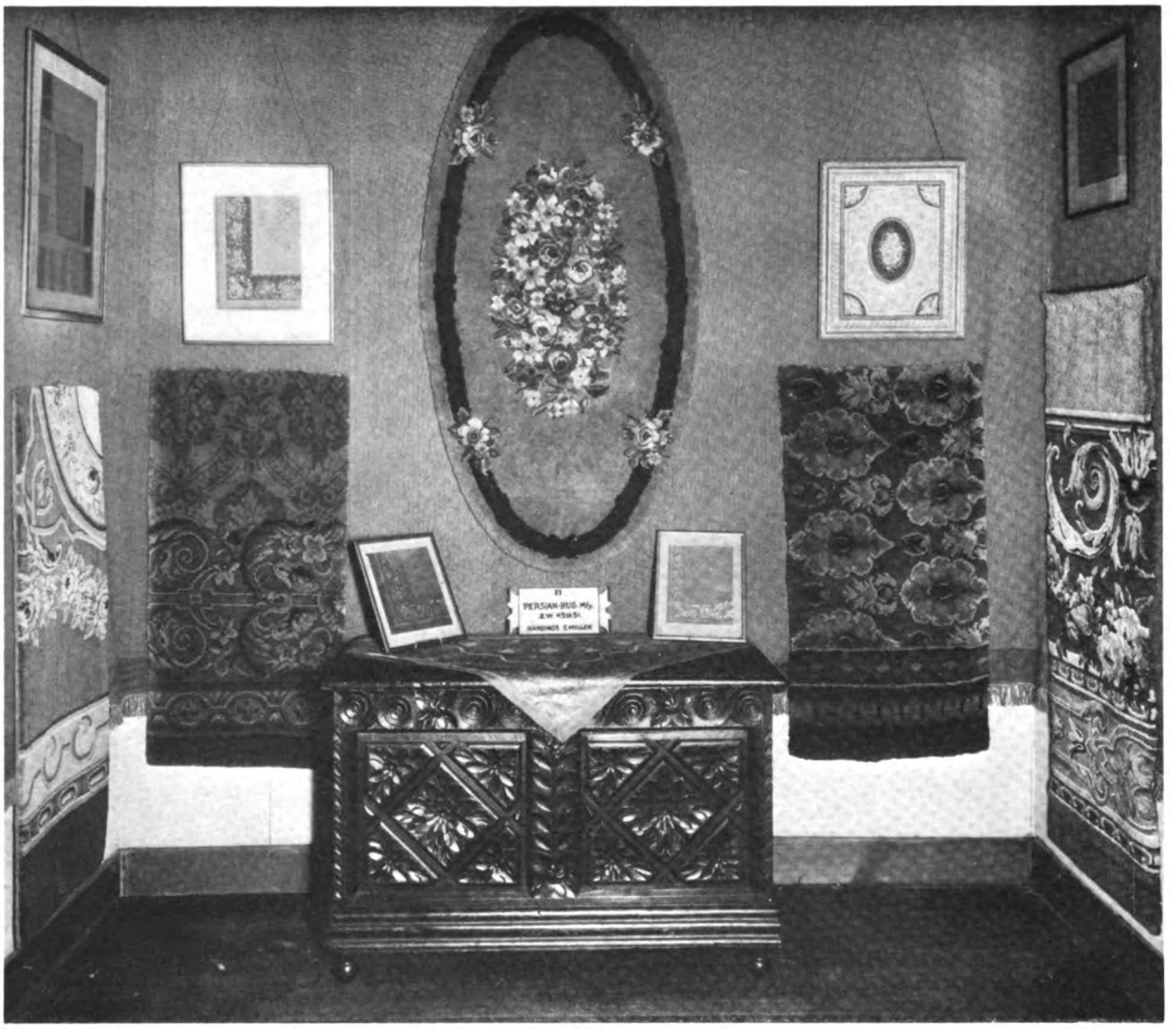
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Chicago Office:
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Mills at Auburn, N. Y.

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Our Exhibit of Samples and Designs at the Exhibition of the
ART-IN-TRADES CLUB OF NEW YORK

"GOLDEN FLEECE"

RUGS MADE TO ORDER

ESTABLISHED 1884

AMERICAN CHENILLE AXMINSTER
ENGLISH - DUTCH - SPANISH - AUSTRIAN
HAND-TUFT RUGS
FRENCH SAVONNERIE AUBUSSON

ANY DESIGN, COLOR, SIZE OR SHAPE

PERSIAN RUG MANUFACTORY

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KARPEN FURNITURE



A Brand New Idea
In Furniture Merchandising

WE HAVE developed a brand new idea in furniture merchandising, which is the feature of our big national advertising campaign.

This is the plan of Gradual Replacements, worked out on a thoroughly practical basis, with a wonderful book on Living Rooms, Halls and Solariums.

Here is a practical Selling Keynote which will appeal to every furniture merchant because it means tangible sales results.

We invite you to get the particulars of this new and interesting plan to create business.

S. KARPEN & BROS.

Manufacturers Karpen Upholstered Furniture,
Handwoven Fiber Rush and Reed Furniture.
Office and Windsor Chairs.

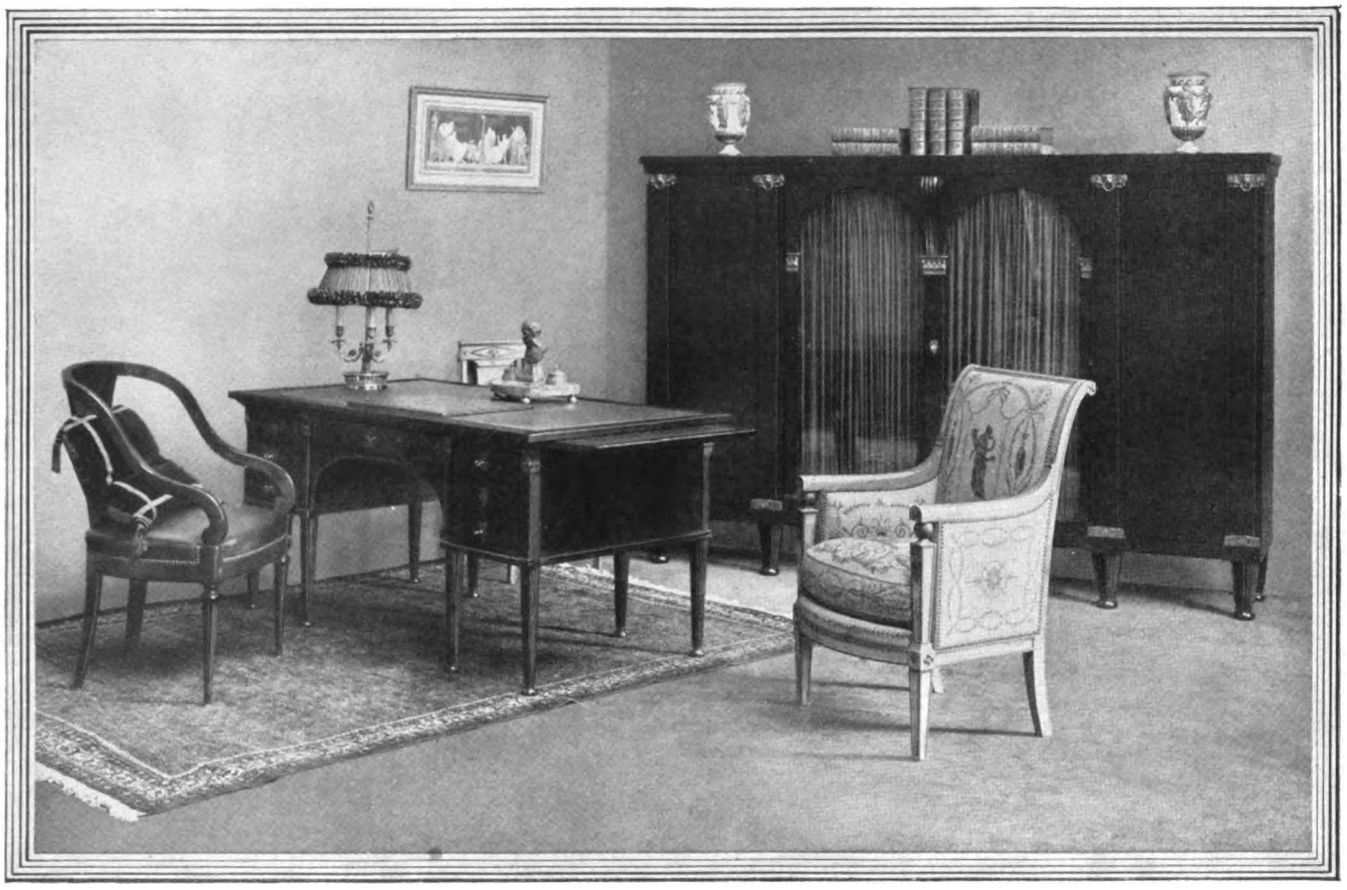
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CHICAGO

37th and Broadway
NEW YORK

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Guaranteed
Construction
FURNITURE
CHICAGO
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FACTORIES—Chicago, Michigan City, Ind., Long Island City, New York.

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Mahogany suite from the atelier of Mercier Frères, Paris

FIFTY YEARS AGO a bath tub was a zinc contrivance. Art was expressed by wax flowers, and household furniture of the Eastlake and Art Nouveau type was considered to be the last word in elegance.

Compare the clumsy, inartistic furniture of half a century ago with the wonderful examples of artistic house furniture of today and it is easy to understand why the most prominent dealers in the country report a growing demand for the better, more expensive kind of period furniture.

The housewife today aspires to a Georgian dining room or a Colonial bedroom. Her sewing table is selected with an eye to design and she is wise in the matter of high-boys, tea-tables and sideboards.

She has also learned to ask for **Mahogany furniture** and to expect the dealer to guarantee that the furniture she buys is genuine Mahogany, because she knows that replicas of Chippendale, Hepplewhite, Sheraton and Colonial furniture must be made of Mahogany—if they are made right.

Isn't it good business to make it possible for the dealer to meet this ever-growing demand for genuine Mahogany furniture, in solid wood or well-made veneers?

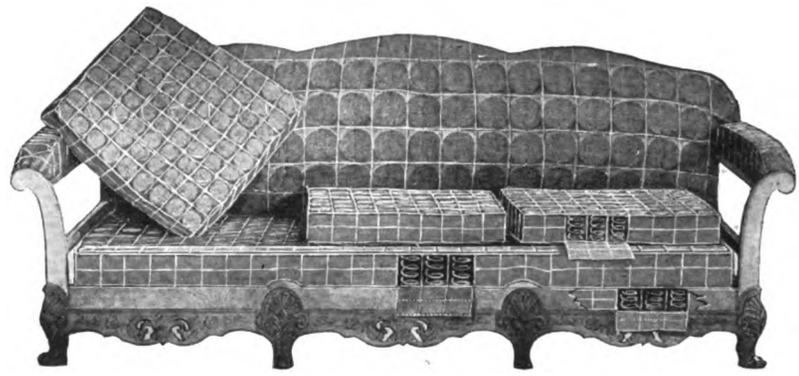
after all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, Inc. St. James Building 1133 BROADWAY, NEW YORK

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THE SUITE WITH A THOUSAND SPRINGS.



DOWN INNER-SPRING CONSTRUCTION.
PATENTED 11/15/21., 3/28/22.

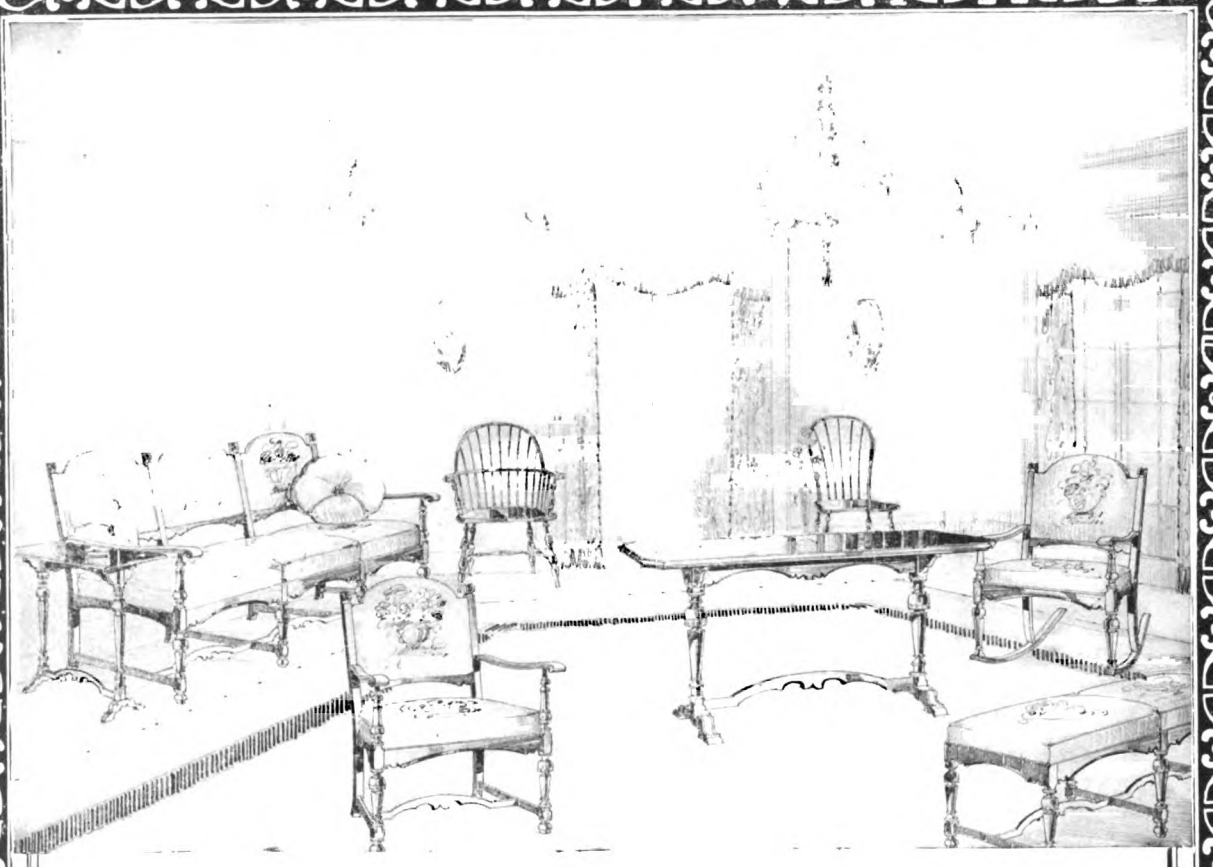
In this Down Inner-Spring Construction there are certain patented refinements that are not to be found in any similar product, features that aid the upholsterer and effect economies while adding quality and comfort.

There are excellent reasons why the makers of high-grade upholstered goods choose this construction to get desired results.

The retailer may feel sure of quality in upholstering when seats and backs are built upon the Nachman-Spring constructions. Write us for particulars.

Nachman-Springfilled Co.
2241-53 South Halsted Street
CHICAGO, ILL.

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An Artistically Designed

Italian Renaissance suite of living room furniture, made in solid Walnut, and finished in our Florentine finish—a soft dark brown, high lighted and lacquered giving it that smooth satin effect and antique appearance.

The above Suite is one of a number shown by us together with a variety of odd living room chairs and tables at

Furniture Exchange Building
GRAND RAPIDS, MICH.

Central Market Furniture Building
1414 S. Wabash Avenue
CHICAGO

CROCKER
Chair Company
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CROCKER CHAIR COMPANY SHEBOYGAN, WIS.

Branches: Chicago · New York · Minneapolis · Oakland

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Window display in the store of Jacob Cohn, Inc., showing Davenport Bed closed and open. A demonstrator was in the window each day and evening during business hours

Demonstration Sold Six Suites in One Week



ALVIN COHN

The store of Jacob Cohn, Inc., in Chicago, is not in the heart of the business district. It is a neighborhood store, yet, because of its excellent reputation, it draws from many parts of town.

Early in September this store held a window demonstration, as shown in the photograph. It was alive, attracted hundreds of people. Mr. Alvin Cohn, who inaugurated the event, reports that six Davenport Bed Suites were sold that week. Besides he worked up a good many new prospects.

This example of what a live store can do is excellent proof of what awaits you in your town, for people are more and more interested today in the Davenport Bed.

Mr. Cohn says he believes that they will sell several times six suites from this one demonstration, during the next few weeks. How many suites can you sell? Try it. We will be glad to help you in planning such an event.

The Davenport Bed
Serves by day and by night

DAVENPORT BED MAKERS OF AMERICA
905 S. Michigan Ave., Chicago

The DAVENPORT BED
SERVES BY DAY AND BY NIGHT

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No. 830
Long Davenport Bed

Better Known— More Easily Sold

YOU can sell more davenport beds this season than you have ever before sold.

The demand for this piece of furniture is increasing with remarkable rapidity—the market for it is practically unlimited.

An important national campaign, of which Kroehler is an active supporter, is giving additional popularity to davenport beds.

In this field, Kroehler davenport beds are by far the most widely known—the most largely sold.

Because of this leadership, you can sell Kroehlers more easily, and sell more of them, than any other make.

We are doing our part to help you—advertising them in the dominating magazines of the country. This fall alone, **thirty-three million** Kroehler advertisements will go into American homes!

Make this publicity work for you. Push Kroehlers. Feature them in your advertising—your windows—your mailing matter—your store.

Our well-known policy of supplying our dealers with every possible selling help, puts valuable material at your disposal. Write for our proved sales plans.

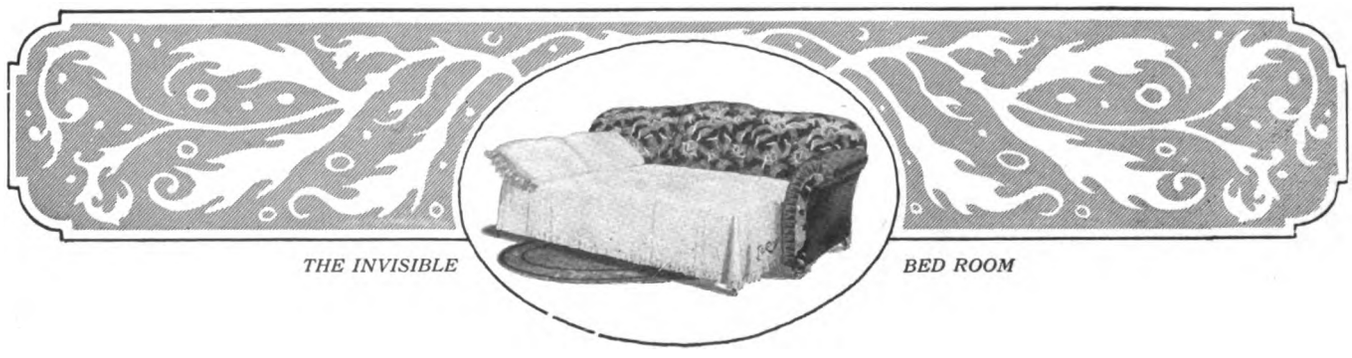
KROEHLER MANUFACTURING COMPANY, Chicago

New York Showroom, 130-132 West 34th Street

Factories at
Kankakee, Ill.; Naperville, Ill.; Binghamton, N. Y.

Canadian Factory
Stratford, Ontario

KROEHLER
DAVENPORT BED



THE INVISIBLE *BED ROOM*

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Downy Rest Bed Springs

They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.
Since 1887

1109 W. 37th St., Chicago, Ill.



DownyRest

The Bed Spring that Rests You all over

UPHOLSTERY LEATHER

for

LIBRARY and DINING ROOM FURNITURE

Johnson Leather comes in FULL GRAINED SPANISH; lower grades both Spanish and plain finishes; MACHINE BUFFED in plain and Spanish colors;

AMERICAN MOROCCO

JOHNSON LEATHER COMPANY

CONTRACT WORK

for

HOTELS, CLUBS, ETC., A SPECIALTY

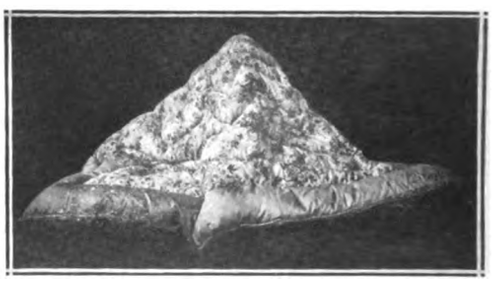
Screens in Genuine or Imitation Leather

WE ALSO REFINISH WORN LEATHER ON FURNITURE

The JOHNSON LEATHER CO., Inc.

Specialists on Hand Tool Work on Screens and Panels

211-215 West 19th St., New York



ROGERS' de Luxe Down Quilts are known as the finest quilts that can be made. Soft, luxurious, light—the quilts for the cream of your trade.

Send for price list and further particulars.

CHARLES P. ROGERS & CO., Inc.

Manufacturers of Upholstered Furniture, Metal Beds and Bedding since 1855

16 East 33rd Street, New York

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Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

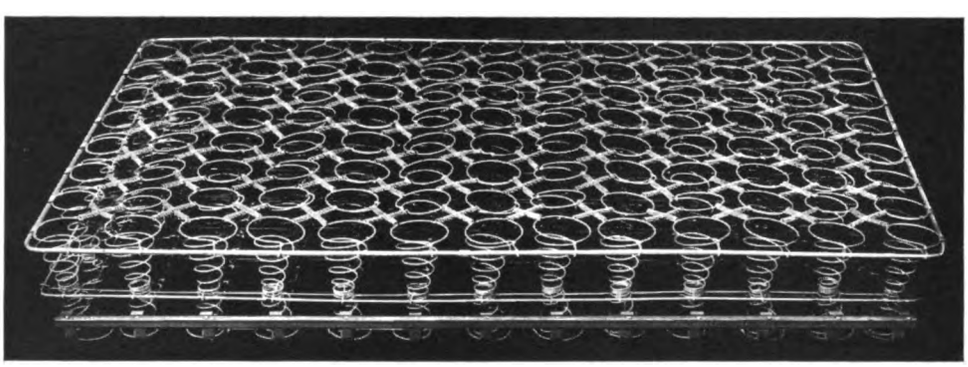
Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY
Albert Stickley, Manager
Grand Rapids, Michigan

QUALITY BEDDING



GRM GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

SUPREME SPRING

Get the Exclusive Sale of this Wonderful Spring.

GRAND RAPIDS BEDDING CO.
Grand Rapids, Mich.

GRM GRAND RAPIDS BEDDING CO. Grand Rapids Mich.

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Sectional Bookcases Globe-Wernicke BUILT TO ENDURE PRODUCTS "Built to Endure"

The greatest program

ever laid out to assist your sales of these most famous of all bookcases

Your customers are hearing right now about the unusual decorative possibilities of Globe-Wernicke Sectional Bookcases. Never before have we shown so clearly how well they can look! How low and graceful! How many period designs, and what perfect guardians they are of book treasures! We have grouped them into new and wonderful booklets, beautiful posters, unusual advertisements--and we are using all the leading magazines and newspapers to carry our messages. Every home in your community will be reached! For complete information to assist your cooperation, address at once The Globe-Wernicke Co., Cincinnati, Ohio. Good news awaits you!

Ladies' Home Journal
Good Housekeeping
House and Garden
Literary Digest
National Geographic
Atlantic Monthly
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Harper's
Scribner's
World's Work
Our World
The Outlook

Globe-Wernicke

for
living room
library
hall
bed room
nursery

ORIGINATORS OF  THE UNIT IDEA

for
office
club
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Made of High Grade Hardened Steel Specially Treated to Give Frictionless Surface



Extra Heavy Size—1⅛ in



⅞ in.



¾ in.



⅝ in.



½ in.



⅜ in.



Reg. U. S Pat. Off. No. 995748 which will be strictly enforced

Furniture Footwear Adaptability

If a furniture footwear device does not suit all types of floors (covered or uncovered) parquet, hardwood or just a plain floor it is a detriment.

DOMES *of* SILENCE

give satisfaction whether used on covered or uncovered floors.

They have these additional qualities, which ordinary devices do not possess:

Economy
Simplicity
Silence
Invisibility
Service— Long wear.

Protection to furniture, floors and rugs.

The perfect footwear for furniture—

DOMES *of* SILENCE

"Better than Casters"

Henry W. Peabody & Co.

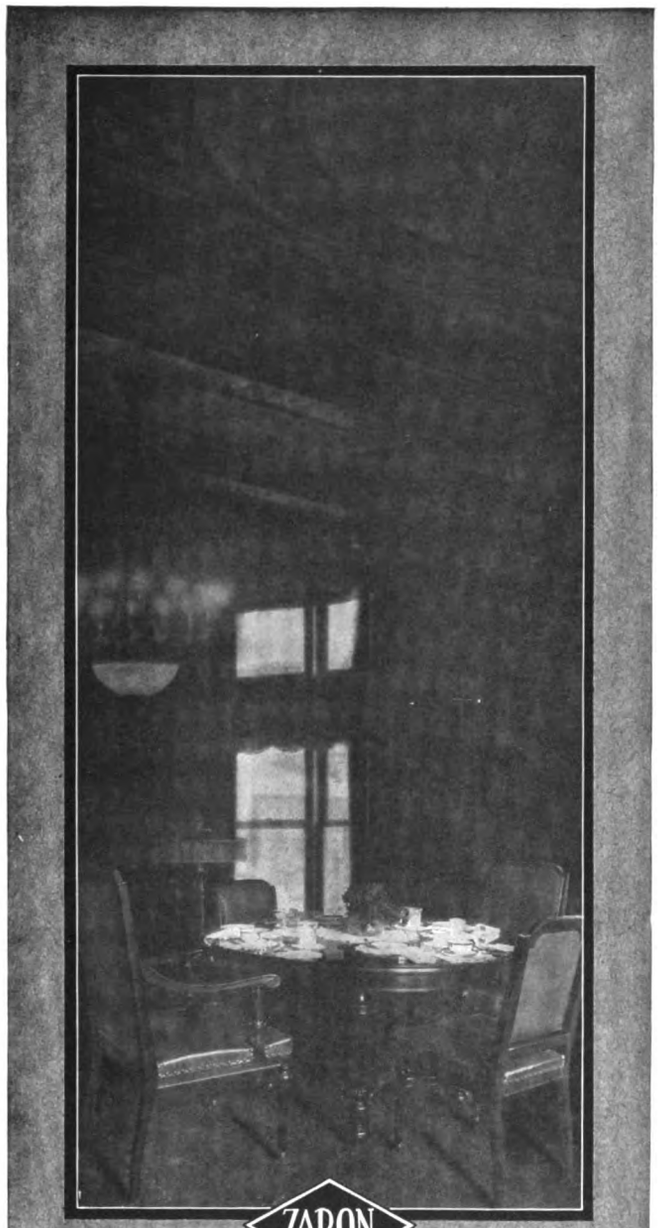
DOMES OF SILENCE DIVISION
17 State Street, New York City

In All Your Furniture Orders,

Specify DOMES *of* SILENCE

F 44

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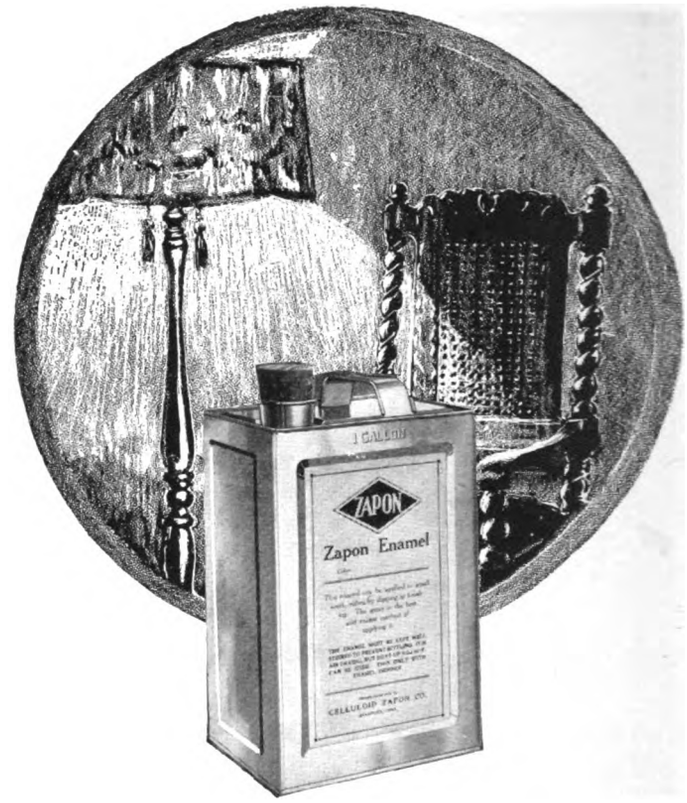
ZAPON

LEATHER CLOTH

The upholstery that is permanent

Send for samples showing the ZAPON brands—Muleskin, Broncho, Mustang, Moroccoline and Randco—that are made especially for fine upholstery

ZAPON LEATHER CLOTH COMPANY
200 Fifth Ave., New York
Branches: Detroit, Los Angeles



ZAPON—the color finish that is lasting and easily applied

ZAPON Lacquer Enamels which are supplied in a variety of tints, shades and hues are supreme in the field of wood finishes where colored effects are desired.

A ZAPON Lacquer Enamel finish is hard, smooth and durable. It will not crack or craze. It is moisture-proof and stain-proof and it protects the finished piece against the effects of climatic changes.

ZAPON Lacquer Enamels are easily applied by spraying. They dry hard and dust-free in MINUTES where ordinary finishes require HOURS. Hence ZAPON not only provides a superior finish, but it saves time, labor and waiting in the finishing room.

Put your finishing problems up to us

Celluloid Zapon Company

200 Fifth Avenue, New York City

Branches: Chicago, Los Angeles, New Haven

ZAPON Lacquers and Enamels

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SALES

Increase the Volume—Reduce the Expense

The purpose of all intelligent sales promotion effort is not only to increase the volume of sales, but to reduce the unit expense of selling.

To these ends, scientific market analysis is vital. It stops guesswork and cuts down mistakes. It shows the opportunities for profit and reveals the causes of loss. It replaces impressions with knowledge; conjectures with reason. It brings to sales management the one basis of correct thought, practical plans and successful action.

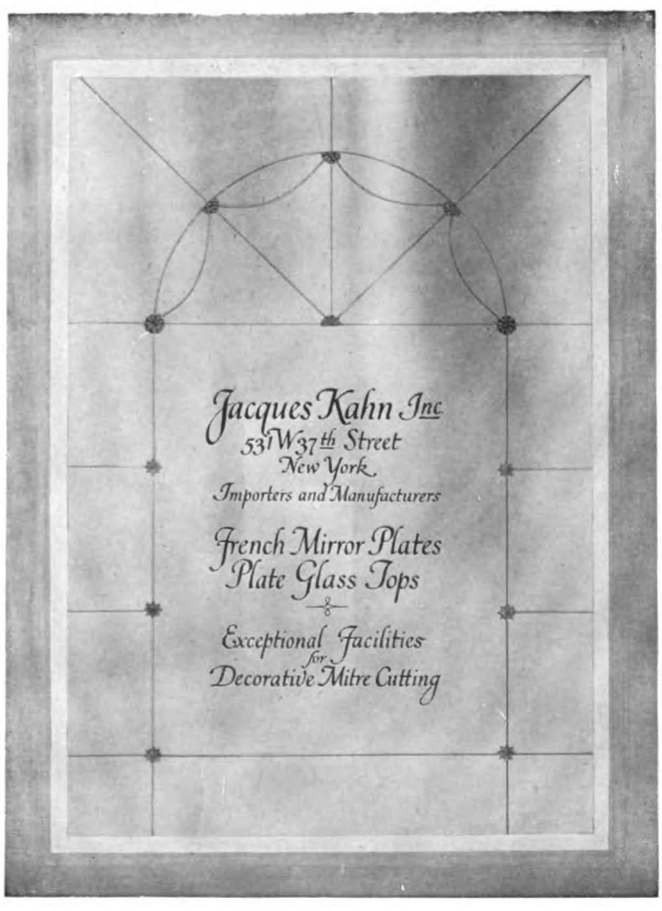
Scientific market analysis gives the facts—numerically, graphically, geographically. It covers such essential points as knowledge of the product, statistics of past experience, plant capacity, extent of market, potential buying power, selling plans and advertising expenditure.

It has been the pleasure of the Ernst & Ernst organization to assist many of its clients, nation-wide, in this fundamental work.

ERNST & ERNST

AUDITS—SYSTEMS—TAX SERVICE

NEW YORK	CHICAGO	CLEVELAND	INDIANAPOLIS	NEW ORLEANS
PHILADELPHIA	MINNEAPOLIS	BUFFALO	TOLEDO	DALLAS
BOSTON	ST. PAUL	PITTSBURGH	ATLANTA	FORT WORTH
PROVIDENCE	ST. LOUIS	DETROIT	RICHMOND	HOUSTON
WASHINGTON	KANSAS CITY	CINCINNATI	BALTIMORE	DENVER





The BRADLEY & HUBBARD MFG. CO.

Designers and Makers of

ELECTRIC LAMPS of All Kinds

LIGHTING FIXTURES—ANDIRONS AND FIRE SETS

SMOKERS' STANDS, BOOK CONSOLES, ETC.

Superior in every particular

FACTORIES: MERIDEN, CONN.

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FIFTH AVE. BUILDING, FIFTH AVE. AND 23rd ST.

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Windsor

CHARM and APPEAL

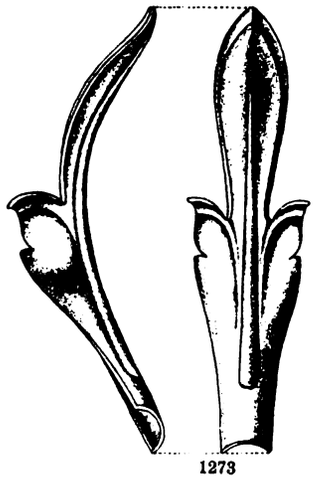
THE Irresistible Charm and Appeal of Windsor Period Styles has created an unusual demand for this Beautiful and Interesting Furniture.

The Quaint Styles and Genteel lines add an air of Comfort and Cheer, and quiet Refinement as odd pieces for the Living Room, Bed Room or Reception Hall. Also Ideal for the Breakfast Room.

The "American" Line offers a fine selection of "Windsor" chairs, Breakfast Sets, etc., in Birch Mahogany, American Walnut, or Enamel Finishes.

AMERICAN CHAIR COMPANY
SHEBOYGAN, WISCONSIN

Wrought Iron In Its Finest Art Forms
For Retailers, Decorators, Architects


1273

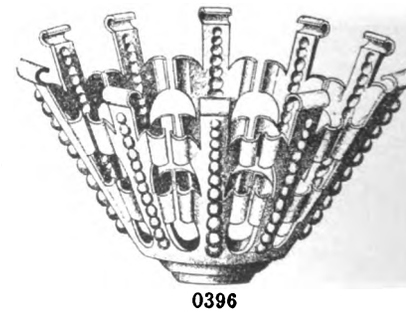
We carry in stock at all times more than 1500 individual parts suited to the construction of Lighting Fixtures, Floor and Table Lamps.

Special attention is called to our very large assortment of ornaments, including Leaves, Twigs, Flowers, Squares, Rosettes, Cups, Wreaths, etc.

Ornamental Fence and Grille Work.

Stock lists and price lists sent on request. Two catalogs are available to manufacturers


0685

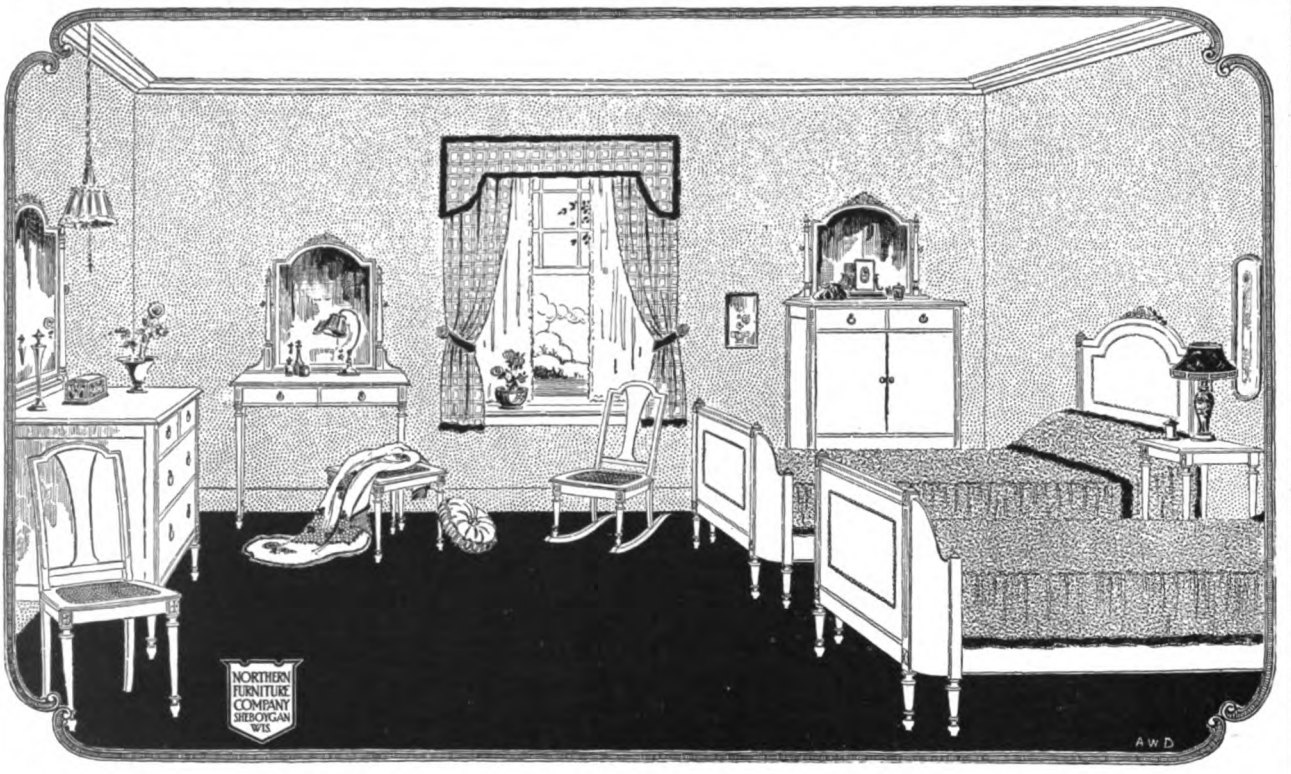

0396

J. G. BRAUN
609-615 South Paulina Street
CHICAGO

SPOKANE: R. C. STEEPLE, Western Representative, 118 N. Lincoln Street

NEW YORK: 158-160 Greene Street

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7700 Suite—Combination American Walnut.

NORTHERN FURNITURE

This handsome design is based on a French *motif*, with restrained ornamentation to suit the average home. In every respect it is the right furniture to offer occupants of homes of moderate cost.

The details of legs, bandings and relief ornaments suggest Louis XVI furniture. The finish is a particularly rich dull walnut and the hardware in antique oxydized silver finish is in perfect harmony with the whole composition.

Details of sizes are given on pages 46 and 47 of the Northern Catalogue No. 34.

NORTHERN FURNITURE COMPANY SHEBOYGAN WIS.

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN -:- WISCONSIN

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Just Arrived and Ready for Immediate Shipment

An Unusual Assortment of Chinese Lamps



Lamp No. 897/2191
Shade No. 896/337/12"
4 Colors—Mirror Black, Turquoise Powder Blue, Yellow



Lamp No. 897/2213
Shade No. 896/345/22"
Mirror Black, Powder Blue Shades Standard Colors



Lamp No. 842/85
Shade No. 896/338 W/14"
Mirror Black



Lamp No. 897/2149
Shade No. 896/283/A-26"
Mirror Black and Gold

A few illustrations of
Mirror Black,
Black and Gold Decorated
and Solid Color Lamps
to be found in the
Morimura Line of Complete
Lamps and Silk Lamp Shades

MORIMURA BROS., Inc.
Importers of Complete Lamps
Manufacturers of Silk Lamp Shades
of Distinction
53-57 W. 23rd Street, New York



Lamp No. 897/2132
Shade No. 896/347/24"

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SEMPER SURSUM



JACOB and JOSEF
KOHN AND MUNDUS
INCORPORATED

Bentwood Is Used Everywhere

Homes, theatres, restaurants—all have a place for bentwood chairs. They are so serviceable, so enduring, so light and easy of movement! Do not your stocks need replenishing?

Our new Catalog G will be sent on request.

Show Rooms:
25-27 West 32nd Street
NEW YORK
1410 S. Wabash Ave.
CHICAGO



No. 989/2
One of our popular market types.
A "worth while" chair.

MAYHEW COMPANY
MILWAUKEE, WIS.
Specialists in living room furniture, upholstery, cane firesides, Windsor chairs, etc.



MIRRORS
That Express Individuality

Patrons who discriminate will show a marked preference for our Mirrors of Merit. Each is finished in individual style, just as a fine piece of jewelry is made. A card from you today will bring our Catalog

Furst Bros. & Co.
BALTIMORE, MD.
Mirrors - Pictures - Frames
Art Novelties

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"The Merchandise Sold Itself"

John Wanamaker's New York Store Makes Notable Record in Mattress Department



Wanamaker's New York Store

"THE merchandise sold itself," was the remark of Wanamaker's advertising manager when congratulated on the pulling power of his advertising. "If these mattresses had not been of extraordinarily high quality, the advertising describing their merits could not have been written."

The selling qualities of Stearns & Foster Mattresses were thoroughly demonstrated to the advertisement writer and to every one connected with the mattress department before the sale commenced. The advertisements were written convincingly because the writer knew the good qualities of the mattresses. The sales people knew the selling points and were able to convince the customers—and the customers bought on the strength of these qualities.

Stearns & Foster manufacture a complete line of mattresses with which you can build a steadily growing mattress business. They are the very highest quality cotton felt mattresses. They will not pack or lump on account of the special Stearns & Foster method of manufacture. To the consumer they mean economy because their soft, resilient comfort lasts for years.

The mattresses have the selling qualities. All you need do is put your well-planned sales effort behind them.

There are warehouses with complete stocks of all grades of mattresses in *New York, Philadelphia, Pittsburgh, Cleveland, Detroit, St. Louis, Chicago, Minneapolis, Des Moines and Great Falls.* Quick deliveries are made from these points.

THE STEARNS & FOSTER COMPANY, Cincinnati

Established 1846

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Rockford's good Furniture

TO SEE THE COMPLETE LINE OF HOME FURNISHINGS MANUFACTURED IN ROCKFORD IS TO BECOME ENTHUSED CONCERNING THE POSSIBILITIES OF RETAIL SELLING.

A THOROUGH UNDERSTANDING OF THE ROCKFORD MANUFACTURERS POLICY OF PRODUCING POPULAR PATTERNS IN EVERYTHING FOR THE HOME, AT A PRICE CONDUCIVE OF BIG TURNOVER, WILL RESULT IN MORE ENTHUSIASTIC DEALERS.

IT REFLECTS GREAT CREDIT THAT THE ROCKFORD FURNITURE MANUFACTURERS USE MORE WALNUT LUMBER THAN ANY OTHER FURNITURE MANUFACTURING CENTER IN AMERICA. QUALITY IS PARAMOUNT.

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ROCKFORD'S FAMOUS

WE ARE CREATING FURNITURE with marked individuality of design and a discerning regard for comfort and durability.

The desirability of our suites is further enhanced in that our prices give one hundred per cent value.



No. 165

MECHANICS FURNITURE COMPANY

ROCKFORD ILLINOIS

NEW SUITES FOR THE DINING ROOM

IN RENAISSANCE, GEORGIAN AND CHIPPENDALE STYLES



No. 1088

Metropolitan Representatives:
Hettech and Ward, c/o Bedford Chair Co., Brooklyn, N. Y.
Western Representative:
F. J. Murphy
Central States: E. H. Dahlberg

ROCKFORD DESK COMPANY

ROCKFORD, ILLINOIS

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GOOD FURNITURE

There is wide variety in the Excel line

A simple Italian Renaissance design made in Walnut.

This suite is proving a ready seller wherever shown.



No. 209

Showroom at Rockford always open

EXCEL MANUFACTURING COMPANY

ROCKFORD, ILL.

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.

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What Would You Like to Know?

GOOD FURNITURE MAGAZINE maintains a well developed information service for the benefit of the trade.

This is at your service at all times.

LET US HELP YOU

GOOD FURNITURE MAGAZINE

GRAND RAPIDS, MICH.



497½
Popular Number in a Lady's Desk

UNION FURNITURE CO.

ROCKFORD, - ILLINOIS

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ROCKFORD'S FAMOUS

Furniture of extreme elegance and fine workmanship.



WE PRODUCE patterns of striking individuality, not only from the standpoint of design but also because of excellence of workmanship and selection of woods.

ROCKFORD CHAIR & FURNITURE COMPANY

ROCKFORD, ILLINOIS



No. 111

Three Important Factors in Saleability—

Design
Workmanship
Finish

—are found in a superlative degree in our products.

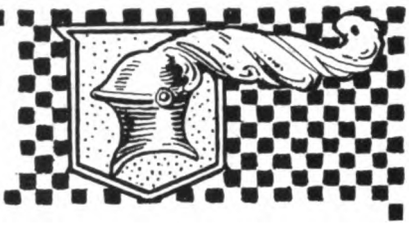
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BRUNNER BROS., NEW YORK CITY
LEO ADLER, · · CHICAGO

ILLINOIS CABINET COMPANY

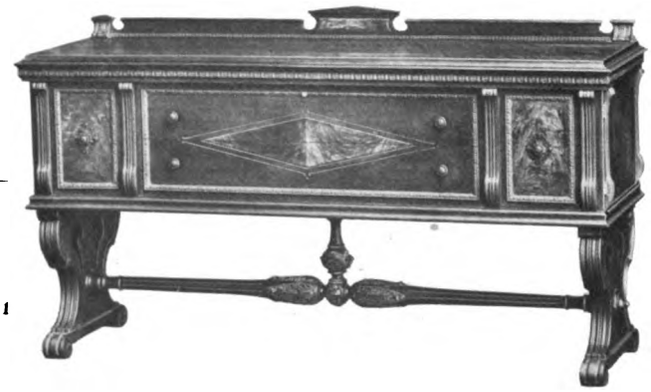
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GOOD FURNITURE



SKANDIA FURNITURE CO. ROCKFORD ILL.



No. 371

Furniture

which—by virtue of its originality in design and superiority of construction—is raised far above the level of the ordinary.

SKANDIA FURNITURE COMPANY
ROCKFORD, ILLINOIS

Have you made arrangements for your fall line of dining room furniture?

Demand is increasing steadily. It is the part of wisdom to not only secure a source of supply that is dependable, but goods quick in turn-over.

Do you know why our recently doubled facilities are working to capacity?



A trial order will show you: Clever designs, good workmanship and finish, entire exterior genuine walnut, mahogany drawers, and all genuine walnut table and chairs. This applies to all priced suites.

"Every piece made in our own plant"

ROCKFORD FURNITURE COMPANY
ROCKFORD, ILLINOIS

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BROOKLYN CHAIR COMPANY



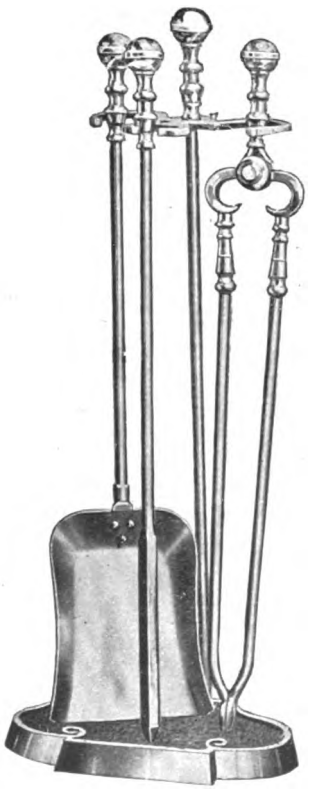
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Carry in stock an attractive line of salable goods

Dining, Bed Room and Office Chairs; Ladies' Desk Chairs; Colonial patterns, both wood and genuine rush seat. Breakfast Room Suites. Kaltex and Reed Furniture.

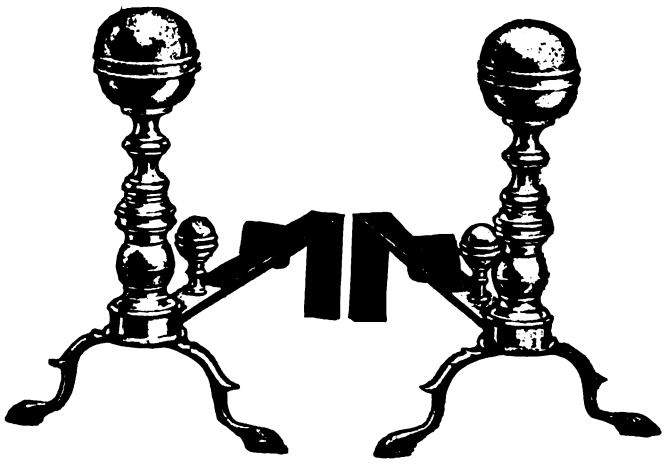
See the line

Office and Showrooms: 425-433 W. 28th Street
NEW YORK CITY



No. 105 Fireset.
Brass Heads. Polished Steel Blades.
Height, 28 inches.

APPROPRIATE FIXTURES
FOR THE
Well Designed Fireplace



No. 2 Brass Andirons.
Height, 16¾ inches.

Manufactured by

THE S. M. HOWES CO., Boston, Massachusetts

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Jamestown Lounge Company

Makers of Living Room Furniture

Jamestown, New York

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FENSKE FASHIONED FURNITURE



The name "FENSKE" is being indelibly associated with well upholstered furniture, strongly built. Hence whenever a customer is especially discerning and discriminating, good salesmen turn naturally to the Fenske line to assure the sale.

Fenske Bros.

OFFICES AND FACTORIES: McHENRY ST. RAWSON ST. WABANSIA AVE.

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SOY KEE & CO.

CHINESE IMPORTERS

Porcelain Vases - Jardinières - Lamps and Lamp Mounts
Antique and Modern Embroideries
Rattan and Teakwood Furniture

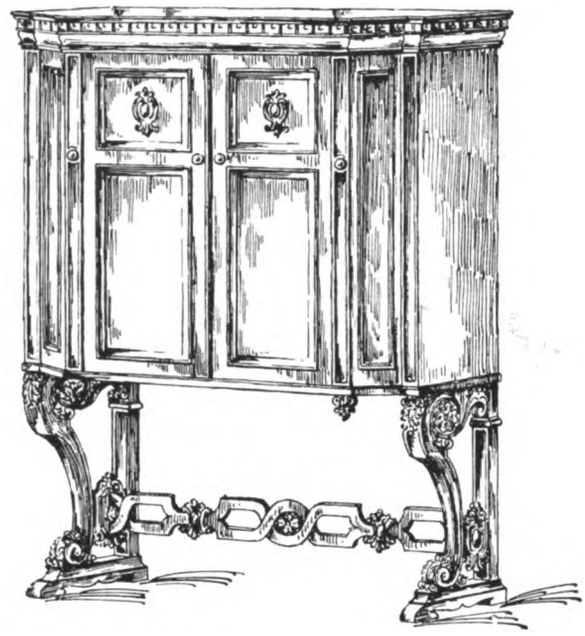
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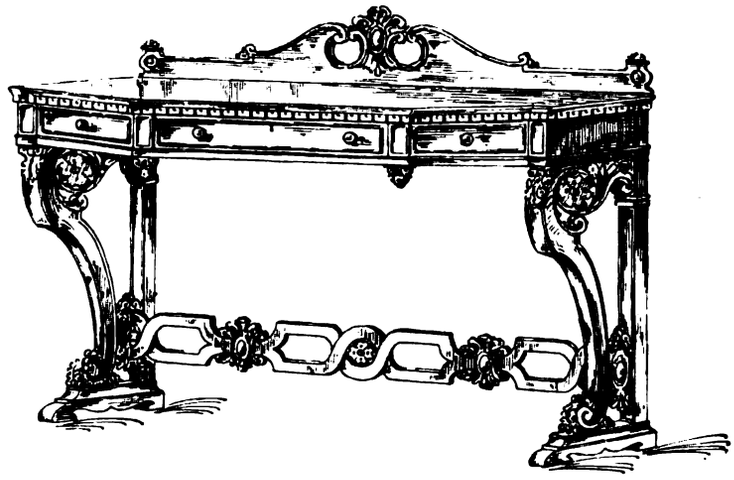
7-9 MOTT STREET—CHINATOWN—NEW YORK CITY

(Take 3rd Ave. "L" to Chatham Sq., or East Side Subway to Worth St. or Brooklyn Bridge)

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OUR extensive line of High Grade Dining Room Suites, embracing adaptations adhering to the highest Ideals of the Early Masters of Italy, Germany, England and France, and made in Baltimore, by master craftsmen, is on display all the year 'round at our permanent Showrooms, at Baltimore, New York and Philadelphia.





The Mohlhenrich Furniture Co.

Office and Factory—President and Fawn Sts., Baltimore, Md.

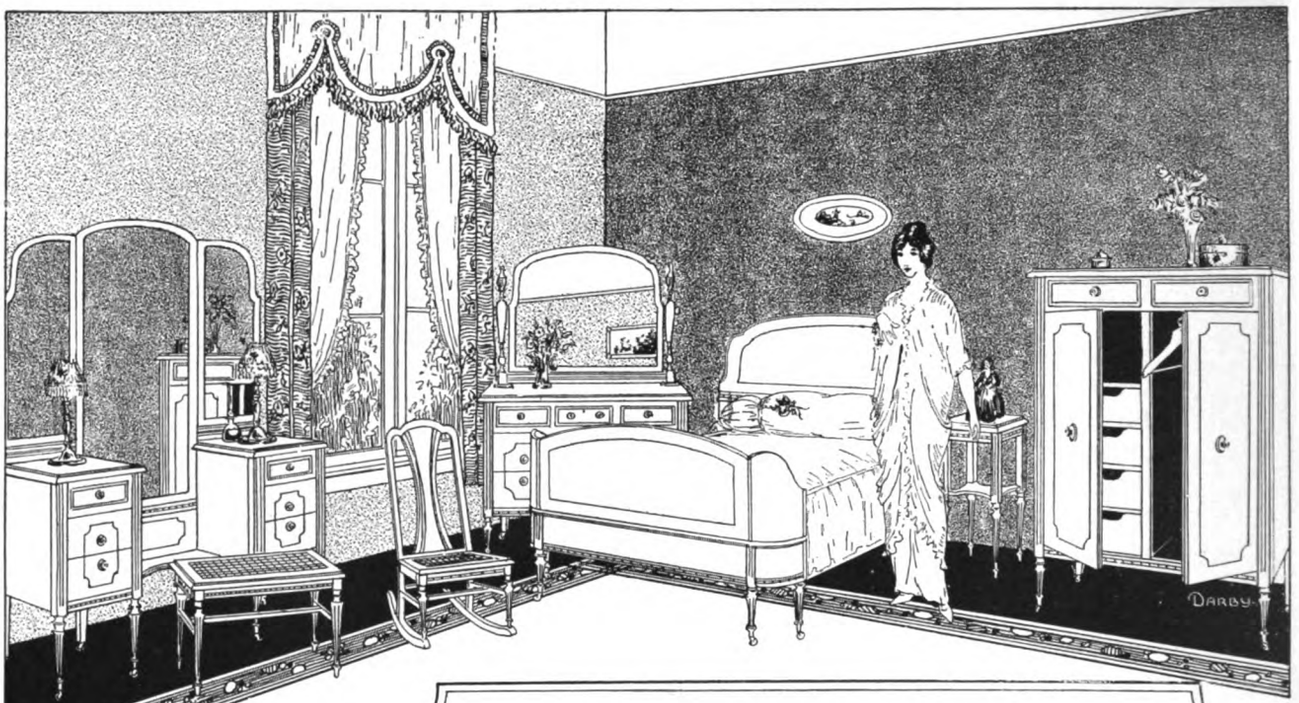
SHOWROOMS

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NEW YORK
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Continental Superior Quality Guaranteed Bedroom Furniture

FOR BETTER AMERICAN HOMES

Catalog to Dealers Only

Permanent Display:
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The Continental Furniture Company

High Point, North Carolina

FRED N. TATE, Pres't and Treas.

CONTINENTAL C.F.Co SUPERIOR QUALITY

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Gate-leg Tables
Sewing Cabinets *Tea Wagons*
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No 367

One of our many novelty pieces
—end table with drop leaf—
in mahogany or walnut

Prices and Photos upon request

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Chicago, Ill.



NOVELTIES *from* JAPAN

RECENT IMPORTATIONS

CLOISONNE BRONZE-POTTERY VASES
ARTIFICIAL FLOWERS
LACQUER TRAYS and BOXES
JARDINIERES, BIRDCAGES, CHINAWARE

MOGI, MOMONOI & CO.
Importers
105-107 East 16th St., New York City

"THE BEST MADE LINE IN AMERICA"

"Sound to the Core"

What an impelling sales-argument! How vital to the prestige of every concern that sells

UPHOLSTERED FURNITURE

—when that statement can be demonstrated by Time!

We build quality that endures, and values that prove it's your safeguard.



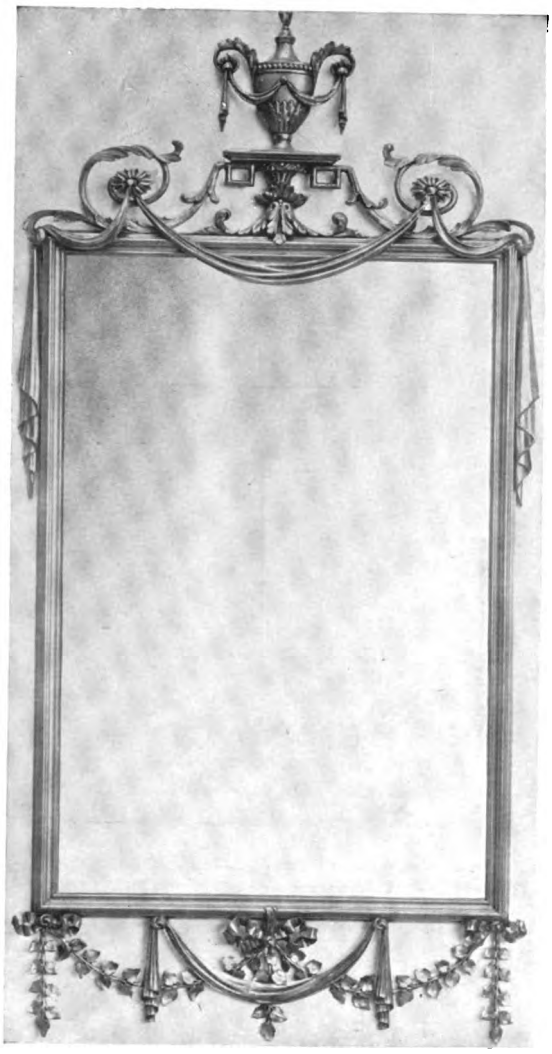
JAMESTOWN UPHOLSTERY COMPANY Inc.

Jamestown *New York*

Exhibited—Seventh Floor, Furniture Manufacturers Bldg., Jamestown, N. Y.

Jamestown Upholstery Company
Jamestown, New York, U. S. A.

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Manufacturers of

TORCHÈRES
LIGHTING FIXTURES
MIRRORS, ETC.

F. J. Newcomb Mfg'g Co.

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REALE

PERIOD MIRRORS

PICTURE FRAMES

CONSOLE SETS

ART
NOVELTIES



You are cordially invited to visit our showrooms and inspect our line

A. REALE MFG. CO.
Designers and Makers
306 EAST 26th STREET
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Hand Carved

Solid Mahogany Humidors, Lamps, Cigarette Boxes, Etc., Etc.



No. 1005. ITALIAN RENAISSANCE



No. 1003. FRENCH RENAISSANCE

E. KOPRIWA COMPANY
Permanent Factory Exhibit:
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New York Representative:
H. P. SEYMOUR, 110 West 34th Street

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Sofa from our "Verrasat" suite



The above pictured sofa shows another selection from our distinctive line. For comfort as well as beauty this very popular selling suite has no equal.

Decorators as well as the trade will find that a visit to our showrooms will prove interesting as well as profitable.

SHOWROOMS:
50 West 46th Street
New York

FREEMAN BROTHERS, Inc.
Makers of High Class Furniture

FACTORY:
820 8th Avenue
New York



This is the A 6945 Red Rhodes pattern, one of the eight earthenware dinner patterns we now carry in full open stock ready for immediate delivery.

The others are the Plain Edme, the Belmar, Directoire, Floral, Boston, Etruria and Cheadle patterns.
All these are very suitable for the country home.
A full line of our embossed Queensware is also now on hand.



WEDGWOOD
TRADE MARK
ESTABLISHED 1760.

JOSIAH WEDGWOOD & SONS, Inc.
Of America
255 FIFTH AVENUE, NEW YORK

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Three factors in the success of the Wiener line:

Appearance:

Snappy, up-to-the-minute designs, and the choicest of the mills' covering fabrics and trimmings, interest-arousing when displayed on your floor.

Quality:

Materials and construction which you can unhesitatingly back with any sort of a guarantee you use.

Price:

Design and quality are the deciding factors in most sales, yet the Wiener line is so priced that you can take your regular mark-up without fearing competition.

SUPER-UPHOLSTERED FURNITURE

Built by

E. Wiener Company

MILWAUKEE

Gift Time—

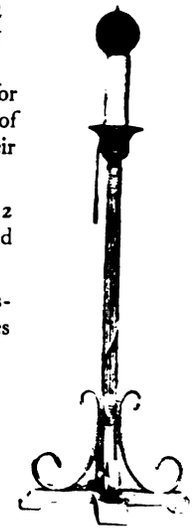
Christmas time is gift time. Nowadays people of good judgment show their esteem for friends and loved ones by giving useful gifts.

CHRISTMAS 1922
WILL REWARD YOU

Ficks Reed novelties and furnishings for the home are valued as gifts because of their artistic charm as well as for their usefulness.

Feature Ficks Reed and Christmas 1922 will reward you in increased sales and profits.

Write for our catalog supplement illustrating many new and popular suites and novelties in the latest designs.



Ficks Reed Co.

Factories:

CINCINNATI · OHIO
LONG ISLAND CITY · N · Y



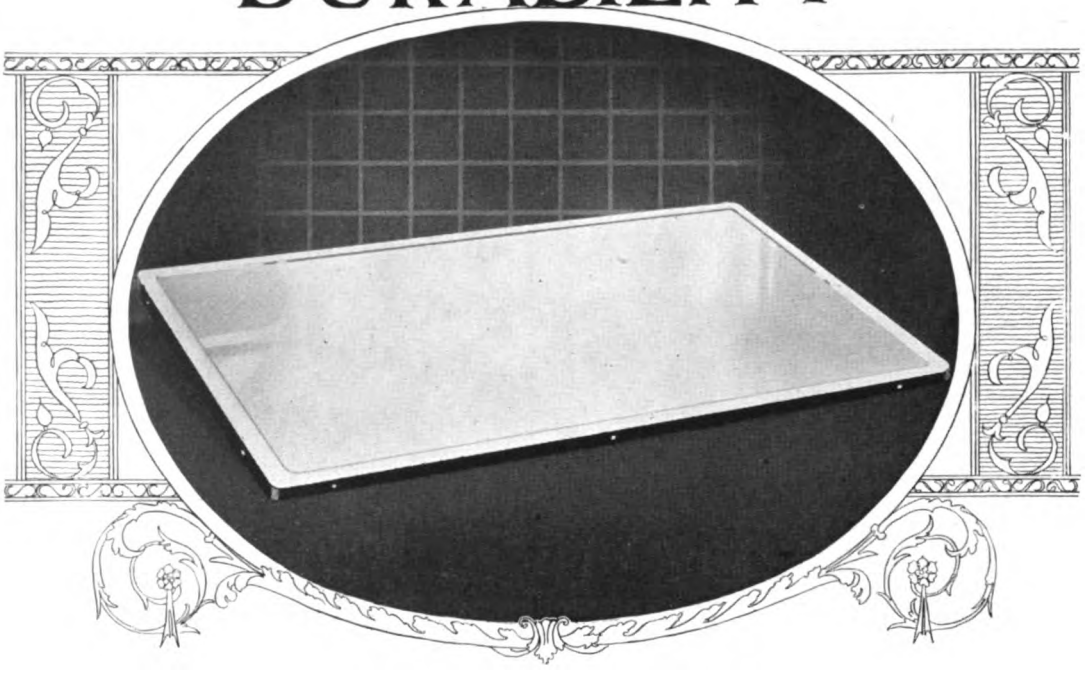
UNTIL you actually examine Feltay it is hard to believe that haircloth is available in a wide range of exquisite Jacquard designs, one and two color combinations and a variety of shades. Feltay must not be confused with old-time "mohair"—despite the fact that its DURABILITY is even greater! Investigate the wonderful decorative possibilities Feltay affords. Write today for samples.

The Art Woven Haircloth
Feltay
That Beautifies Furniture

CHAS. H. FELDSTEIN CO., Inc.
1839 E. Madison St., Philadelphia, Pa.

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DURABILITY



Manufacturers Buy CRYSTEEL Tops For Their Features of Beauty and Sturdiness

When Porcelain Table Tops first seemed practical in the manufacture of kitchen equipment, Benjamin was old in the art of applying Porcelain to metal stampings.

The Benjamin Laboratories had long since produced what has *proved* the most successful Porcelain Enamel known to science.

Used in the manufacture of Reflectors for Industrial illumination, it has proved impervious to heat. Reflecting light in the darkness of city streets, this remarkable Porcelain product has withstood every natural element, change of temperature, wind, rain, sleet and snow.

This Porcelain, famous for its whiteness and durability, is fused on ARMCO Iron, and shaped into the finest Table Top in the World. Because of its crystal-like cleanliness and sturdiness, the product is called CRYSTEEL.

CRYSTEEL Table Tops are made in all standard sizes, making Tables better and Homes happier, the world over.

For these reasons manufacturers build CRYSTEEL Tops into their Tables knowing their own reputation will be splendidly sustained.

Crysteel Works
of BENJAMIN ELECTRIC MFG. Co.
847 West Jackson Blvd.
CHICAGO

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Typical of

The Charak Line



No. 1698
Highboy

Charak Furniture Co.

65-69 WAREHAM STREET
BOSTON, MASS.

Makers of True Copies of Colonial and Sheraton Furniture



F. DEBSKI

Manufacturer of
WILLOW and REED FURNITURE

Your Inspection of our new line is invited.

Send for Catalogue

Showrooms and Factory:
45 UNIVERSITY PLACE, NEW YORK



Leopold Colombo

IMPORTER AND MAKER OF

FINE FURNITURE

Inquiries solicited from Architects and Decorators as well as the trade

SPECIAL ORDER WORK

202 East 46th Street, New York

Webster Furniture Company Inc.

MANUFACTURERS OF
FINE FURNITURE
625 HAGUE ST.
Rochester, N. Y.



HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

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EXQUISITE PIECES
IN
POTTERY *and* PORCELAINS

FULPER

SINCE 1805
MAKERS of SUPERIOR POTTERY

FULPER

Profusely illustrated literature describing, listing and shows you the splendid profit and selling helps

Recent reductions allow shops to buy and sell Fulper Pottery at prices of pottery of the ordinary kind.



This is only a partial showing of the 241 Pottery pieces and 126 Porcelain pieces. Total, 367 pieces to choose from for the

FURNITURE DEPARTMENT

Vases, Bowls, Lamps, Lamp Bases, Book Blocks, Candlesticks, Sets, Perfume Burners, Powder Jars, Candy Jars, Maid Bells, Incense Burners, etc.

FULPER POTTERY, Flemington, N. J.

Selling Representatives:
S. C. Preston & Co
Albert Kessler & Co.

Permanent Displays:
267 Fifth Ave., · New York, N. Y.
Furniture Exchange Bldg., San Francisco, Cal.
San Fernando Bldg., · Los Angeles, Cal.

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NICHOLS & STONE COMPANY, GARDNER, MASS.

"The Home of Windsor Chairs"

Write for "THE WINDSOR BOOK"

Windsors



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Kiel Furniture Co. Milwaukee Wis. Guaranteed Quality

The Sign of a Good Name

—for years this mark has designated tables that have worn as well as the reputation of the makers.



DESIGN 4312—Top 20″ by 60″. A beautiful Combination Davenport Table with Book Racks. In Antique Walnut, Adam Brown High Lighted, Italian Renaissance Walnut, Mahogany or Walnut Wax.

DEALERS throughout the country, look to the Kiel Company for the development of new, standardized designs. We invite dealers to write for pictures and prices of these designs as they are originated.

Something to Remember

Kiel Tables bring repeat orders from your trade—add to your reputation as a dealer of dependable merchandise. You can always count on a Kiel buyer being satisfied.



DESIGN 2146—Top 45″ by 60″. Oak. Italian Renaissance, Jacobean or Fumed, 6 ft.

Top 45″ by 60″. Veneered Top, Gum Base, Italian Renaissance or American Walnut Wax, 6 ft.

The KIEL FURNITURE CO.

Milwaukee *Permanent Sales Floors at New York, High Point, Chicago, Milwaukee, San Francisco, Los Angeles* Wisconsin

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Chesterfield

For Elegance–

combined with comfort,
quality and economy in

Good Living Room Furniture

A permanent exhibition is being held in our showrooms, the largest of its kind —your visit will be welcome to us and profitable to you.



Chesterfield Furniture Co. Inc.

Office & Factory
295 Vernon Ave., L.I. City

Showrooms
226 East 42nd St., N.Y.C.

HASTINGS THORO BRED TABLES

THORO-BREDS

HASTINGS TABLE CO.

TABLES—DESKS—CABINETS—TEA WAGONS

NOVELTIES

HASTINGS

MICH.

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DESIGN

is what attracts your customer before you tell her about the quality or price.

As selling agents for 11 factories making medium and high-grade furniture, our success depends on the production of designs that have character and sales appeal as well as price attraction.

You are invited to make use of our showrooms



Chest cut of the
KAPLAN LINE
of Solid Mahogany
Reproductions

H. HERRMANN FURNITURE CO.

Makers of Good Furniture Since 1867 — Office and Showrooms-368 Broome St.N.Y.

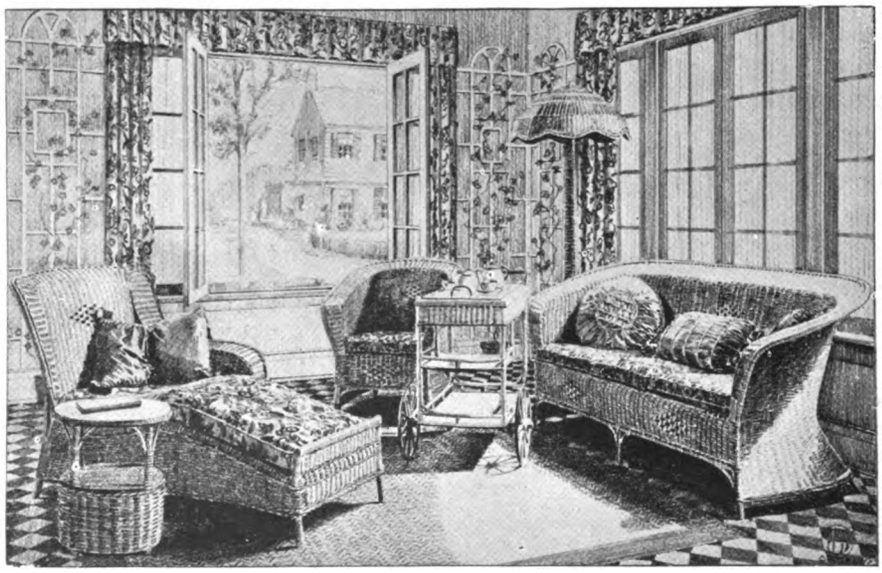
New York Factories
204 Mulberry St
and 197 Mott St

London,England: Factory
11-29 Dod St
Cable Address Locksmith NY.

The Charm of Reed Furniture

as exemplified by

New Sons-Cunningham Designs



There's an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressibe and distinctibe which makes for good merchandising.

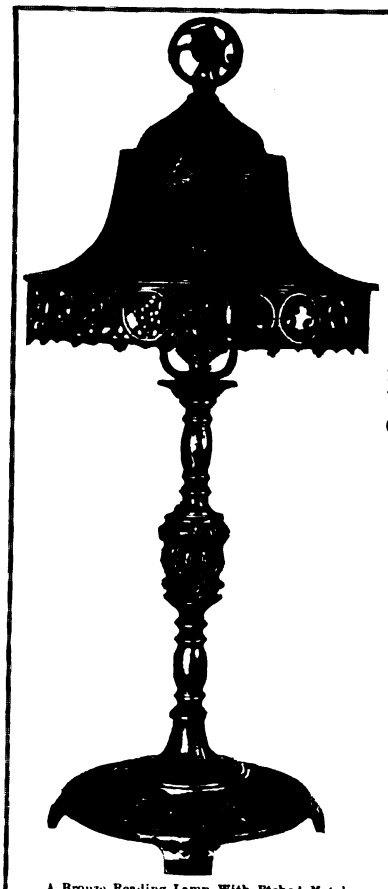
Designed by Craftsmen who are originators. Color work by artists who know.

Sons-Cunningham Reed & Rattan Company

Established 1885

157 EAST 32ND STREET, NEW YORK CITY

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A Bronze Reading Lamp With Etched Metal Shade "Etc" in the Chase Hotel, St. Louis, Mo. Owner: Chase Ulman, Esq. Architect: Preston J. Bradshaw.

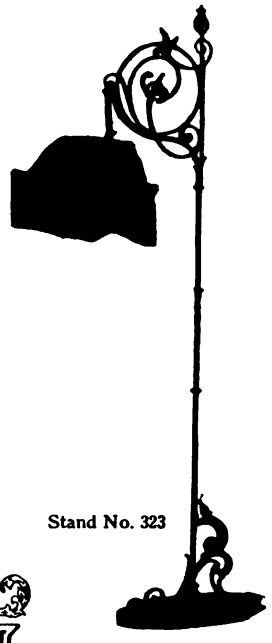
Every article emanating from the Bach Studios has the impress of the sculptor's individuality and assures the purchaser of an unique possession. This lamp of unusual metal work merely suggests the great range of objects made by these studios. Correspondence is solicited.

OSCAR B. BACH STUDIOS

SCULPTORS IN METAL
SPECIALISTS IN HAND WROUGHT BRONZE

257 West 17th St.
NEW YORK CITY

"THE BRIGHT SPOT OF THE MARKET"



was the comment of one of the prominent lamp buyers in the country, after comparing the various exhibits during the last market.

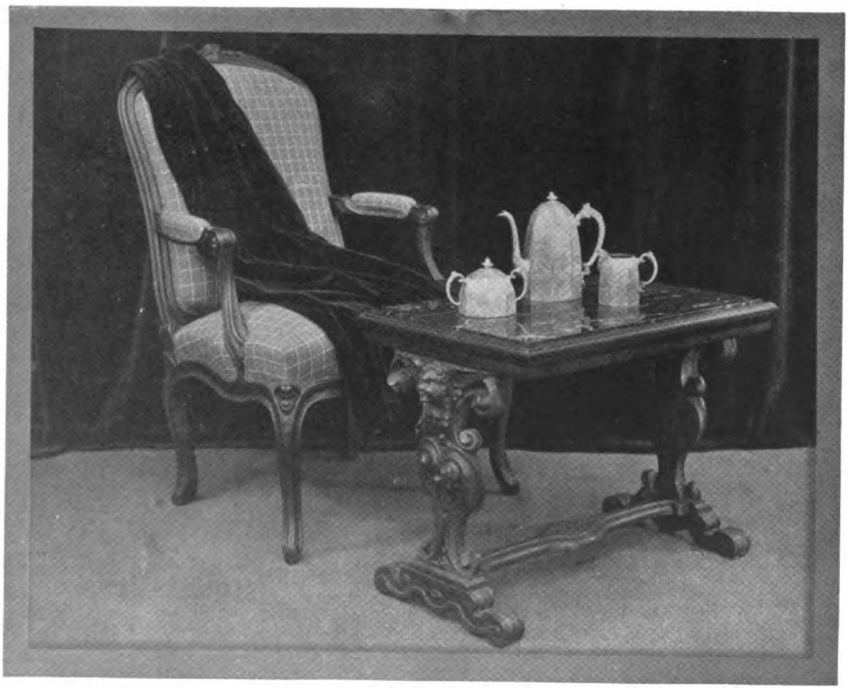
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METALARTS STUDIOS

705 Fulton St.
CHICAGO, ILLINOIS

San Francisco California

Grand Rapids Michigan



No. 400 Louis XV Chair
No. 466 Marble Top Coffee Table
Solid Walnut—Hand Carved

MASCHERONI & MILLER, INC.

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"Art In The Home"

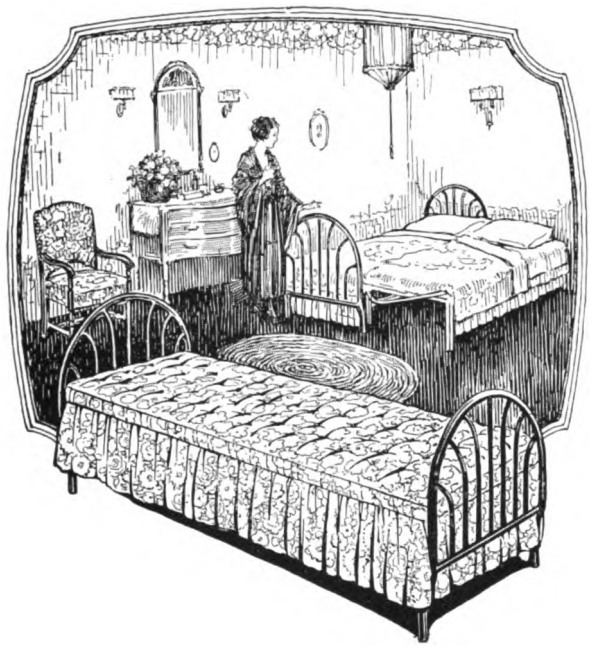
THAT pleasing atmosphere and air of refinement, so desirable in a room, is largely dependent on decorative accessories.

An appropriate mirror over the mantel, a hand-decorated pole screen, a beautiful side table, and most useful bookends, lend charm and dignity to the fireside, and add touches without which the home is incomplete.

J. W. Gillis Co.

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Englander advertising is not spasmodic. It is not given to spectacular displays followed by long periods of inactivity. It works fifty-two weeks a year for you.

Englander advertising is planned to steadily enlarge an already impressive public demand. To bring more and more people to Englander dealers seeking Englander products.

If you are an Englander dealer you are daily receiving evidence of Englander's intensive advertising. If you are not yet carrying and *featuring* Englander "Productions for Sleep and Rest" you are depriving yourself of a powerful source of business and profit.

Send for our latest catalogue and details of our free advertising service to Englander Dealers.

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Eastern Factory
Johnson and Stewart Aves.
Brooklyn, N. Y.

Western Factory
Lowe Ave., 39th to 40th Sts.
Chicago, Ill.

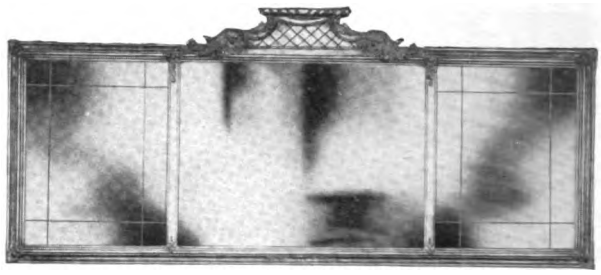
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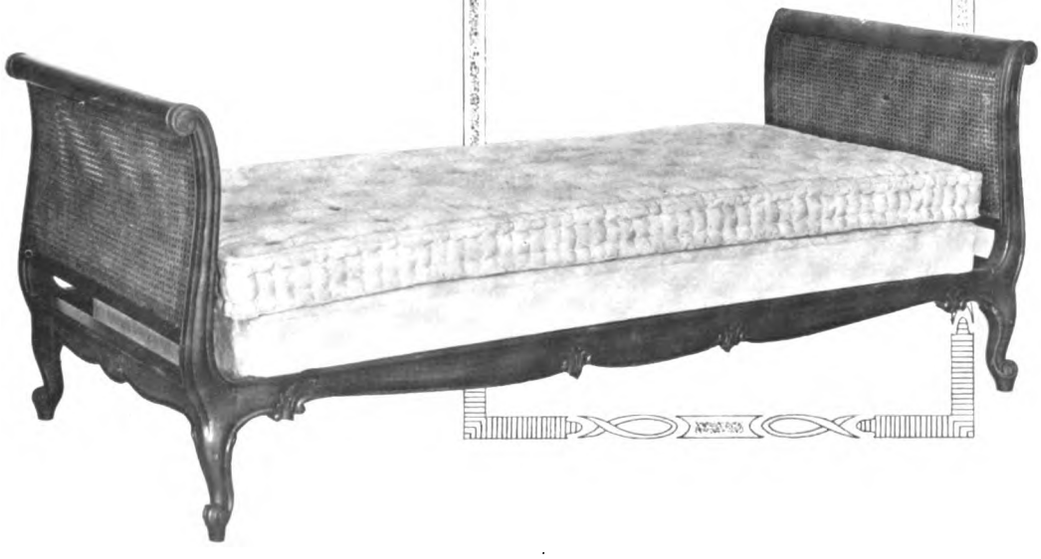
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Also an interesting showing of Occasional Pieces and Upholstered Furniture for all purposes.

SMITH & JONES
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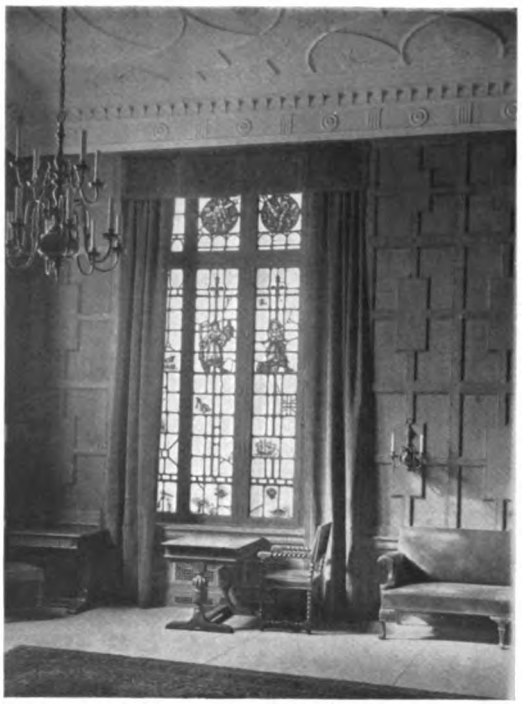


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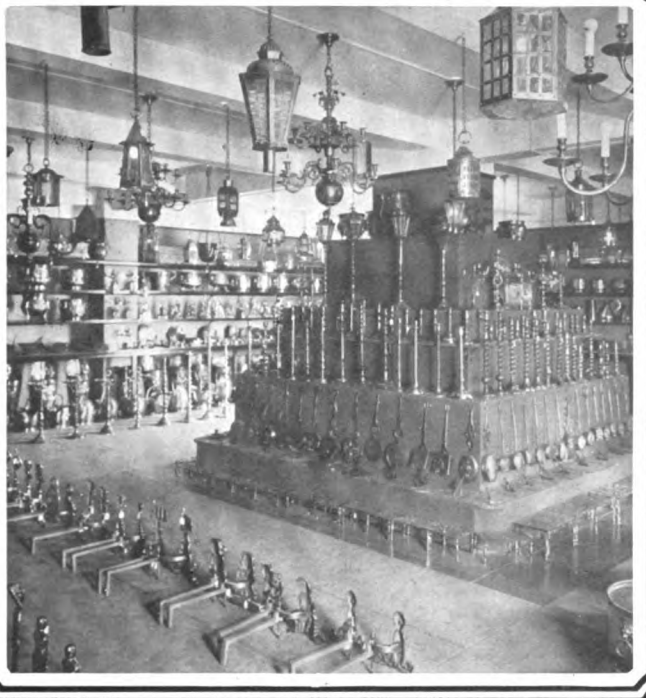
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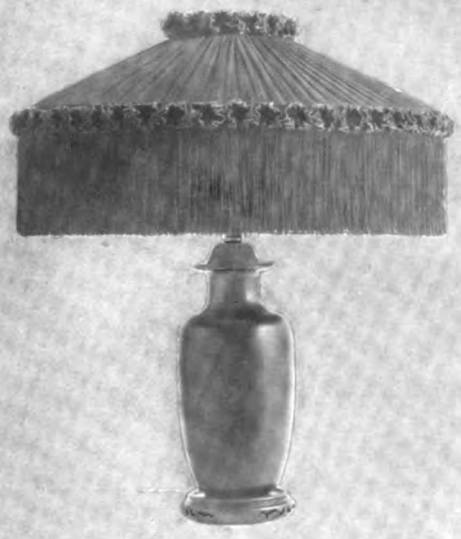
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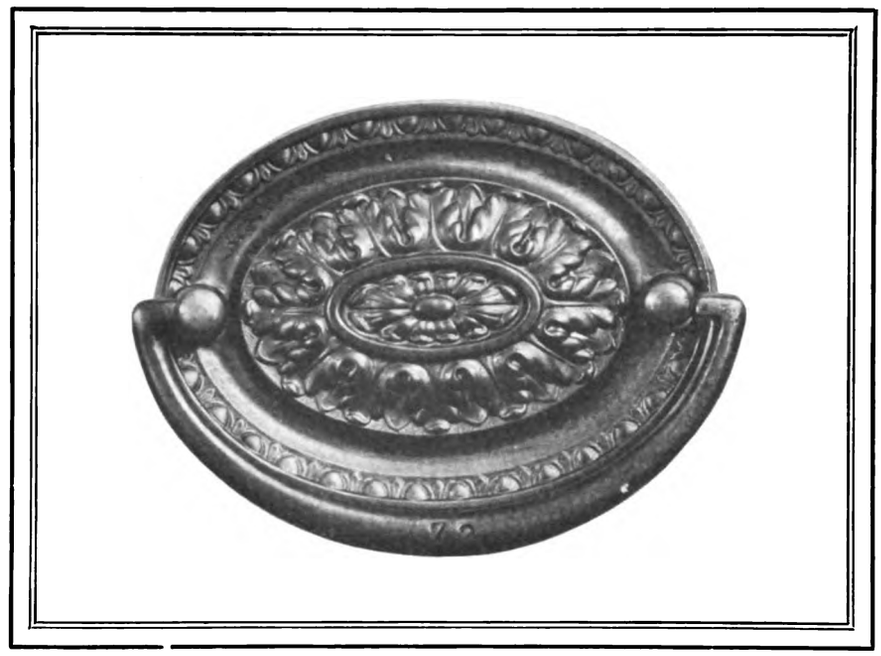
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3 SIZES



2 SIZES



2 SIZES



3 SIZES

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DECORATIVE AND USEFUL

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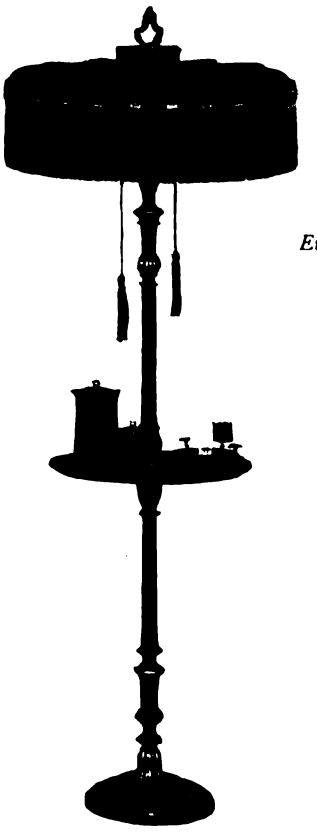
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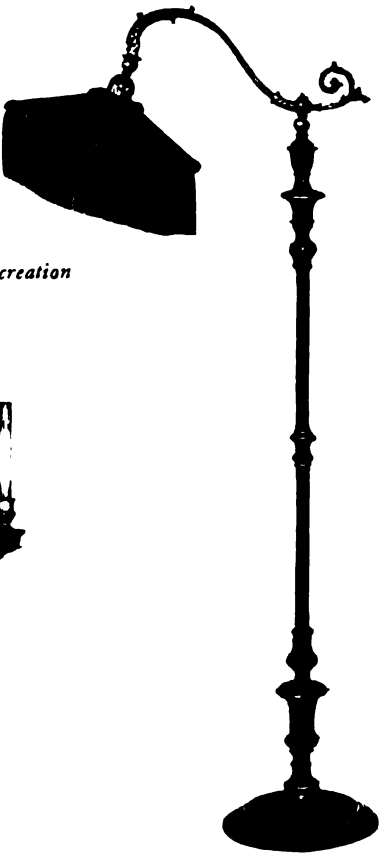
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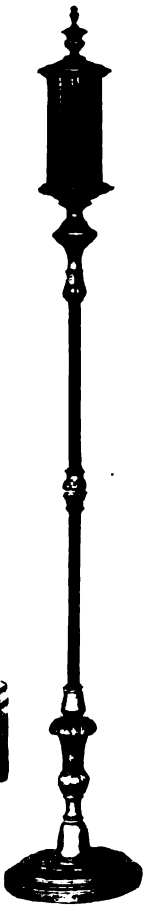
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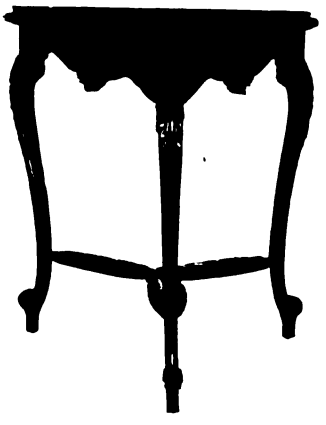
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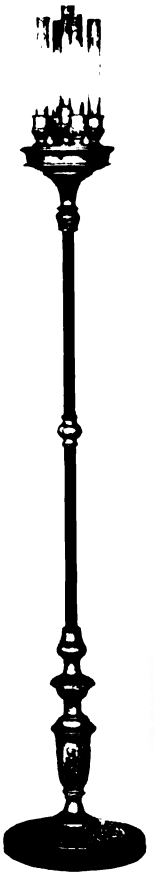
A few representative selections from our extensive line.



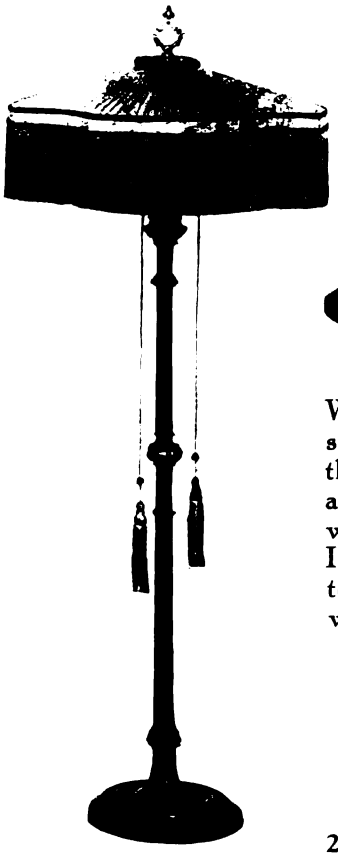
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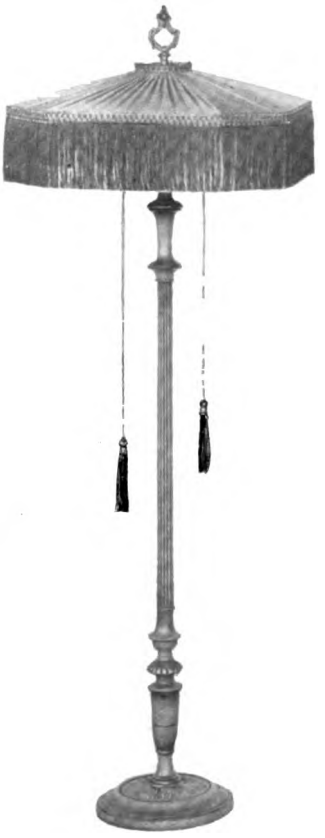
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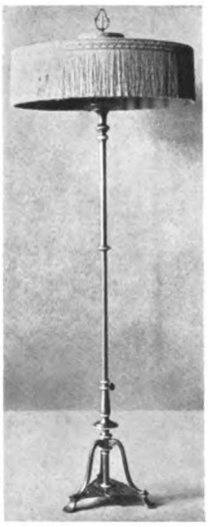
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Educating the Public

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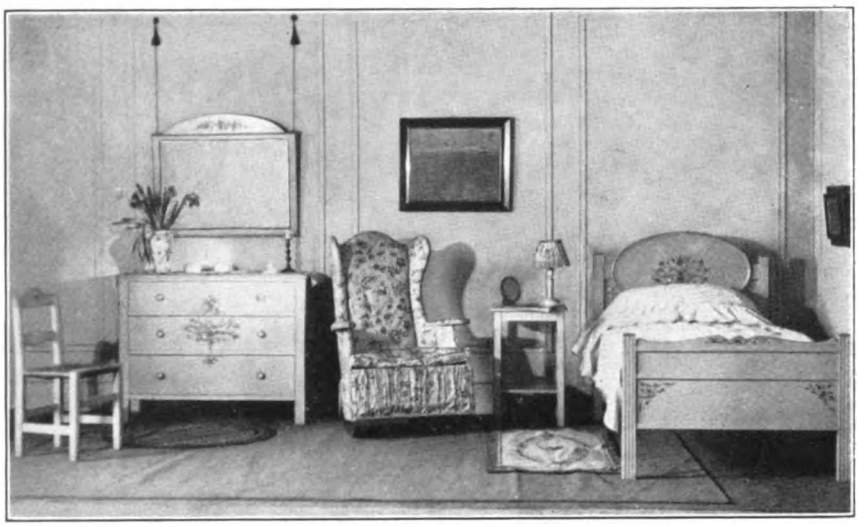
If you are not already on our list, we shall be pleased to send you regularly our monthly Trade Bulletin

The Elgin A Simonds Company Furniture Syracuse NY



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Furniture of quaint charm and sentiment

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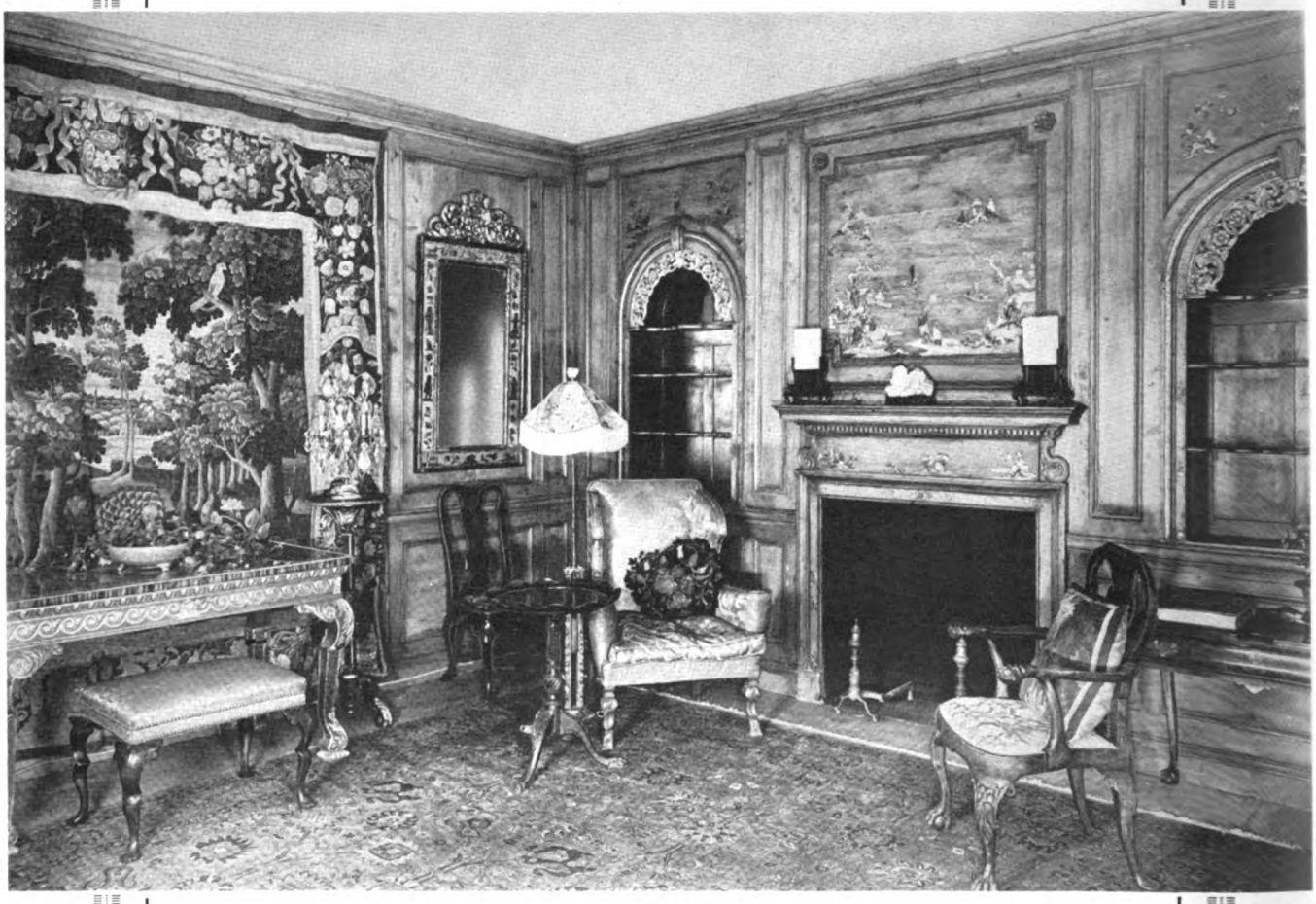
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Showroom:
154 East 55th Street

NEW YORK

Factory and Warehouse:
340-342 East 38th St.



A corner of the Bristol Paneled Room at the Art-in-Trades Club exhibit held at the Waldorf Astoria.

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High Class Special Order Work

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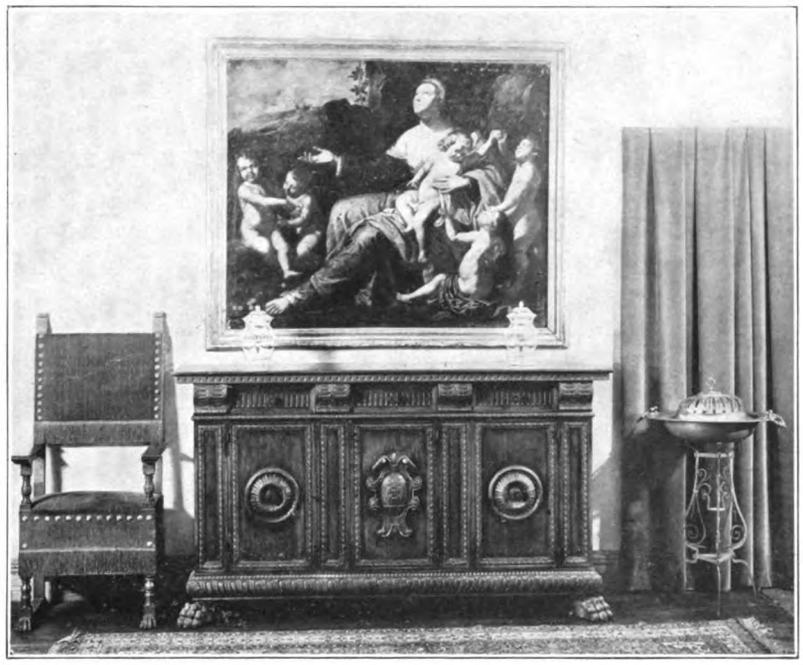
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NEW YORK

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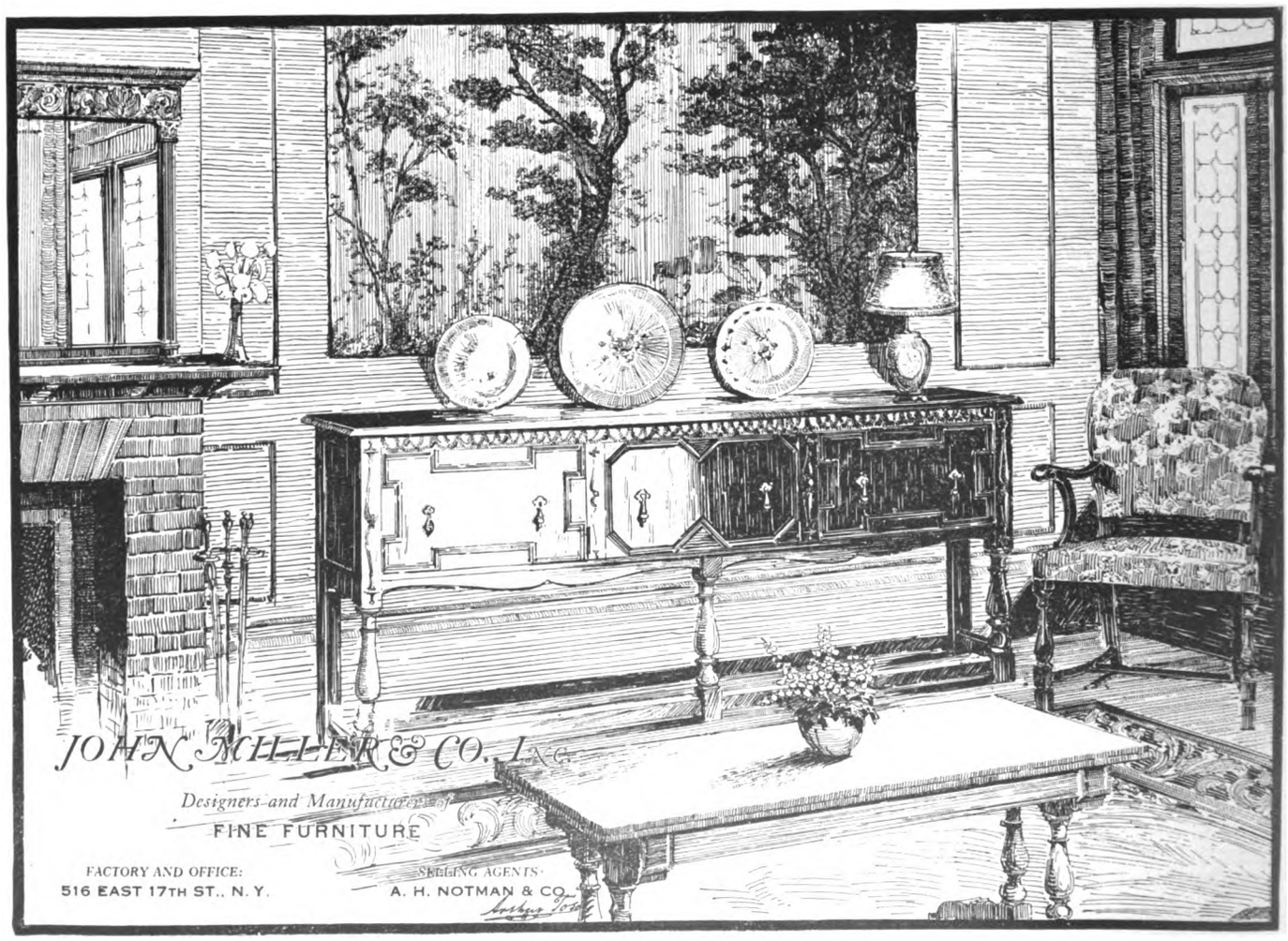
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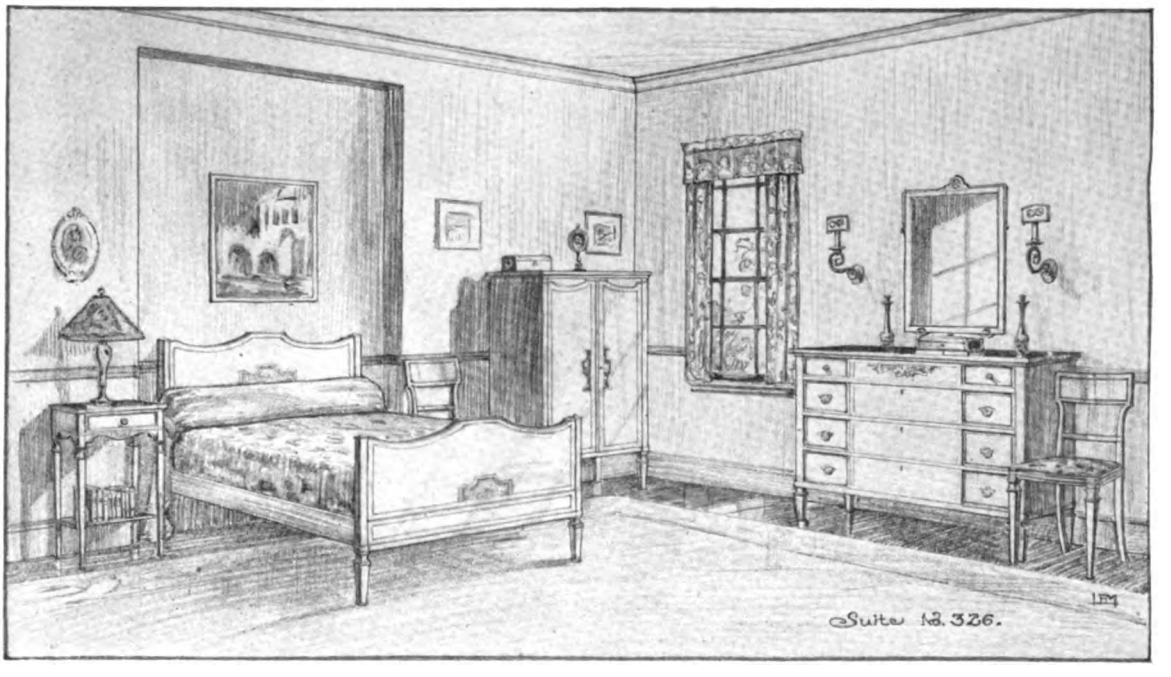
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DESIGNERS & MAKERS OF FINE FURNITURE
Factory and Showrooms
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New York

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THE ORSENIGO COMPANY, INC

112 WEST 42ND STREET

MANUFACTURERS NEW YORK CITY IMPORTERS



Dealers can interest more customers in complete room furnishings

By means of

PORTFOLIOS
OF MODEL INTERIORS

Any number of the complete set of 160 Model Interior illustrations can be purchased and bound according to rooms, in loose leaf binding, as illustrated.

In this complete set of 160 plates there are 45 Dining Room scenes, 49 Living Rooms, 42 Bed Rooms and 24 plates of Miscellaneous Rooms. The color section contains the 16-page color treatise and 20 color harmonies.

We make five leather bindings for this set, with the room names, and dealer's name, stamped in Gold on the cover.

Write for descriptive folder and sample plates

GOOD FURNITURE MAGAZINE
GRAND RAPIDS, MICHIGAN

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GOOD FURNITURE SERVICE

TO BE BROADCASTED NATIONALLY THROUGH NEWSPAPERS BY THE AMERICAN HOMES BUREAU DURING NOVEMBER

Better Homes Week, October 9th to 14th, was an overwhelming Success. Through more than one thousand newspapers over ten million readers were reached daily, during that week, with special Better Homes Sections, of twelve to thirty-two pages, with information on home furnishing.

Some of the Feature Plates to be similarly broadcasted during November, are shown at greatly reduced size, on this and following pages.

Your store should be tieing up with the Better Homes Movement in your community.

Watch your local newspapers for Good Furniture Service which bears the copyright emblem @ G. F. S.

By keeping on file the Confidential Key information given below and exclusively in Good Furniture Magazine, you can effect a practical tie-up that means good will and increased sales for your store.



Plate No. E-7-1



Plate No. E-10-1



Plate No. E-7-2



Plate No. E-6-4



Plate No. E-7-4

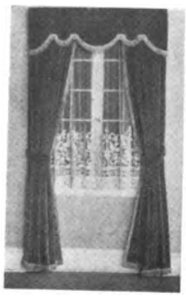


Plate No. E-9-9

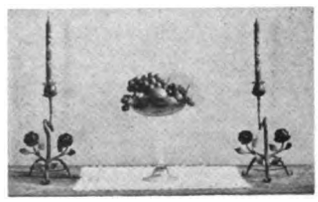


Plate No. E-7-3



Plate No. E-7-5



Plate No. E-6-9

KEY TO PLATE No. E-7-1

Tea Set, No. C1420, Royal Worcester China—Maddock & Miller, Inc., 54 Murray St., New York City.

Tea Cloth, No. 695—The Derryvale Linen Co., Inc., 23 E. 22nd St., New York City.

KEY TO PLATE No. E-10-1

Blocked Chintz Curtains, No. 19602—Graffin & Dolson, 132 Madison Ave., New York.

Dotted Muslin Ruffled Curtains—Marshall Field & Co., Chicago, Ill.

Rug, No. 2006/3269, size 14' 6" x 21'—The Firth Carpet Company, 230 Fifth Ave., New York.

Wall Paper, No. 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO PLATE No. E-7-2

Candlesticks, No. 539—Fulper Pottery Co., Flemington, N. J.

Jardiniere, No. 0116—A. H. Notman & Co., 121 W. 27th St., New York.

KEY TO PLATE No. E-6-4

Curtain, Green Taffeta M-231—Edward Maag, 46 W. 23rd St., New York.

Panel, Yellow Toile de Jouy 9120, color 512—Marshall Field & Co., Chicago, Ill.

Rug, No. 845, size 11' x 15', Bengal Oriental Rug Reproductions—Jas. M. Shoemaker Co., 16-18 W. 39th St., New York City.

Wall Paper, No. 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO PLATE No. E-7-4

Pottery, Bowl No. 2577; Figure, No. 2679; "Columbine"—Maddock & Miller, Inc., 54 Murray St., New York.

KEY TO PLATE No. E-9-9

Curtains, Mohair Antique Velvet—L. C. Chase & Co., Boston, Mass.

Fringe, No. 5034, Gold Silk—H. F. Walliser Co., 434 So. Wabash Ave., Chicago, Ill.

Lace Curtains, No. 14008, Quaker Craft Lace—Quaker Lace Co., Philadelphia, Pa.

Rug, No. 2006/3269, size 14' 6" x 21'—The Firth Carpet Co., 230 Fifth Ave., New York City.

Wall Paper, No. 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO PLATE No. E-7-3

Fruit Dish, No. 0311, Italian—A. H. Notman & Co., 121 W. 27th St., New York City.

Candlesticks, No. 701—Paul L. Barrett, 20 E. Huron St., Chicago, Ill.

KEY TO PLATE No. E-7-5

Pottery—Vase, No. A500; Biscuit Jar, No. A500; Fruit Bowl, No. 618—Maddock & Miller, Inc., 54 Murray St., New York City.

KEY TO PLATE No. E-6-9

Curtains, No. 1, Hand-blocked Figured Mohair; No. P333 Valance, Green Striped Mohair—Lesher Whitman & Co., 881 Broadway, New York.

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Plate No. 372



Plate No. 370



Plate No. 241



Plate No. 368



Plate No. 365



Plate No. 369

KEY TO PLATE No. 372

Suite No. 560—Luce Furniture Co., Grand Rapids, Mich.

Vases, No. 2803, 6"—Josiah Wedgwood & Sons, Inc., 255 Fifth Ave., New York City.

Dresden Lamps, No. 427—A. H. Notman & Co., 121 W. 27th St., New York City.

Rug, No. 2006/3269, size 14' 6" x 21'—The Firth Carpet Co., 230 Fifth Ave., New York City.

Dresser Scarf, No. 108—John F. Patching & Co., 20 E. 20th St., New York City.

Cushion, No. 5401—Marshall Field & Co., Dept. 8-58, Chicago, Ill.

Silk for Bed Cover—Cheney Bros., Fourth Ave. and 18th St., New York.

Mattress—The Stearns & Foster Co., Cincinnati, Ohio.

KEY TO PLATE No. 370

Suite No. 290—Batesville Cabinet Co., Batesville, Ind.

Rug, No. 13861, Oriental, size 21' 5" x 15' 9"—Costikyan & Co., 12 E. 40th St., New York City.

Silverware, Cromwell Pattern—International Silver Co., Meriden, Conn.

Pr. Jars, No. 2103—Josiah Wedgwood & Sons, Inc., 255 Fifth Ave., New York City.

Basket, No. 20/0248—A. H. Notman & Co., 121 W. 27th St., New York.

Bowl, No. 1308—A. H. Notman & Co., 121 W. 27th St., New York.

Candlesticks, No. A1536, John Walsh Ware, Green and Flint—Maddock & Miller, Inc., 54 Murray St., New York.

Table Scarf—John F. Patching & Co., 2 E. 20th St., New York City.

Painting, No. 6677, Rembrandt—J. W. Gillis Co., Rochester, N. Y.

Mirror, No. 40443—Furst Bros. & Co., 38 Hopkins Place, Baltimore, Md.

KEY TO PLATE No. 241

Furniture—Johnson Furniture Co., Grand Rapids, Mich.

Rug—Costikyan & Co., 12 East 40th St., New York City.

Silverware—International Silver Co., Meriden, Conn.

Mirror—Foster Bros., 4 Park Square, Boston, Mass.

Pottery—The Rookwood Pottery Co., Cincinnati, Ohio.

KEY TO PLATE No. 368

Chairs, Nos. 784½, 925½, 779½, 726½, 777½, 749½; Table, No. 2952; Cabinet, No. 8852; Book Rack, No. 4745; Stool, No. 5225; Lamp, No. L107; Desk, No. 6851—Stickley Bros. Co., Grand Rapids, Mich.

Curtains, Cretonne, No. 390, Color 1—Morton Sundour Co., 13 W. 22nd St., New York City.

Mirror, No. 7164—J. W. Gillis Co., Rochester, N. Y.

Urns, No. 1312; Jardiniere, No. 0116; Ink Well, No. 395—A. H. Notman & Co., 121 W. 27th St., New York City.

Table Lamp, No. 842/47; Shade, No. 896/293; Desk Lamp, No. 842/59; Shade, No. 896/220—Morimura Bros., Inc., 53-57 W. 23rd St., New York City. Main Office, Tokio, Japan.

Table Scarf, No. 8357/8, 16" x 50"—The Orinoka Mills, 215 Fourth Ave., New York City.

Book Ends, No. 499; Vase, No. 475—Fulper Pottery Co., Flemington, N. J.

Mantel—Curtis Co., Inc., Clinton, Iowa.

Fireplace Accessories—S. M. Howes Co., 42 Union St., Boston, Mass.

Rug, No. 2006/3269, size 14' 6" x 21'—Firth Carpet Co., 230 Fifth Ave., New York City.

KEY TO PLATE No. 365

Suite No. 641—Grand Rapids Chair Co., Grand Rapids, Mich.

Rug, No. 13861, size 21' 5" x 15' 9"—Costikyan & Co., 12 E. 40th St., New York City.

Centerpiece, No. 1308—A. H. Notman & Co., 121 W. 27th St., New York.

Candlesticks, No. 1011—A. H. Notman & Co., 121 W. 27th St., New York.

KEY TO PLATE No. 369

Suite No. 1560—John Widdicomb Co., Grand Rapids, Mich.

Pottery—Vase, No. 2803; Candlestick, Edme 8"; Box, No. 3094—Josiah Wedgwood & Sons, Inc., 255 Fifth Ave., New York City.

Toilet Articles, Ivory Pyralin—E. I. du Pont de Nemours & Co., Inc., Sales Dept., Pyralin Div., Wilmington, Del.

Table Lamp, No. 427—A. H. Notman & Co., 121 W. 27th St., New York.

Floor Lamp—The Art Lamp Mfg. Co., 521-33 So. Wabash Ave., Chicago.

Rug, No. 2006/3269, size 14' 6" x 21'—The Firth Carpet Co., 230 Fifth Ave., New York City.

Ink Stand, No. 395—A. H. Notman & Co., 121 W. 27th St., New York.

Bedspread, Silk—Cheney Bros., 4th Ave. and 18th St., New York City.

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Plate No. E-9-5



Plate No. E-5-26



Plate No. E-9-1



Plate No. E-9-4



Plate No. E-5-35

KEY TO PLATE No. E-9-5

Furniture—Chairs, Nos. 2952M, 784½, 925½, 726½, 889½; Magazine Rack, No. 4745M; Desk and Chair, Nos. 6851 and 749½; Bench, No. 5225; Cabinet, No. 8852; Table, No. 2952; Lamp, No. L107—Stickley Bros. Co., Grand Rapids, Mich.

Mirror, No. 7164—J. W. Gillis Co., Rochester, N. Y.

Urns, No. 1312—A. H. Notman & Co., 121 W. 27th St., New York.

Jardiniere, No. 0116—A. H. Notman & Co., 121 W. 27th St., New York City.

Silverware, Heraldic Pattern—International Silver Co., Meriden, Conn.

Dishes, No. A6945—Josiah Wedgwood & Sons, Inc., 255 Fifth Ave., New York City.

Ink Well, No. 395—A. H. Notman & Co., 121 W. 27th St., New York.

Desk Lamp, No. 842-59; Shade, No. 896/220—Morimura Bros., Inc., 53 W. 23rd St., New York, Main office, Tokio, Japan.

Fireplace—Curtis Companies, Inc., Clinton, Iowa.

Fireplace Accessories—S. M. Howes Co., 42 Union St., Boston, Mass.

Table Cover, White and Gold—F. A. Wurzburg & Son, Grand Rapids, Mich.

Rug, No. 2006/3269, size 14' 6" x 21'—Firth Carpet Co., 230 Fifth Ave., New York City.

Cushion, No. 5401—Marshall Field & Co., Dept. 8-58, Chicago, Ill.

Curtains, Cretonne, No. 930 Colored—Morton Sundour & Co., 13 E. 22nd St., New York City.

KEY TO PLATE No. E-5-35

Furniture, from Suite 7300, Mahogany—Northern Furniture Co., Sheboygan, Wis.

Vase, No. A500, Crown Ducal Ware—Maddock & Miller, Inc., 54 Murray St., New York.

Wall Paper, No. 6854-3—M. H. Birge & Sons Co., Buffalo, N. Y.

KEY TO PLATE No. E-7-13

Furniture—Console, No. 2736; Mirror, No. 7436; Chairs, Nos. 649½ and 638½; Candlesticks, No. 37—Stickley Bros. Co., Grand Rapids, Mich.

Rug, No. 12740, size 12' 2" x 2' 10"—Costikyan & Co., 12 E. 40th St., New York City.

Pottery, Basket, No. 507—Fulper Pottery Co., Flemington, N. J.

KEY TO PLATE No. E-9-4

Furniture—Magazine Rack, No. 4745; Chair, No. 753½; Stool, No. 5225; Smoker, No. 149; Lamp, No. L107—Stickley Bros. Company, Grand Rapids, Mich.

Mantel—Curtis Companies, Inc., Clinton, Iowa.

Small Rug, No. 12382, size 6' 9" x 3' 9"—Costikyan & Co., 12 E. 40th St., New York.

Mirror, No. 7164—J. W. Gillis Company, Rochester, New York.

Urns, No. 1312—A. H. Notman & Co., 121 W. 27th St., New York.



Plate No. E-7-13

Fireplace Accessories—S. M. Howes Co., 42 Union St., Boston, Mass.

Curtains, Buckingham Amethyst Cotton Velvet—Peter Schneider's Sons & Co., 20 E. 20th St., N. Y.

Fringe, Taupe and Violet Silk Bullion Fringe, No. 11693/2—Oehrle Brothers Company, 41 Union Square, New York City.

Lace Curtains, No. 14113—Quaker Lace Company, Philadelphia, Pa.

KEY TO PLATE No. E-5-26

Furniture from Suite No. 3070, Walnut—Northern Furn. Co., Sheboygan, Wis.

Mirror, No. 40443—Furst Bros. & Co., 38 Hopkins Place, Baltimore, Md.

Vase, No. 509—Fulper Pottery Co., Flemington, N. J.

Rug, No. 12740, size 12' 2" x 2' 10"—Costikyan & Co., 12 E. 40th St., New York City.

Candlesticks, Ambassador Pattern—International Silver Co., Meriden, Conn.

KEY TO PLATE No. E-9-1

Furniture—Cabinet, No. 9041; Chairs, Nos. 925½, 779½; Mirror, No. 7433—Stickley Bros. Co., Grand Rapids, Mich.

Rug, No. 12382, size 6' 9" x 3' 9"—Costikyan & Co., 12 E. 40th St., New York City.

Bowl, No. 2243—Josiah Wedgwood & Sons, Inc., 225 Fifth Ave., New York City.

Scarf, No. 695—The Derryvale Linen Co., Inc., 23 E. 22nd St., New York.

Wall Paper, No. 2914-1—M. H. Birge & Sons Co., Buffalo, N. Y.

DEALERS CAN INTEREST MORE CUSTOMERS IN COMPLETE ROOM FURNISHINGS BY USING THE PORTFOLIO OF MODERN INTERIORS

Write for Descriptive Folder and Sample Plates

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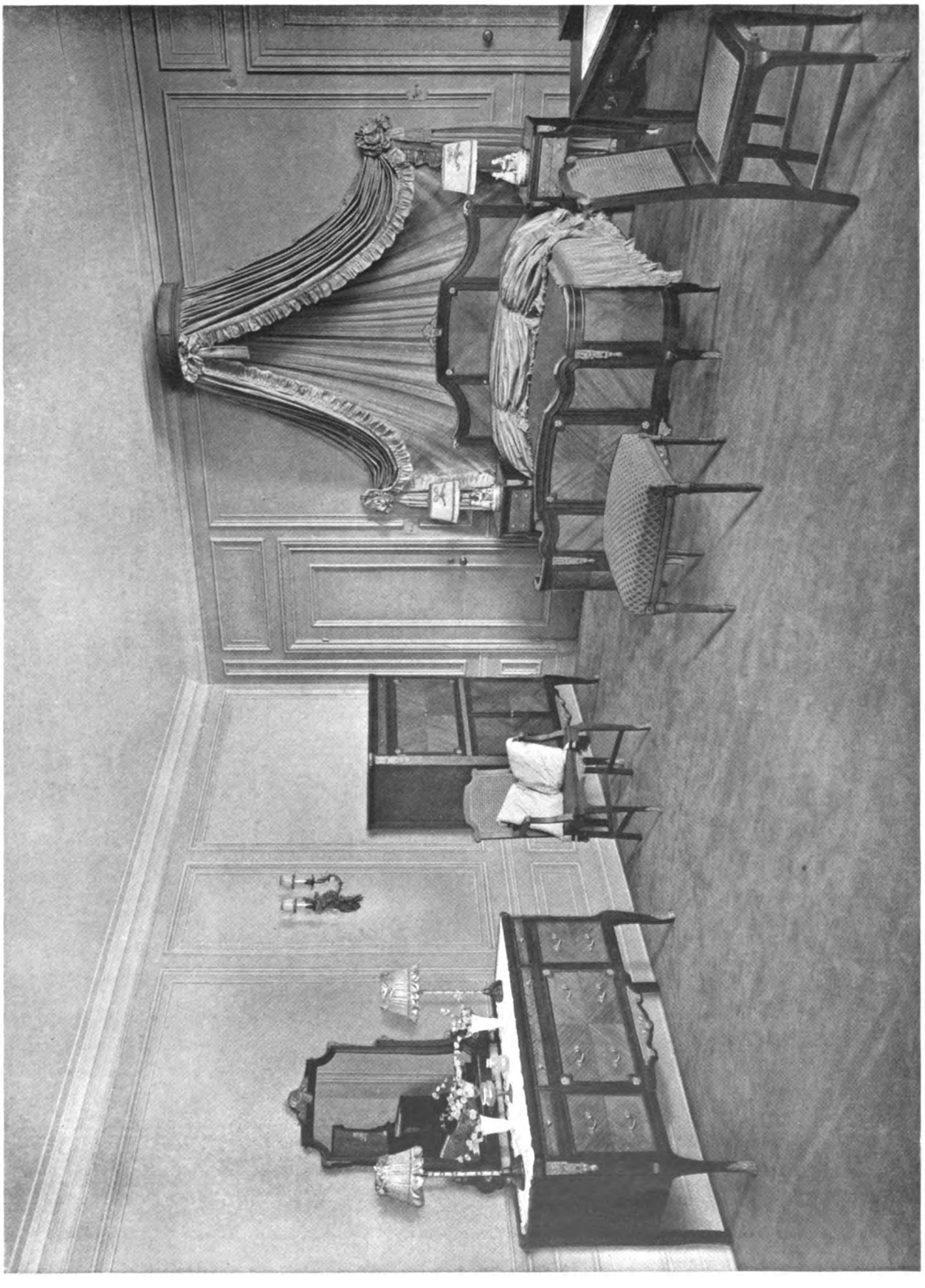


PLATE 372

IMPOSING SUITE OF REGENCY PERIOD FURNITURE, WITH MODERN ADAPTATIONS, GIVES STATELY GRACE AND CHARM TO BED ROOM

Suite No. 650, made by
LUCE FURNITURE COMPANY
Grand Rapids, Michigan

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AFTER Louis XIV had been delivered from the narrow bondage under which his early years were spent, he firmly set about to be master of his kingdom and rule right royally. He burst into a reign of unparalled and magnificent extravagances. The greatest artists and craftsmen France could produce vied with each other in executing his princely plans. From the period of his gorgeous reign, 1643 to 1715, during which he earned the sobriquet of "Le Grand Monarque," comes the magnificent Louis XIV style of furniture.

In the illustration is shown an imposing Regency period bed room suite, with modern adaptations. Its rich mahogany tones, stately grace, rare beauty, ornate decoration, delightful panels and curving lines would bring charm and refinement to any home.

The skilled furniture craftsman has produced a real inspiration in this suite. The bed is beautified by artistic panels, in lighter colored wood, outlined by raised moulding, which pleasingly illuminate the piece. These panels produce a velvety, changeable effect, outlined by the darker wood. The footboard is bowed-end and has five panels of extreme beauty.

The beauty of the suite is further emphasized by the graceful drooping folds of the bed canopy, the bedspreads and the curtain, which are of taffeta trimmed with double ruffles in a harmonious combination of colors, with old-fashioned pinking on the edges. The linings of the canopy and the glass curtains are of Point de Esprit.

The dresser is beautified by panels, gilded decoration and the large French plate mirror.

The large paneled compartments and one long drawer at the top make the chifforette an attractive and serviceable companion piece.

The vanity is enhanced by three mirrors, medallion and knob ornamentation, scroll carved aprons and center shelf adorned with carved ribbon decoration.

Beauty of the suite is strengthened by the delightful writing desk, rich in panel effect and made more attractive by its wedgwood candlesticks, hand-painted decorated inkstand and tray and the chair.

The nightstands on which are seen the Dresden-ware lamps, repeat the elegance of the other pieces.

Pleasingly harmonizing with the suite and forming an ideal floor covering is the plain chenille rug.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED BED ROOM

Suite No. 650, made by
LUCE FURNITURE COMPANY
Grand Rapids, Michigan

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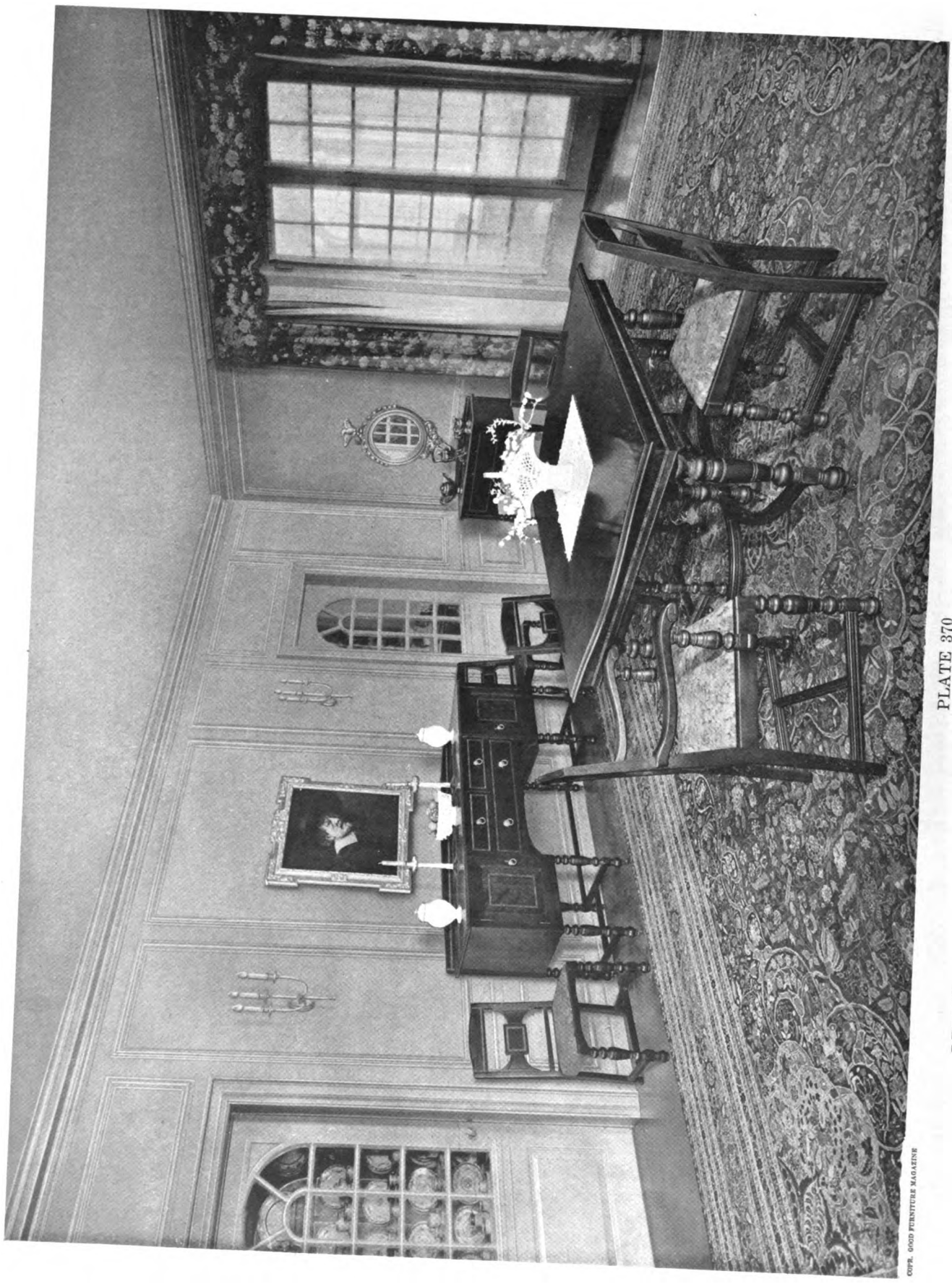


PLATE 370

DELIGHTFUL FLEMISH DINING ROOM SUITE, WITH SIXTEENTH CENTURY MOTIFS, MODERNIZED AND BEAUTIFIED BY INLAY AND PANEL EFFECTS

Suite No. 290, made by
BATESVILLE CABINET COMPANY
Batesville, Indiana

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MODERN furniture that possesses the delightful motifs and influences of the Flemish or early Dutch Colonial period is highly admired and, in those homes which it graces and beautifies, is deeply cherished.

The Flemish style has that sturdy expression of dignity that brings a cultivating atmosphere into the home. Its form is pleasing and its ornamentation, when properly applied because it is largely dependent on architectural inspiration, is the basis for admiration.

Such a well balanced, delightful dining room suite, possessing qualities so much sought in modern day furniture, is shown in the illustration. This suite is in walnut, enhanced by small panels which are further beautified and outlined by exquisite inlaid work in lighter wood, and embellished by silver hardware, giving contrast to the darker tones of the walnut. The interiors of the cabinet pieces are as well finished as the exterior.

Unusual charm is found in the table on account of its oblong shape, with bowed ends. The turned legs on all the pieces are distinctly Flemish or early Dutch Colonial, which give distinction to the suite.

The sideboard, beautified by inlay work, panels and silver pulls, contains two compartments with shelves and has three drawers, the one for silver containing a sliding tray. Decorative charm is increased by the Welsh glass candlesticks.

On the serving table is properly arranged a silver service of simple design which harmonizes with the furniture. Above the server is a gold, carved frame Colonial mirror.

An unusual decorative effect is used on the chairs in the panel work, the middle support being horizontal instead of perpendicular and containing a square outlined with inlay. The top rail has an inlaid line at its lower part and just above the seat is a small cross-rail that enhances the chair lines and strengthens the side standards.

Completing the delightful decorative scheme is the oil painting, a Rembrandt, of a Dutch master in an attractive gold carved frame.

The French doors are made very attractive by their decorative treatment, the overdrapes being hand-blocked linen, the glass curtains a fine mesh at the bottom of which is a fringe.

For the floor covering a rug with artistic floral and scroll patterns in soft tones harmonizes with the furniture.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED DINING ROOM

Suite No. 290, made by
BATESVILLE CABINET COMPANY
Batesville, Indiana

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A New Idea in Selling Fine Upholstered Furniture

Our "Resthaven" Line

embraces the sofa shown and a number of exceptionally fine styles of easy chairs. These are re-creations from old English pieces, combining supreme comfort with distinction in the way characteristic of the most exclusive London clubs and homes. They represent **the upholsterer's art at its best.**

In the November Ladies' Home Journal, Vogue, and Good Housekeeping, we are featuring the "Resthaven" group and its novel sales idea. If you have not yet stocked this line, it will pay you to get in touch with us at once.



PUBLIC confidence plays a bigger part in the sale of upholstered furniture than of any other goods in your store. For practically all the things that determine quality are hidden from view.

That **you** know what kind of materials and what methods are employed in building the upholstered pieces you stock is, of course, vital. You accept full responsibility for the quality when you sell them. Your customers buy them on the strength of their faith in you.

In selling **Berkey & Gay "Resthaven"** upholstered furniture however, you transfer part of that responsibility from your shoulders to ours. Every piece has inset in its frame the Berkey & Gay Shopmark—the **pledge of quality.** When you point this out to your customers, it creates a **ready acceptance.** To their confidence in you is added the knowledge that this is the product of a house that takes pride in its work, a house known for sixty years for fine craftsmanship.

In addition to this identification of the maker, our November Quality Demonstration will introduce a **new way** of judging the character of upholstered pieces:

Attached to every piece of our new "Resthaven" line is the "Inside Story" of its construction!

This consists of:

1. A folder of specifications, explaining the materials used, the reasons for their selection, and the methods that insure the utmost both in **luxurious comfort** and in **permanent usefulness.**
2. Samples of the special **curled hair filling** which is used throughout and of the **down** used for cushions and backs.

Here is valuable sales ammunition! Thorough use by your salesmen of the information given will help not only to sell more Berkey & Gay upholstered furniture for you, but also to raise the general level of your sales by increasing the percentage of the finer quality merchandise.



This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

BERKEY & GAY FURNITURE COMPANY

456 Monroe Avenue, Grand Rapids, Michigan

New York Wholesale Showroom, 115 W. 40th Street

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A DRAPERY IN RENAISSANCE DESIGN

ALTHOUGH the Renaissance of French art owed much of its inspiration to the treasures obtained in wars with Italy, yet the style thereafter developed in various branches of design held a certain flowing grace incomparable to Italian ornamentation.

The oak and walnut furniture of the period was straight, smaller in scale, and less massive than that of the Italians; there was marked progress in delicate wood-carving, tapestry weaving, and the manufacture of rich textiles.

The draping silk shown above is typically French and of true Renaissance patterning. It is light in appearance but of good weight—the design is delightfully prominent when the silk catches the sunlight from a window. Cheney Brothers are pleased to offer this style in a variety of beautiful shades.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

CHENEY SILKS

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847 ROGERS BROS.

SILVERPLATE



The new "Anniversary" Pattern

Here is a new and pleasing design of typical "1847 Rogers Bros." quality. As such, it merits your strongest recommendation where new table silver is under discussion. In addition, the straight handles prove that the "Anniversary" Pattern is in line with the best modern tendencies in design.

For other illustrations of this new pattern, write International Silver Co., Meriden, Conn.

INTERNATIONAL SILVER CO.

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Reading from the top:

No. 627½ Sideboard
No. 626-7 Arm Chair
No. 627 Extension Table
No. 626½ Cabinet
No. 626-7 Side Chair
No. 626 Serving Table
No. 626 Refectory Table
No. 626½ Sideboard

GRAND RAPIDS CHAIR COMPANY GRAND RAPIDS MICHIGAN

THE QUALITY MARK
OF DEALER RELIANCE

Celebrate New Year's Day With Us

AS USUAL, our 1923 line will be ready for the inspection of buyers at 7:30 a. m., on the morning of Monday, January 1.

Included in our collection of dining room groups will be a series of moderately priced suites embodying the same high qualities of craftsmanship associated with Grand Rapids Chair Company productions for upwards of a half century—a convincing demonstration that thoroughly well-designed, well-built furniture at a price the average American home can afford, is not an impossibility.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS

Makers of Dining Room, Living Room and Hall Furniture

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THE PHŒNIX FVRNITVRE COM PANY, IN CARRYING ON THE TRADITIONS OF THE EARLY AMERICAN CABINET MAKERS, IS PRODVCING FVRNITVRE OF VNVARYING REFINEMENT IN DESIGN AND STVRDINESS OF CONSTRVCTION.

THE PHŒNIX FVRNITVRE CO.
MANVFACTVRERS
GRAND RAPIDS, MICHIGAN.

·MVB·

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No. A 206¼
REPRODUCTION
LOUIS QUATORZE

Exhibition as usual at the factory
Corner Prescott St. and Ionia Ave.
Commencing January 1st.

Representatives:

Craig McClure A. T. Kingsbury W. A. Nicholson, Jr.

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

CENTVRY

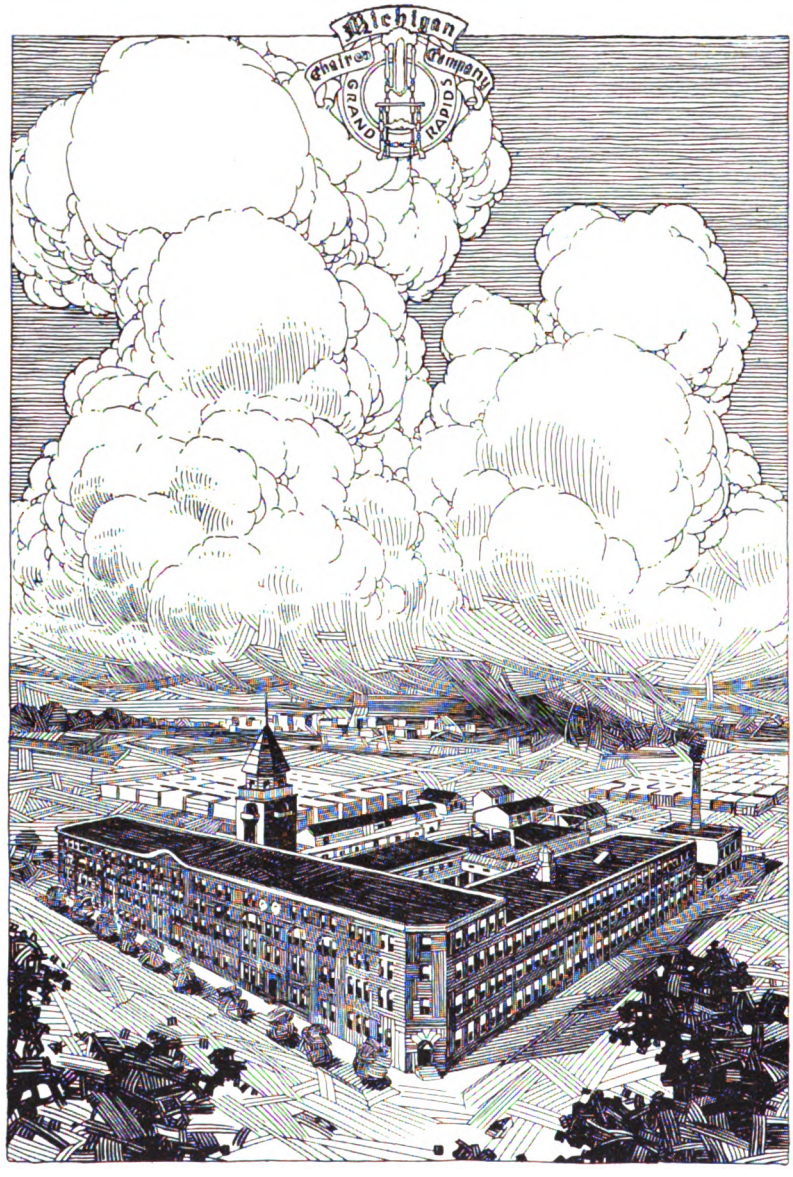
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1883 **MICHIGAN CHAIR COMPANY** 1922

GRAND RAPIDS, MICHIGAN

CHARLES F. GARRATT, Pres. MRS. THOMAS F. GARRATT, Vice-Pres. JOHN D. KAREL, Sec'y-Treas.

WELCOME



WELCOME

MICHIGAN'S FOREMOST CHAIR FACTORY

It gives us great pleasure to welcome the buyers to the Grand Rapids Market and we extend a cordial invitation to all to visit our factory warerooms.

MR. SNIDER, MR. CALDER, MR. PENNY, MR. FENSKE, MR. HURD, and MR. VANCE will be here to serve you and extend INDIVIDUAL WELCOME.

MICHIGAN CHAIR COMPANY

1883 GRAND RAPIDS, MICHIGAN 1922

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JANUARY FIRST will find, at our factory showrooms, a wealth of new designs—attractive—original. Furniture, into which is built, besides beauty of design, everything necessary to give that finality of comfort, your customer should expect, and through experience has learned is Widdicomb's.

The Widdicomb Furniture Co

TRADE MARK REGISTERED IN U. S. PATENT OFFICE

Established 1865

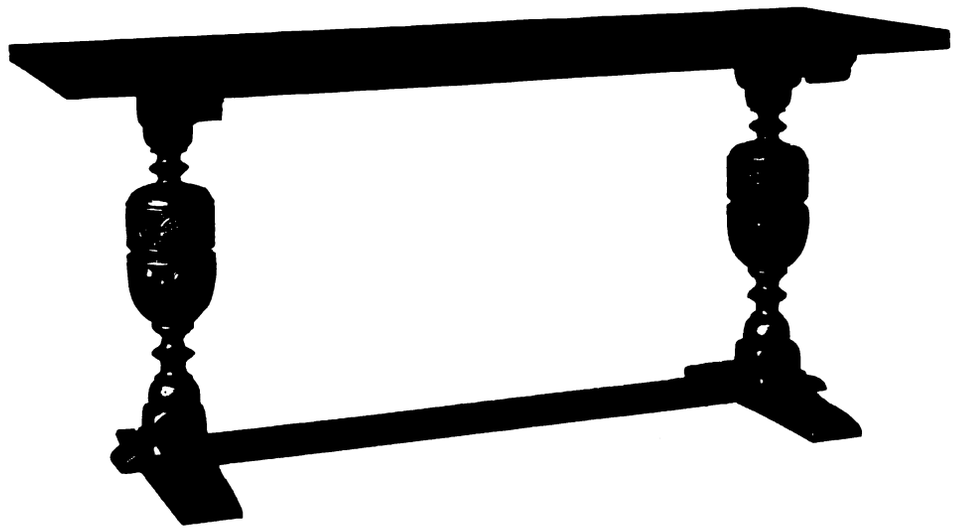
GRAND RAPIDS, MICHIGAN

Fine Furniture Designers

Representatives

S. S. Simonds C W. Jones Paul W. Jones N. H. Bryant E. R. Hart J. G. Griswold

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This table is one of a most interesting and successful combination of pieces from our line shown in a Room Scene on page 148.

Our entire line, including **MANY NEW PATTERNS**, will be on exhibition at our Showrooms during the Winter Market, Jan. 1st to 20th.

Showrooms open Evenings

Everything for the Living Room, Library and Hall

at Moderate Prices

Grand Rapids Furniture Shops

840 MONROE AVE..

GRAND RAPIDS. MICH.

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Preeminence in modern industrial progress is nowhere so exemplified as in the January exhibit of Luce furniture.

The correlation of economical manufacture with the best traditions of art is today a reality and is the crowning achievement in the annals of the Luce Furniture Company.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers in the World of Bed Room and Dining Room Furniture Exclusively

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QUAINT AMERICAN FURNITURE STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

AMERICA'S FAVORITE STYLE



"Quaint American"

Comprising complete groups of Quaint American Furniture for all the rooms of the house

"Quaint American" patterns express the true American spirit of the holiday season. Every piece placed in the home adds that much more of the typical American sentiment to modern interiors. And it is interesting to record that the quantity of Quaint American furniture going into modern homes increases steadily every month.

We invite dealers to our exhibit during the January Market, at which time a number of new patterns of special interest will be ready for your inspection.

Stickley Bros. Company
Grand Rapids, Mich.

QUAINT AMERICAN FURNITURE STICKLEY BROS CO.

There is a group of Stickley Furniture for a room in every home

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Our Exhibit

AT THE

Grand Rapids Furniture Market

JANUARY 1 TO 20

is worthy of the attendance of every
buyer interested in distinctive furniture

SHOWROOMS:
TOP FLOOR, BLODGETT BUILDING

JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

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COLONIAL

DRAPERY FABRICS

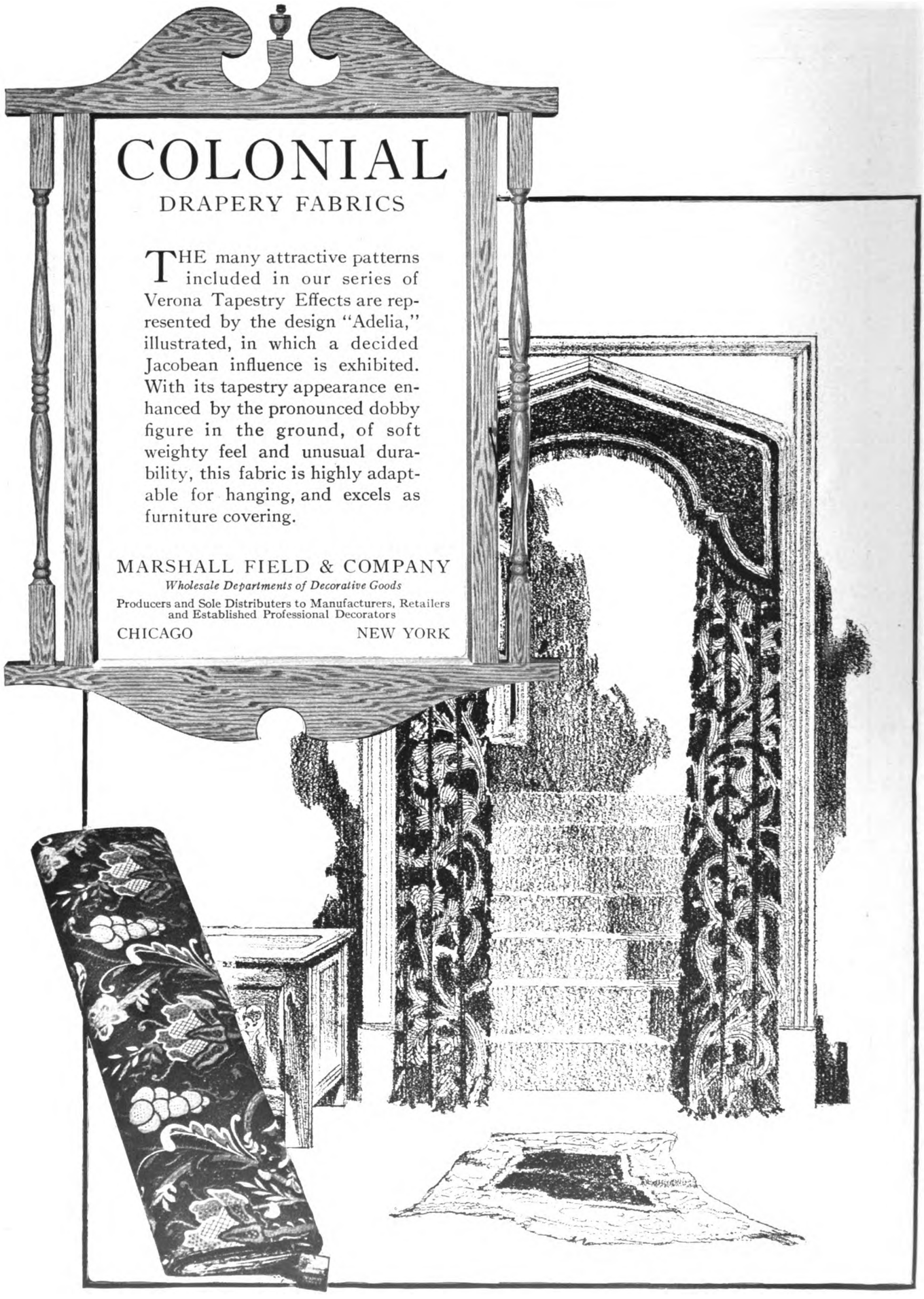
THE many attractive patterns included in our series of Verona Tapestry Effects are represented by the design "Adelia," illustrated, in which a decided Jacobean influence is exhibited. With its tapestry appearance enhanced by the pronounced dobby figure in the ground, of soft weighty feel and unusual durability, this fabric is highly adaptable for hanging, and excels as furniture covering.

MARSHALL FIELD & COMPANY

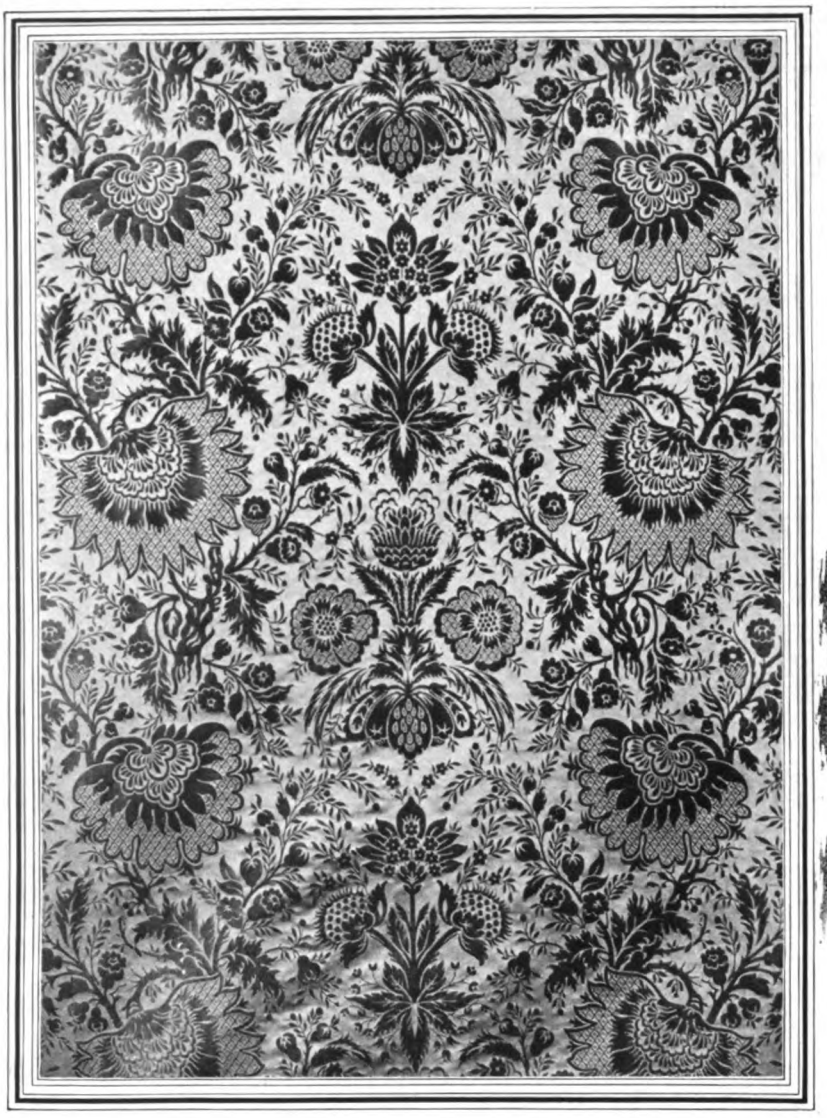
Wholesale Departments of Decorative Goods

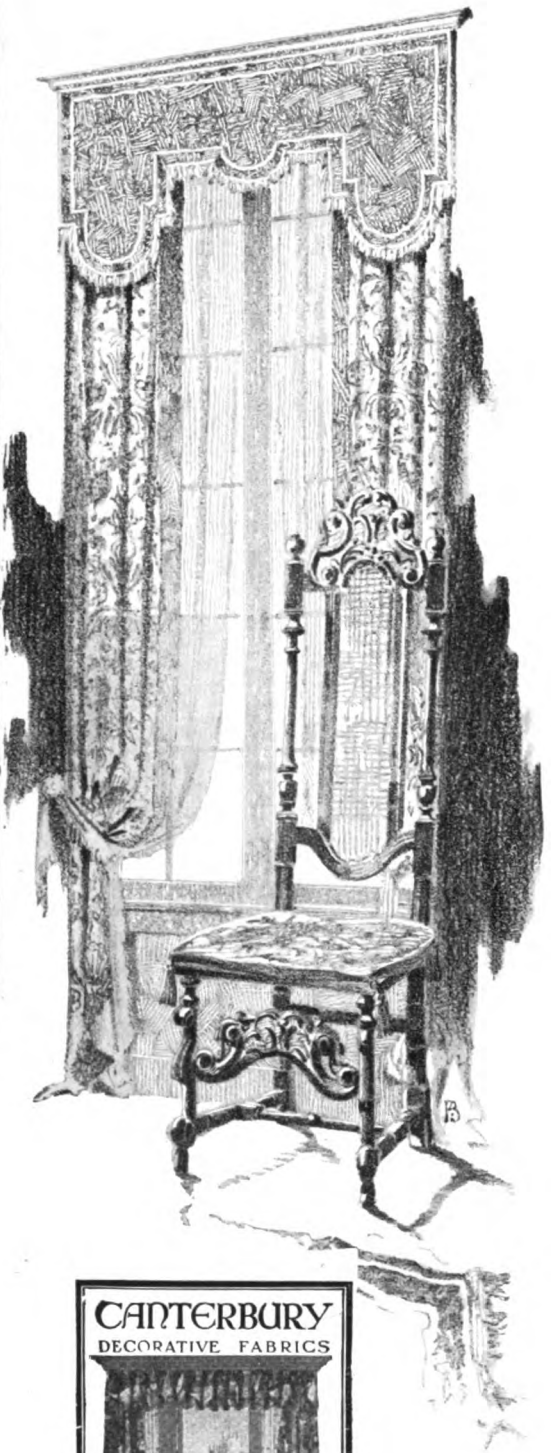
Producers and Sole Distributers to Manufacturers, Retailers and Established Professional Decorators

CHICAGO NEW YORK



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CANTERBURY

DECORATIVE FABRICS

The ideals of beauty which carried craftsmen of past centuries to immortal achievement continue in the development of Canterbury Decorative Fabrics.

Louis Treize Silk Damask as illustrated is produced in fine quality organzine silk. The design is raised in solid coloring against very unusual colored grounds, which are, however, entirely adaptable to both modern and period decoration. Each coloring has been carefully planned to harmonize in quality as well as color with other decorative materials, both plain and figured, to form complete decorative schemes of exceptional richness and beauty.



MARSHALL FIELD & COMPANY

CHICAGO

Wholesale Departments of Decorative Goods
Producers and Sole Distributers to Manufacturers
Retailers and Established Professional Decorators

NEW YORK

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JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.

THE CHARACTER LINES
OF GRAND RAPIDS

JOHNSON FURNITURE CO. GRAND RAPIDS, MICH.



Suite No. 2080

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON FVRNITVRE COMPANY
GRAND RAPIDS . MICHIGAN

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THE CHARACTER LINES
OF GRAND RAPIDS

THREE IMPORTANT REASONS
ARE
THREE 10-PIECE DINING ROOM SUITES

which every visiting dealer, regardless of the population of his town or the annual volume of his business, should see this season.

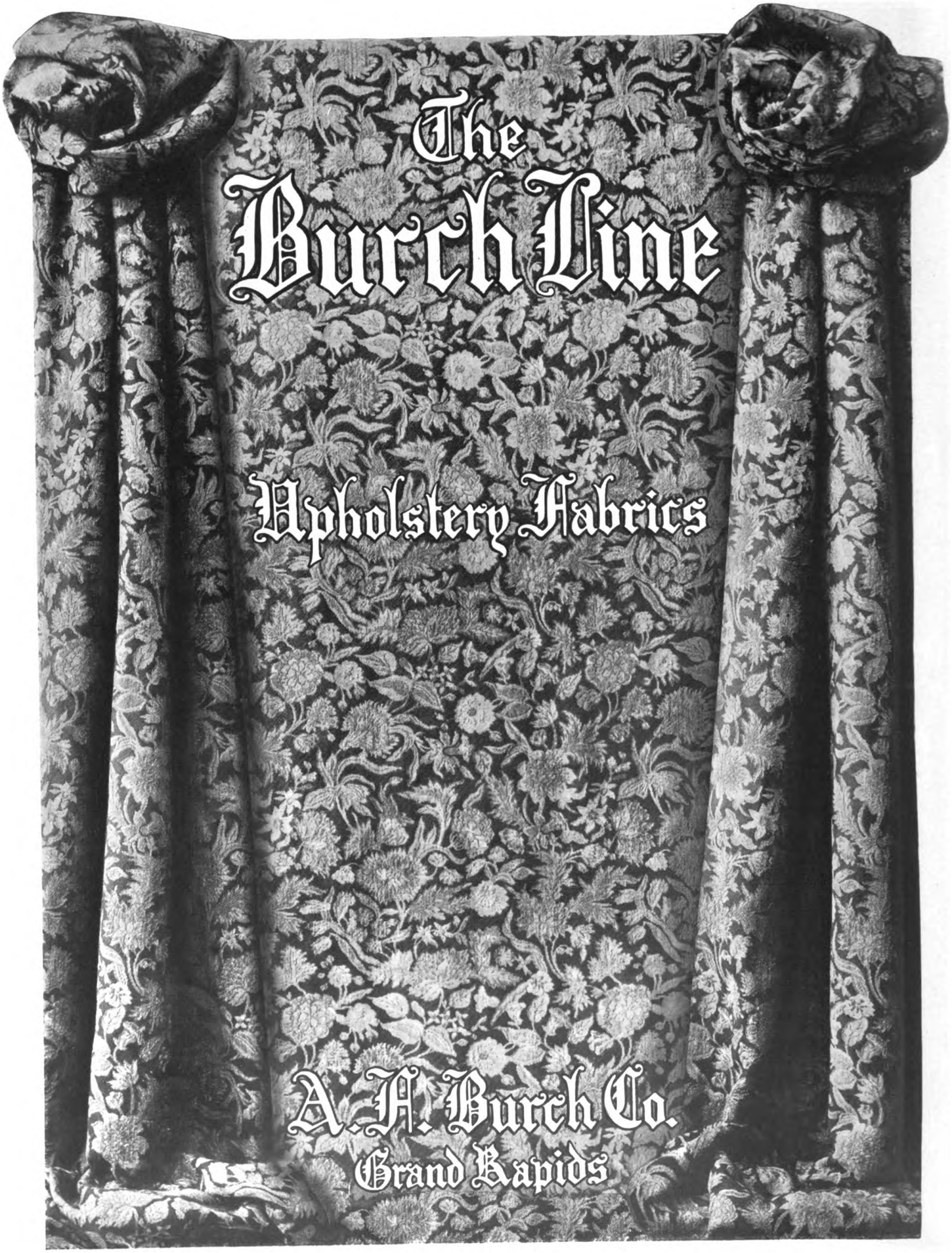
They are the result of a highly specialized and efficiently conducted factory organization.

Regardless of the introductory prices based on volume production of these three suites our high manufacturing standards prevail throughout each factory operation.

The combined exhibit of both factories will be on display in the new building. Godfrey Ave. and Curve St.

MEDIVM PRICED HAND-MADE
DINING-ROOM & BED-ROOM FVRNITVRE
FOR THE CVLTVRED TRADE
JOHNSON-HANDLEY-JOHNSON CO.
GRAND RAPIDS, MICHIGAN

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The *Cream* of the World Markets

Of the hundreds of Upholstery and Drapery Fabrics that we carry, approximately 30% are handled by us exclusively—fabrics which cannot be secured elsewhere.

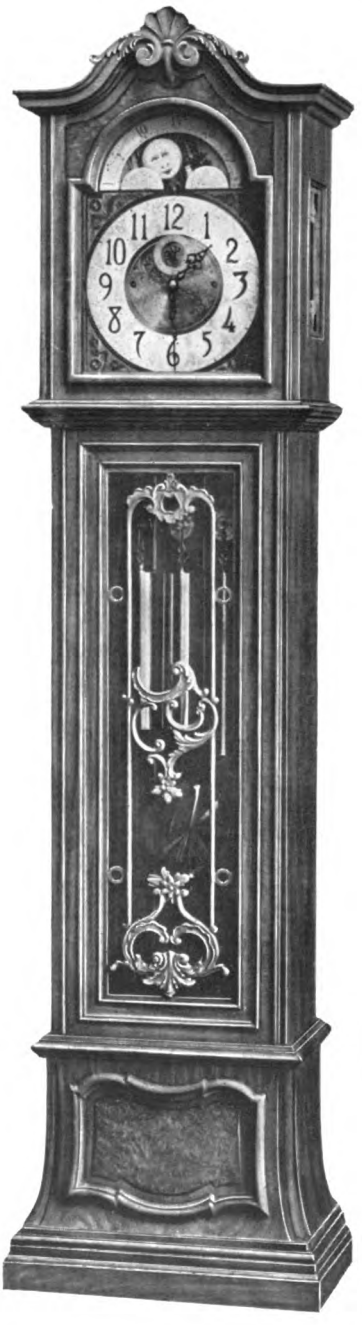
Into these patterns have been fabricated the highest ideals of the weaver's art . . . colors and symmetries of exquisite charm, in which the dream of the artist becomes a reality.

And the *Quality of Service* we give is in keeping with the character of fabrics we handle. It is expressed by sincere, interested cooperation with our customers, and in the many ways that make for better and more profitable business relations.

Furniture Manufacturers, Upholsterers and Interior Decorators are invited to write for samples and our new 300 page catalog of Cabinet and Drapery Hardware.

LUSSKY, WHITE & COOLIDGE, INC.
65 to 71 West Lake St.
CHICAGO

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THE Colonial exhibit—the one exhibit of vital interest to every retailer of high-grade furniture—will be ready for inspection on the opening day of the market.

This season the display is augmented by the addition of a good variety of new patterns. The complete line embraces clocks in all the historic furniture styles, at a range of prices to suit the entire great market for this much prized piece of home furnishing.

Fifth Floor
Keeler Building

COLONIAL MANUFACTURING CO.
ZEELAND
MICHIGAN

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YOU are invited to visit the display of Almco Lamps at the Market, where an unusually large number of interesting new designs will be shown for the first time. The recent creations include some exceptionally handsome lamps in the higher priced field, as well as popular styles for volume selling.

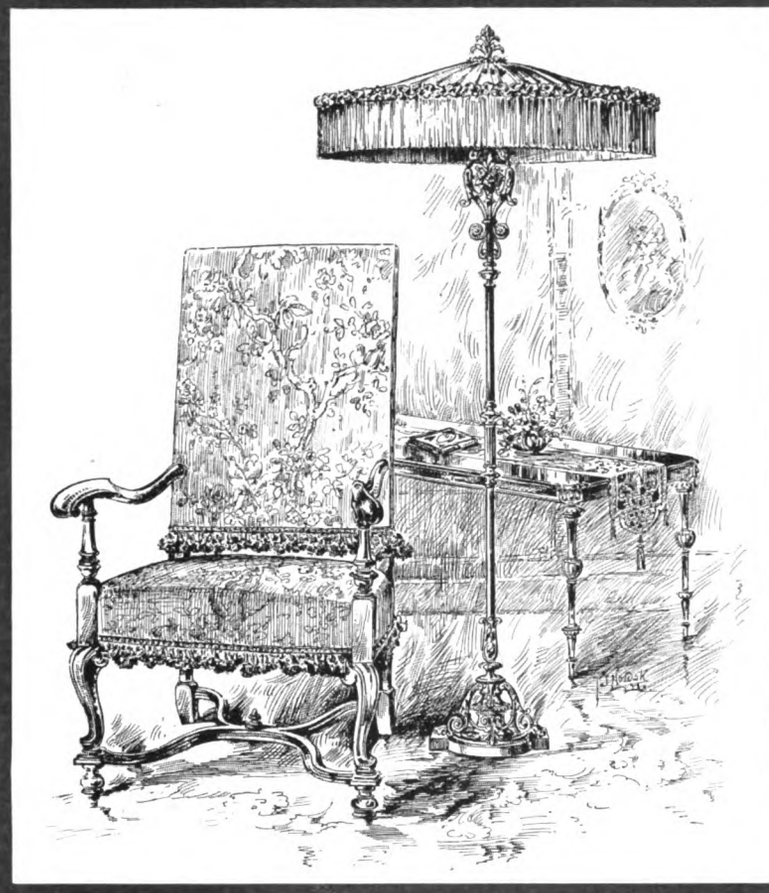
Art Lamp Manufacturing Company, Chicago

Wholesale Display Rooms: 1433 S. Wabash Ave., Chicago
306 Fifth Avenue, at 31st Street, New York
Third Floor, Klingman Building, Grand Rapids

ALMCO LAMPS

141

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IN CREATING MAXWELL-RAY LAMPS AND SHADES, IT HAS BEEN THE AIM TO INTERPRET TRUE ORNAMENT INTO FORMS THAT PERMIT THE USE OF SHADES OF ELEGANT SIMPLICITY —ALWAYS SEEKING TO ATTAIN POSITIVE INDIVIDUALITY.

MAXWELL-RAY UPHOLSTERED PIECES ARE FAITHFUL REPRODUCTIONS IN GENUINE WOODS, AND GIVE LASTING SATISFACTION THAT CANNOT BE MEASURED BY PRICE.

THE VOGUE FOR COLOR IN FURNITURE AND COVERINGS IS FULLY MET BY OUR SHOWING OF DECORATED SUITES FOR THE LIVING ROOM OR SUN ROOM.

MAXWELL-RAY CO.

MILWAUKEE WISCONSIN

EXHIBIT: 2ND FLOOR GILBERT BLDG., GRAND RAPIDS
TAKE STAIRWAY IN ARCADE

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If there be any ONE outstanding fact in the furniture business today, it is that people are gradually but surely turning to BETTER furniture and spending on the average more money per room for furniture than ever before

ORINOCO
FURNITURE CO.
and LINCOLN CHAIR CO.
Columbus ~ Indiana

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Paalman Furniture Company

GRAND RAPIDS MICHIGAN

Makers of the "Drop-Handle" Line



THIS NUMBER is an example of several new type Dinner Wagons of the "Drop-Handle" Line to be shown on the 6th Floor, Keeler Building, during the January Market.

In addition to Tea Wagons we will exhibit Console Sets, Ferneries, Magazine Stands and End Tables.

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FURNITURE OF QUALITY
ATTRACTIVE AND REFINED,
FOR THE DINING ROOM





MANY NEW PATTERNS having been added to our already strong and extraordinary line, our exhibition is destined to be one of the feature attractions of the January Market.

Sturdiness of construction, refinement of design, quality of finish and honesty to detail, characteristic of all our productions in the past and ever to be maintained in the future; assures our line a place among the foremost in the ranks of the home furnishing industry.

LIFE TIME FURNITURE

Showrooms:

BLODGETT BUILDING
1st Floor
GRAND RAPIDS, MICHIGAN

Grand Rapids Bookcase & Chair Co.

HASTINGS, MICHIGAN

New York Office: 152 West 42nd St., Room 708
Chicago Office: - - 811 S. Wabash Ave.
Grand Rapids Office: - - Blodgett Bldg.

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Wm. A. Berkey Furniture Company

Grand Rapids, Michigan

have established a reputation
for producing furniture of
unsurpassed excellence in
design and craftsmanship

for

Dining Room, Library and Living Room

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PERU CHAIRS

Proof—

that true artistry and real craftsmanship can be had in furniture of moderate price

The making of fine chairs demands a high degree of specialization. Without it either the quality suffers or the cost is out of proportion to the intrinsic value of the goods.

Back of the Peru Chairs of today are years of such specialization, and years of striving always to combine real artistic merit and unbetterable workmanship in chairs that can be sold at the prices of far less distinguished merchandise.

That is why even a brief study of the Peru exhibit will prove to you that very fine chairs can be had at prices that assure you quicker turnover and therefore greater profits. By all means arrange to see this unusual display.



5128

Jacobean

Solid American Walnut. All Ornamentation Hand Carved.

For Hall or Console Table, or odd wall chairs. The bench is good near a fireplace. All three pieces are upholstered on springs over webbing.

Peru Chair Works

Peru, Indiana

"The End of the Search for Better Chairs"

JANUARY EXHIBIT:

Grand Rapids
Klingman Building
Second Floor—North



5128-B



5128-A

CHAIRS OF DISTINCTION FOR THE DINING ROOM, BED ROOM, LIVING ROOM, HALL

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DOMINATION through SERVICE

THAT is the highest service in business which approximates most closely to the needs of the buyer. These needs, however, do not merely demand the display of a diversity of merchandise, but the presentation of the finest products under the most advantageous conditions.

Merchandise so distinctive and individual as Decorative Fabrics requires appropriate background and atmosphere for their proper evaluation. Every factor that will help discriminating selection is indispensable.

To this end Stroheim and Romann proffer for the buyer's consideration not only a wealth of unique and unsurpassed decorative fabrics, but a showroom environment that is without equal in the beauty of its appointments.

This is in keeping with the progressive spirit that permeates the ever-expanding field of Interior Furnishings. Both initiative and vision were required to depart from the conservative attitude towards the needs of the trade, and to really and finally create selling conditions that would be in harmony with its ideals and achievements.

THE lesson of the Stroheim and Romann showrooms in the Heckscher Building is that Decorative Furnishings have entered upon a new phase, where ample provision must be made for the future, and where outworn conditions must be discarded once and for all. Stroheim and Romann Service dominates because it has risen magnificently to the occasion.

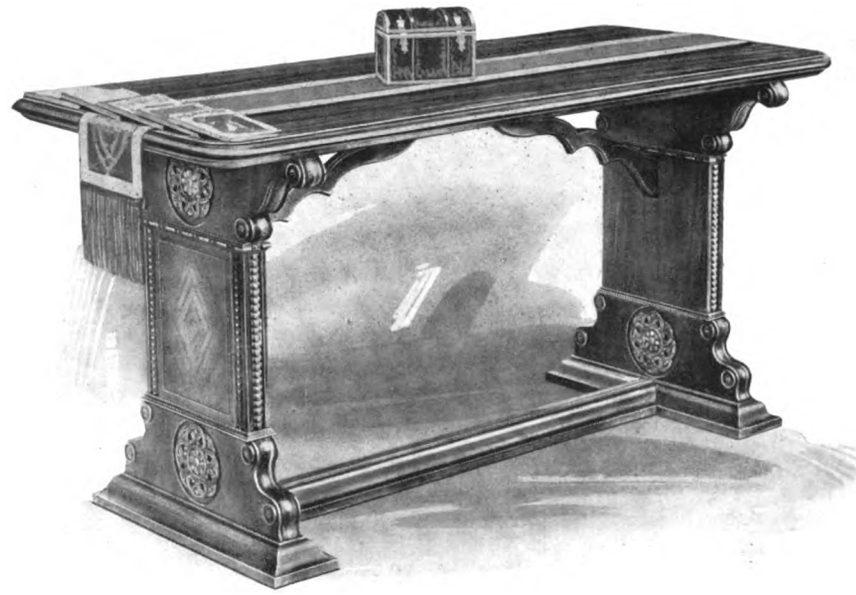
STROHEIM & ROMANN

730 Fifth Avenue at 57th St.

New York

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IMPERIAL TABLES



Rich in detail is this impressive Venetian living room piece. Fine, quaint mouldings and circular carving insets lend character. The panels in the slab ends are animated by highly figured woods set diamond shape. No. 417.

When the New Year Dawns at Imperial

WITH the coming of 1923 and the Mid-winter Market Imperial will have in readiness for visiting buyers a broad line rich in striking designs and new, distinctive ideas.

The comprehensive line of living room, davenport and library tables will be augmented by late creations reflecting the new trends in periods, finishes and decoration.

In the realm of breakfast or apartment groups Imperial will introduce a characteristically vigorous note with a series of outstanding suites in fresh, original decorative treatments.

IMPERIAL FURNITURE COMPANY, GRAND RAPIDS

Makers of Davenport Tables, Library Tables, Apartment Dining Groups, Gateleg Tables, Tea Wagons, Consoles and Mirrors, Sewing Tables, Desks, Ferneries and Occasional Tables

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Paid Circulation

The principal subject of discussion at the recent annual meeting of the Audit Bureau of Circulations membership was whether FREE CIRCULATION publications were to be continued as members of the A. B. C.

By a large majority vote the members decided that in the future only those publications which have PAID CIRCULATION shall be eligible for membership.

FULLY PAID CIRCULATION has long been regarded, by leaders in the advertising profession, large purchasers of advertising space and by publishers of "service" publications, as the *sine qua non* of the advertising business.

Even the layman is gradually learning that free, partially paid and premium-boosted circulation has comparatively small reader value.

GOOD FURNITURE MAGAZINE'S circulation is 100 PER CENT FULLY PAID. This business publication has the regard and confidence of those trades-people who observe and apply broad gauged principles in their business dealings.

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CURRENT TOPICS— OF TRADE INTEREST

The Outlook

ON ALL sides we hear of a more cheerful tone in business than has been the case for a long period. Now that the coal and railroad strikes are ended and production and distribution have a chance to resume their normal activities, a pretty well defined improvement in sentiment everywhere is evident. Production is decidedly on the upgrade, some manufacturers having orders in their books sufficient to keep them busy until the end of the year and practically all plants are working to capacity. Retailers also report a good volume of trade for the past month, owing in many instances to sales which have been successful despite the unusually warm fall. Since retailers have been buying on a narrow margin, stocks are rather small which accounts in part for the unusual activity in manufacturing circles.

Recent Government reports of a short cotton crop have resulted in sending cotton prices up again which foretells pretty general prosperity in the South for the coming winter and the settling up of credits in this part of the country is expected to be fairly well completed by spring. But the farmers in the grain-producing states, while better off than they were in October, 1921, are not faring well this year because of the low prices for grain, owing to the bumper crops that have been produced, and their purchasing power is not likely to be high.

Coal is being mined now at such a rapid rate that the chief question today is one of transportation. The problem of distribution is being solved in the best way possible through the efforts of the recently appointed Federal Fuel Distributer, Mr. C. E. Spens, and those regions most in need of fuel are being alloted a larger supply than others more favorably situated. The railroads have given the shipping of fuel priority over all other freight until conditions go back to normal. It is encouraging, though, to note that a few railroads have already lifted these freight embargoes, since sufficient coal has been shipped to various points along their routes to make this priority ruling unnecessary any longer. The demands on the railroads, however, are tremendous because of the increasing production and because of the general lively tone of business everywhere.

Wage increases are reported in many industries and localities, the most marked being in the unskilled or semi-skilled labor. At the same time, a marked reduction in unemployment is indicated, according to the Department of Labor statistics. In fact, unemployment has practically ceased to figure as a strong factor in economic conditions except in a few localities. Of course, this is partly due to the settling of the coal and railroad strikes, but it is concrete evidence also of improved conditions in industry as a whole.

Perhaps one thing that stands out most prominently in the month's survey of business conditions is the general rise in the price level of commodities. Dun's Review states that prices today are 10 per cent above those of July 1921, when the lowest level in the recent deflation was reached, and 7 per cent above those of January 1922. This advance is not confined to any one commodity or group, but seems to be widespread among all manufactured products. Of particular interest to the furniture man are the reported increases on rugs and carpets, textiles, and some building materials, the last-named, however, having only an indirect affect on furniture. Many causes are ascribed to this price advance and many theories as to its effect. The higher cost of raw materials, the recent increase in wages, and the fact that stocks on the shelves of the retailer are low, all these contribute as does the general feeling that business is well on the way to much better conditions. The retailer has been reluctant to do much buying on an advancing market, even though his stocks were not heavy, for he remembers only too well that the buying public has been until very recently exceeding conservative in its purchases and is quite likely to become so again if prices go too high. For that reason, too, he has been slow to consider advancing his prices even when the manufacturer does so.

The tariff, in turn, is expected to have some part in raising prices within the next few months. Economists differ as to whether this general price advance will be permanent, some saying it is merely an evidence of the natural recovery of business and therefore that it will last. Others claim that it is a hint of another period of inflation and that it cannot last unless farmers receive higher prices for their products, thus making prosperity an even deal for all.

Building reports continue highly satisfactory, despite the coming of autumn.

THE question of the part the new tariff will play in advancing prices seems partly answered already, now that the new tariff is about a month old and has begun to operate. From statements from

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The New Tariff and the Furniture Trade

retailers and indirectly from manufacturers and importers, this increase will come fairly soon or when the present stocks of the retailers are exhausted. Some of the metropolitan stores are at present featuring the fact that their goods are now selling at the old prices and have not been advanced to the new prices that will be necessary when goods have to be purchased under the new tariff rates. All goods covered by the tariff are likely to show this increase, whether of foreign or domestic manufacture. The domestic manufacturer, if past experience is any guide, will make his price just a little below the landed cost of the imported product and both increases thus reach the ultimate consumer.

Just how this new tariff is going to affect the furniture trade is set forth in the following paragraphs which give both old and new tariff rates.

Rattan and reeds remain as before, 20 per cent ad valorem.

House or cabinet furniture is now assessed 60 per cent ad valorem basis as compared with 15 per cent according to the Underwood tariff.

To the 15 per cent duty on split bamboo furniture is added 1¾ cents per pound.

The following are the increase on fabrics made from flax, hemp, and jute:

Woven fabrics, from 30-35 per cent to 55 per cent.

Fiber pile fabrics, from 40 to 55 per cent.

Fiber table damask, from 35 to 40 per cent.

Flax towels, sheets, and the like, from 35 to 40-65 per cent.

Woven fabrics for padding, from no duty to 50-55 per cent.

Wool manufactures show the following advances, the duty being based on weight in pounds:

Under 4 oz. to the square yard, from 30-35 per cent to 37 cents plus 50 per cent.

Over 4 oz. to the square yard, from 25-30 per cent to 45 cents plus 50 per cent.

Wool pile fabrics, from 40-45 per cent to 40 cents plus 50 per cent.

Silk and its manufacturers are subject to the following increases:

Woven silk fabrics, from 45 to 55 per cent.

Plushes, from 50 to 60 per cent.

Velvet and plush ribbons, from 50 to 60 per cent.

Ribbons, bandings, and the like, from 45 to 55 per cent.

The following miscellaneous items show the increases indicated:

Laces of all kinds not especially provided for, from 60 to 90 per cent ad valorem.

Works of art, paintings, drawings, and the like, for sale, from 15 to 20 per cent.

Peat moss, the same as under the Underwood tariff, 50 cents per ton.

On the whole, however, there are not many important items of the furniture trade that are affected by this new tariff, since most of the raw materials necessary in manufacturing furniture are found here in the United States and foreign competition has never been a serious factor in the trade.

Value of Better Homes Week

THE unique feature of the Better Homes Week which was held October 9-14, and one that sets it apart as entirely different from the regular furniture show or exhibition was its educational feature. By this is meant the fact that Better Homes Week aimed, primarily, to educate people, educate them to the beauty and artistic value of good furniture, of attractively furnished homes. According to R. W. Lyon, herein lies its value to the trade as a whole, for absolutely no advertisements were permitted to feature as part of the week's program and all purely commercial atmosphere was eliminated. The purpose was to help the furniture industry by making people want better and more beautiful things, rather than the particular piece or suite of furniture made or sold by any particular company. It aimed to teach the consumer that the success of a home depends to a great extent on the furniture therein, on the most attractive arrangement of it, and to inculcate the principles of good taste in the consumer.

In this it is essentially different from the various furniture shows and exhibitions held by promoters, commercial enterprises for they are given to make money for the promoter more than anything else, says Mr. Lyon. "When these shows are free, the class that attends is not usually one that the merchant would like to add to his clientele, for it is not ordinarily of great buying power. When an admission price is charged, only a few large exhibitors can afford to pay the price charged for space which gives them a big advantage over the small dealers."

The Better Homes Week has the endorsement of the leading furniture dealers' associations in this country, since they recognize the value of such exhibitions "which minimize the expenses and multiply the benefits." The National Council of Furniture Associations, at a recent meeting in New York, adopted the following resolution condemning the commercial shows and adopting the plans of the American Homes Bureau:

"The National Council of Furniture Associations reaffirms its endorsement of the American Homes Bureau and urges all manufacturers of furniture to support said Bureau both morally and financially. Having so supported the medium established to feature furniture of all types, manufacturers should not be expected to assume any expense in connection with any furniture style shows when solicited by retailers, newspapers, or promoters. Such activities should be the function of the retailers in their own localities.

"It is recommended that manufacturers when solicited refer the matter to the American Homes Bureau."

The Retail Furniture Association of the United States made an announcement recently that arrangements have been completed whereby the American Homes Bureau takes over for future operation all bookings and management of the Furniture Style Shows, which were created and developed by the Retail Furniture Association. The announcement goes on to say that the importance of having such a permanent organization prompts them to give their unqualified approval of the Better Homes Movement. The Retail Furniture Associations "will continue to cooperate with the American Homes Bureau in every way to insure success to this movement."

The Force of Advertising

FIGURES at hand show that advertising in heavy volumes is again reported. At a meeting of the American Association of Advertising Agents, it was stated that a total of $250,000,000 for the year represented the aggregate appropriations for national advertising in this country, which is said to represent about 90 per cent of all national advertising in the country.

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An article in a recent issue of Printers' Ink about "The Woman on the Farm" shows how the farm woman's standards of living have been appreciably raised and her tastes improved, due in large part to national advertising. The woman on the farm inherently has just as good taste and just as keen an appreciation of the better things as her city sister, but her opportunities have been much more restricted that she has suffered thereby. But advertising, persistent, consistent, and intelligent have changed this and the farm woman today knows what is becoming, what is good taste, what is artistic as well as the city woman.

Reading and *seeing* things of beauty and charm have caused this change. The illustrations in advertisements are usually beautiful and have caused the farm woman's taste to become more discriminating, as well as teaching her what is good taste.

She now wants a better complexion, more becoming clothes, a more attractively furnished home. She decides that the labor-saving household appliances will do a great deal to make life happier for her. And so on into almost every phase of her daily life, her tastes and her desires are undergoing this transformation. All this is almost entirely the result of good advertising, of creating a desire where none existed before or of stimulating desire to the purchasing stage.

The American Bankers' Convention

WHAT the convention of American Bankers' Association, held October 2nd to 6th in New York City thought about the topics of the day is of interest to us all since industry and banking are so intimately connected that one may be very properly said to be part of the other. The attendance at this convention was estimated at 12,000 said to be the largest ever recorded. Opinions differ as to the reason but in general it was the result of better times than have existed for nearly three years and also because many of the problems the banker has to consider today are so serious and far-reaching that he prefers to have ideas and opinions of other bankers and to see all sides of the question before he makes his decision.

This gathering of bankers represented the financiers of the whole country, the bankers of the largest cities, and the bankers from the small town.

The final vote of the convention in favor of cancellation of the Interallied debt did not represent the undivided opinion of the meeting, and one leading Metropolitan bank a few days later published an advertisement in the city's newspapers stating that it emphatically did not favor cancellation. The railroads today are facing a severe car shortage, especially portentous now that production is coming into its own again and the demand for cars is so strong. This condition was regarded by the bankers as holding possibilities of retarding the upward trend of business.

Apprehension was almost unanimous as to the effect of the new tariff on trade, this, too, without any regard to party affiliations. According to Mr. Thomas Lamont, one of the leading bankers of the country, many people fail to realize that trade means an *exchange* of goods or service and America can not expect to sell freely to the markets of the world and buy nothing.

Other resolutions included one disapproving emphatically the attacks on the Federal Reserve System, and upon members of the board individually; another reiterating the vital necessity of basing a sound currency system upon a gold standard. Branch banking was voted against, although here again opinion was divided. Too great an extension of agricultural credits was disapproved of as liable to encourage speculation.

A New Code of Business Ethics

CERTAINLY one of the most forward looking steps noted in the survey of the business field today is seen in a recent announcement by the National Retail Dry Goods Association of the formation of a national code of business ethics. A committee headed by A. Lincoln Filene of William Filene Sons' Co. of Boston, will make a thorough investigation of the field of business relations between retailer, wholesaler, and manufacturer, and find the causes of friction and waste in these relations. Then based on the results of the investigations it will draw up a code which will embody what the committee considers the best ethics for business transactions in every field, retail, wholesale, and manufacturing. It will aim especially to eliminate serious trade abuses and apply fair principles of distribution and manufacturing.

The National Wholesale Men's Furnishing Association has also taken preliminary steps to have drawn up a code of ethics for its particular trade.

These reports are unmistakable evidence that the new era in business is here, already taking actual shape and being put into practise.

Learning How to Sell

IN BOTH universities and high schools today, classes are being held to teach the real principles of salesmanship to prospective salesmen. Students in the New York University School of Retailing which was established last year, are combining theory with practise doing practical selling in certain department stores as well as attending university classes teaching merchandising problems. High schools in New York City now include, or plan to do so during the next semester, classes in retail selling in response to demand for this sort of instruction. In other large cities, department stores themselves are conducting retail classes for the instruction of their salesforce.

Some merchants of smaller towns are meeting this need of a better trained salesforce by holding weekly meetings of employes, where merchandising problems are discussed, from the point of view of the owner of the store as well as that of the salesman. Local high schools or vocational schools may offer work that seems suitable, but in general this plan is not always satisfactory. Any new methods of salesmanship the owner thinks should be applied, can be brought up in these meetings and their good points brought out in discussion.

All these new schools and classes bring out clearly the growing realization of retailers that salesforces must know the whys and wherefores of how to sell and of the goods they are selling if the merchant expects to show profits instead of losses on his books.

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HOW do you regard credit, Mr. Retailer? Is it a commodity offered to your customers or is it rather as another phase of service provided for their convenience? This question has been brought up recently in conventions and meetings of various credit associations and credit men and its answer is of special interest now since many furniture dealers are adopting the use of credit or considering doing so in the near future.

What Is Credit?

In the final analysis, credit is a variety of service offered to the customer which in turn goes a long way toward creating good will for the store. Retailers are warned, of course, to investigate carefully the credit rating of new customers but a tactful manager can show the new customer that this investigation is a necessary formality, and not a personal expression of doubt. Credit enables a customer to buy an article she needs, or wants, *when* she wants it, and her purchases are not restricted to the amount of cash she has in hand. The customer appreciates this convenience and thus a foundation for further business is laid because of her good will toward the store. Since over 90 per cent of charge customers pay promptly, according to credit bureaus, credit is a service that retailers can afford to adopt without fear of losing money.

ANOTHER reason for better retail business this fall which is quite as important as the stabilization of price is the stabilization of the salesforce.

Salesmen on a New Level

During the period of inflation, men from all sorts of vocations drifted into the selling game, and became order takers in stores, even the average of which could not hope to fill all the orders received.

With the slump has come the weeding out of the less active salesmen or those absolutely unfitted to the business of selling. This weeding-out process has taught the executives things, as well as the salesmen. They have learned a lot about the requirements of a good salesman during hard times. They are even in favor of helping their salesmen better themselves in their line through various types of salesmanship training.

In brief, executives and salesmen, alike, view selling today as a fine art, and an art which has radically changed its technique since the good old days. There is still much controversy over what constitutes the new technique, and much groping after the best means of attaining it. Fortunately, the selling force of the average store today is one which has seen hard experience. It is made up of the men who have stayed when others have been discharged, men who are keeping up with the times.

They still feel the pressure of uncertainty enough to know they must make good. Consequently, they are ready as never before to learn all the ins-and-outs of the merchandise they sell, to promote store policies and to give customers their best service. It is up to the store executives to go fifty-fifty with the salesmen by leading out in this effort to bring about better sales methods.

THERE'S nothing new in the word "service" but there *is* novelty in the way in which wholesale and retail establishments are pushing it at present.

The New Kind of Service

Discuss with a manufacturer his plans for attracting more business, and he begins to confide to you his latest service idea. Talk shop with the retailer and he readily explains how he is meeting the public in as serviceable a way as possible.

The question arises, Are we getting back to the old service idea of a few years back or are we evolving a better one? Service of a kind and sometimes a very elaborate kind was the order of the day, previous to the business slump in 1920. Then some stores curtailed their "service" features to lower expenses, in some instances, even to cutting out their delivery systems. They began to be less liberal with customers in the matter of furnishing samples on request and in other ways tried to economize on these little aids to selling. In most cases, these methods did not work to perfection. People had got used to having their bundles delivered, and although they were willing to put up with fewer deliveries, they did not want to get used again to the bother of "cash and carry." In other ways as well, they had got used to "having the nice little things done for them," and the nice little things meant more to women shoppers than some of the retail stores realized.

Slow business has taught the trade many things, among others, the value of service of the right kind. Not altogether the old type which frequently spelled extravagance, but a more helpful type which gives the shopper the assistance she needs, in the selection of goods at the markets which will appeal to her, in assisting her to make wise choices when she comes to buy, and in meeting her wishes as to delivery of goods and time of payment. In other words, service has become a symbol of efficiency, the idea behind effective buying and selling. Frankly, it is this business of keeping the customer continually in mind. Some of the best service developments of the year have not cost their developers a cent. Service has been pretty successfully removed from its former false basis of spending more money on a customer and expecting her to spend more money in return, and has become instead a helpful spirit of selling which pays real dividends.

AS a sign that Americans are beginning to improve over past mistakes, particularly in the reckless cutting down of forests of furniture woods, comes news from California of "Save the Redwoods League."

"Save the Redwood"

This League will endeavor to save the redwood trees from wasteful cutting and when cut, will amply provide for reforestation. The Association is now working to arouse public interest to the "doing" stage. Fortunately, lumbermen are cooperating with the Association and are in favor of the movement to such an extent, that two of them have made gifts of redwood tracts to the League.

WITH production speeding up to supply the goods demanded now by merchants, it is timely to warn both manufacturer and retailer that another factor must be taken into consideration, namely: The car shortage on the railroads. Added to this lack are other things that tend to make the situation

The Car Shortage

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more pronounced, such as bumper crops, the unusually heavy shipments of coal as a result of the strike, and probably most important, the actual shortage of equipment on the roads. Also, prices are showing a strong rising tendency.

All these things must be taken into consideration when shipments seem slow, lest there be a return of frantic buying such as we witnessed in the fall of 1919. The retailer must be doubly careful when he plans his orders, being sure to strike the middle ground, buying neither too heavily for his actual need nor too light to satisfy normal demand. The railroads are going ahead now putting in new equipment, but it will pay the wide-awake dealer to keep a particularly keen eye on the transportation situation and its developments.

New Kinds of Colored Woods

COLORING trees as they grow is now a reality, according to a recent news item in a Dresden publication. By this new process which has been perfected by a German named Reiman, an entire tree may be permanently colored within forty-eight hours by a solution of 50 grams of aniline dye mixed with 200 liters of water. Tests that have been made before German Government officials and forestry experts seem to indicate that the process is successful and only awaits further development. Furniture men will naturally be interested in the possibilities of these dyed woods especially since it is reported that furniture made of them are to be put on the markets as well as various small novelties such as cigarette cases. It is stated that this process also makes possible the imitations of some natural woods.

For Standardized Furniture Woods

FURNITURE manufacturers will be interested to learn that the hardwood manufacturers are endeavoring to improve their furniture wood product by simplification and standardization.

One of the first efforts will be to ascertain hardwood consumption in the furniture, automotive and sash and door fields. Another effort will be to urge members to sell their lumber in strict accordance with Hardwood Manufacturers' Institute rules and inspection. To promote use of standard rules, "mill instruction" is planned. That is, the Institute will send specialists to the mills to instruct inspectors in applying the rules governing the various grades.

What Lumber Mill Statistics Show

DURING the first eight months of 1922, 8,057,000 cubic feet of lumber were cut, according to the National Lumber Bulletin, by 470 mills operating in this country. This is the smallest total production recorded for the past ten years and the number of mills reporting also represents the minimum, an average of 470 reporting each month. The figures which give statistics for the past ten years show a fairly steady decline in production from 1912, except during 1916, 1917, and 1918, all of which register a decided increase, the 1917 figures showing a production that almost equals the 1912 output, 8,261,000 cubic feet in 1917 as against 8,626,000 cubic feet in 1912.

The same slump is noted with regard to the number of mills operating, 719 in 1912, compared with 470 for the first eight months of the current year, as noted above. Increases in 1917 and a smaller increase in 1918, analogous to that noted in the output, are indicated also. In production the average mill shows heaviest in 1916, followed by a steady drop except in 1920 when average production went up a little, but the average production per mill during the first two-thirds of 1922 is the largest within the past decade.

If this tendency continues, fewer mills operating each year and the total production continues annually continues to decline, a lumber scarcity seems unlikely.

Art in Industry

EVIDENCE comes to us from many sources today that art in industry is fast becoming a factor in economic enterprises. Elsewhere in this issue, the Art-in-Trades Club exposition, the first of its kind ever held, is discussed. The avowed purpose of the Autumn Exposition of Marshall Field & Co., was to show the methods and results of embodying art in merchandising as practised in this institution. The exhibit of the Weiner Werkstatte at the Art Institute in Chicago was devoted mainly to showing the new and original in furniture and furnishings.

Lectures on art in home furnishings are to be given at New York University this winter under the combined direction of the Metropolitan Museum and the Art-in-Trades Club to teach the fundamental principles of art as applied to decorating and furnishing a house, and will be open to the public as well as to students. A British fabric design contest at Manchester held recently, was admitted quite frankly to have been inspired by a conversation with an American trade paper editor.

The poor taste of a generation ago, which was almost axiomatic seems to be becoming a matter of history and in its place we are seeing an appreciation of the place of art in industry.



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IN METROPOLITAN MARKETS



Public Demanding Better Quality *Retail Trade Shows Activity*

WALTER E. MAIR
Editorial Representative

RETURN OF CONFIDENCE IN METROPOLIS

THE month of October usually sees the seasonal activities in New York in full swing. During the latter part of September the boarding has been removed from the city residences of the well-to-do, the painting galleries and auction rooms have resumed operations and those of social importance are being reported on incoming passenger lists. The first half of October finds the scene completely set.

With the cycle of seasonal events retaildom in the metropolis keeps close step and open shop, not that the stores relax their efforts during the summer months. New York has become the country's greatest summer resort and much business is done then with tourists, while the stay-at-home natives are also kept thoroughly interested in current merchandising events.

If you are out to get a fairly reliable slant on how business is going to be in New York for autumn and winter, watch what happens during the latter weeks of October. Then the "cat jumps," one way or another. This year it seems to have chosen an upward leap, if the firmer tones and larger figures in which business men again talk are a true reflection of the general metropolitan business situation.

Never before, say accurate observers in the trade, has the Metropolis shown more signs of unmistakable interest in home furnishing. And the average New Yorker *will* have what he *wants*, or the nearest thing to it he can afford—especially if it is *the* thing one must have to be up to the minute.

On his rounds of the wholesale showrooms and retail stores during October, the writer met many signs that show plainly that the trade is preparing to satisfy this interest in dressing up the apartment, which is taking such an unusual hold on the metropolitanite this season. The comment was oft repeated by wholesalers and retailers that calls are coming for furniture, floor coverings, draperies and decorative accessories of better quality and more chaste design than last year or the year before. But buying continues with an eye critical of price. The public has not yet entirely ceased looking for lower prices, and, strangely, at a time when rises in some lines seem close at hand and in a few are already accomplished facts.

Only a few months ago, the wholesaler was contending that prices to the consumer were being kept at a higher level than necessary by the retailer's hand-to-mouth buying. Now the retailer, in some lines, is countering with the assertion that wholesale prices will be raised at the peril of inviting another buyer's strike. Doubtless, there is some truth in both of these contentions and, as usual, the consumer will have to decide—which he will do after he has shopped a bit to find out what his money will buy.

In the wholesale furniture trade the feeling is fairly general that prices must soon be increased to meet increasing material and labor costs. On the other hand, the Retail Furniture Association of the United States recently advised its membership that it can see no valid cause for a price rise nor any shortage of goods for late winter or early spring delivery. In spots, price-cutting in the lower grades of furniture is rife just now in both wholesale and retail ends but this is apparently little more than the periodic cleaning-up of merchandise that must be turned at once on any reasonable terms, in anticipation of a change in the market. New York is preëminently the dumping ground for such merchandise and, regardless of fundamental conditions in the furniture industry, New York seems always to have a supply of such goods, a feature which is in no sense typical of countrywide conditions.

TO REDUCE COSTS AND SPEED UP TURNOVER

IN THE retail home furnishing business of New York strenuous efforts are being made to reduce the cost of doing business and especially to increase legitimate turnover in furniture departments which may be said to be in a state of flux just now. Even in the most progressive department stores furniture turnover has never been what it should be, from the merchandise manager's viewpoint, while recent years have seen floor space, wages and delivery and other costs rise apace.

Several of the biggest retail distributers of furniture in Gotham are free to admit that it is a struggle to make their February and August furniture sales, large though they are, compensate for the slowness of turnover during the other months of the year. They are united in the view that something radical must be done to get a larger month to month sales sheet. The several kinds of club plans and deferred payment systems have not solved the problem of turning furniture more rapidly.

A plan is understood to be on foot in New York for

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collection buying and distribution of furniture, supported by constructive store displays and direct consumer advertising which will aim to secure better quantity prices from certain selected manufacturers by guaranteeing larger orders and quicker distribution. The outcome of this experiment will be watched with interest by the furniture trade the country over. The idea seems basically sound if a common ground of agreement can be found for manufacturers who would thereby be enabled to concentrate on fewer patterns and so produce more economically; and if the improved retailing methods contemplated will function as intended, namely, to speed up turnover.

BETTER QUALITY DRAPERIES IN DEMAND

A. B. SHIELDS, of Stern Brothers, says New York is asking for draperies of better quality than were in demand a year ago. Inspection of a typical wholesale stock reveals that there is still a heavy demand for tubfast and light-proof silks and fiber silks. Mercerized filler on a cotton warp is being used to good advantage for cheaper goods in colored gauze, likewise, and with surprising success from the standpoint of color dependability. Iridescent hangings continue popular.

Black and gold is a twin note constantly recurring in upholsteries, and wee flower designs on black silk ground are in demand for upholstering odd chairs in the homes of the moderately well-to-do. A prominent wholesale drapery and upholstery department, reports one striking sale of "Vatican red," in metal brocaded silk upholstery, to be used throughout in the ball room of the Elks Club in Louisville. It is a piece of goods that must be used in bulk for like purposes. Significant is the fact that a similar design in black background has been on order with its manufacturer since last February. This is but a single item, however, in what has turned out to be a quiet, but sure, return to favor of silk brocades and other silk and fiber coverings for furniture. Putty and orange tones, in this instance, may be mentioned also.

Several wholesalers seem to be playing up rather determinedly cut madras in fairly brilliant color effects, and we have seen examples of these, although more often in the ecru and white, in most of the drapery departments of the retail stores.

Lace curtains are slowly fighting their way back into popularity. Of that there is no doubt. Tentative designs, reminiscent of the old chenille curtains, are also to be seen.

NEW YORK WEAK MARKET FOR CRETONNES

AS A RETAIL and wholesale market for winter draperies and upholstery in cretonnes, New York is still far from satisfactory. A prominent manufacturer contends that cretonnes for the past five years have improved so steadily in consumption that they may now be regarded as a non-seasonal fabric. Yet that applies largely to the suburbs. New York is reluctant to accept denims and prints. Plush, mohair, velvet, and tapestries and needlepoints or goods on that order for odd seats and backs sell well here. Altman's has had a tremendous drive on high-grade period pieces, done in needlepoint, and selling up to $385. But for New York, as a whole, no winter cretonnes.

POPULAR DRAPERY COLORS

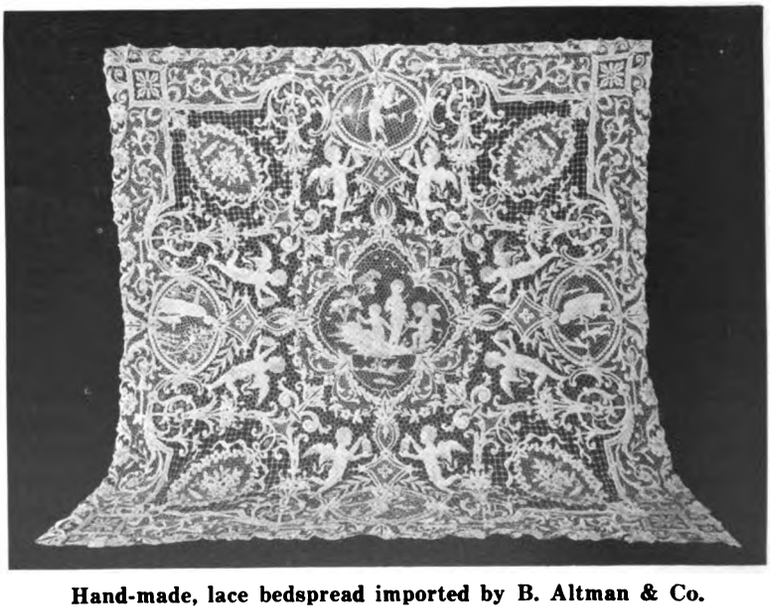
THERE are indications of a steady return to deep blues in draperies and upholsteries. Wholesale offerings of these increase daily. One out-of-town buyer bought fifty pieces of a certain upholstery fabric after its background was changed from black to blue.

Some signs of a return to Italian reds are seen, but this is a decorator's color, we know. Jade green and reseda seem to be moving back into the list of live buys. Coarse gauzes in ecru, gold, and light blue, sell well out West. They are not being pushed, except in the putty shades, hereabouts, so far as observation goes.

KEYING UP THE CONSUMER

FROM the standpoint of the retail buyer, November is going to witness a determined effort to key the consumer in New York up to a considerably higher standard of quality and price than was typical of the most of the business done outside of the decorator's shops last year. The keynote is well sounded in the lamp departments; carried on with strong reverberations in such exquisite displays of lace draperies as are offered in Altman's; echoed in the rug and carpet sections, where, despite a growing scarcity of good Orientals, Chinese importations still are fairly heavy. Prices are going up on carpets and Sloane's, for instance, reports an excellent reaction in its Oriental department, despite last year's lethargy and the indifference to Persian patterns that grew out of the craze for plain things and one-color floor coverings.

Furniture sales continue fairly encouraging. Sloane's again registers with an Autumn sale of antiques, reproductions, and modern European and American furniture, which has proved remarkably successful, according to Wilson Hungate, although the "high end" goods are not yet to be included in any typical week's turnover. These goods still move slowly.



Hand-made, lace bedspread imported by B. Altman & Co.

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BETTER CONSUMER SENTIMENT

WE CAN summarize by saying that nearly all factors find a distinctly better consumer sentiment, although the more highly paid decorators are getting their accounts into pliable state very slowly. Wholesale orders are good for draperies and upholsteries that are popular, but in the large the market is still finding itself and is somewhat in a transitional stage. Mohairs remain firmly intrenched, but tapestries and needlepoints are gaining. Some reliable mills, long suffering from the mohair and plush vogue, find first hints of encouragement in new inquiries for damasks and retail buyers' demands that European novelties, particularly mercerized goods, be copied.

The tariff has set up a price wall against popular distribution of many of the better draperies, and mill designers have to thank several of the more enterprising wholesalers and importing retail buyers, for allowing them to attempt reproduction of designs brought over before the new bill went into effect. Widespread effort to please the eye with carefully conceived designs in bric-a-brac, cloisonné, lamps, vases, and the like, are to be seen on every hand. Incidentally, the wholesale centers for all such activities, and particularly those catering to the professional decorative trade, are tending to move up-town. Union Square comes very nearly marking the southernmost limit for this branch of the home-furnishings trades. Curtain trade is encouraging, albeit some importers have taken long chances on price trends.

HIGHER PRICES IN CARPET TRADE

RUGS and carpets are, for the most part, a "sold up" commodity, with Orientals growing daily scarcer, and a consequent influx of factory-made stuff far from representative of the old East.

Price increases of about 6 to 10 per cent are recorded in the autumn sales of carpets and rugs in the New York wholesale market. Axminsters seem to be strong leaders possibly due to the extensive anticipations of buyers in wiltons and high-grade tapestries, forcing axminsters into leadership in the field of goods available for fairly early delivery. Axminster rugs from one of the leading mills are up about an even 10 per cent and its tapestries and velvet rug quotations have been increased by nearly that much also. Among the wiltons one mill has increased its price by about 8 per cent on the more expensive grades; increases on carpets, particularly velvet and tapestries, run somewhat less than on rugs offered by the same mills. Homeric grade axminster rugs are quoted $6 above the April price of $45.60, last autumn's price for the same rug being $49.25 in the 11′ 3″ x 12′ size. Generally, wholesalers believe the consumer will absorb these increases easily if they are not pyramided by the stores.

PROSPERITY IN PHILADELPHIA

AN OCTOBER that has broken records for high temperature, an October of late-clinging leaves and slow, warm mists at nights, has ushered in autumn house-furnishing trade in goodly volume for Philadelphia. Always in measuring the prosperity of Philadelphia one must remember that she is a producing, rather than a distributing center. Sound fundamental conditions are indicated when business is good here. By the token of prosperity in retail circles, the textile mills of Philadelphia are busy today. Their position as merchandisers assured by the early October increases in carpet prices, the mills making floor coverings are almost "at the top of the heap," and production with many of them is fast nearing capacity. For instance, a local mill has been working two shifts on broad loom seamless goods for several weeks.

The same condition obtains throughout the wilton and higher-grade axminster mills. Even the lower-grade goods are being more widely sought for, and anticipation months ahead is recorded. Philadelphia manufacturers, as we have pointed out in these columns before, react most accurately to national and, indeed, world conditions. When the West has good crops, Philadelphia produces a little more, for here the give and take is pretty even, and that stage of production seems about at hand now.

TAPESTRY AND DRAPERY LINES

CONDITIONS are fairly reassuring in the tapestry and drapery lines; a mill owner sees some signs of renewed interest in damasks, a consummation devoutly to be wished for by those willing to pay the price. He also finds the general feeling encouraging, although autumn re-orders, up to the middle of October, had not proved by any means startling.

Samples and short pieces are reported in requisition by other tapestry mills, including one plant which reports light activity except on bedspreads. Mohair and plush mills are reported booked as far ahead as next May, in some instances, but real mohair yarns are getting scarce and high. There is evidence in all but the most reliable lines of skimping as to quality, with the definite result that verdure tapestries and damasks are going to get another big chance, as surely as furniture manufacturers begin to wake up, as some are beginning to, with the disagreeable knowledge that their overstuffed furniture is meeting a market glutted with inferior goods.

SUGGESTIONS TO MANUFACTURERS

WHILE on this topic of furniture and its construction, it might be well to quote here from an assistant buyer in one of Market Street's largest department stores. He said: "Good Furniture Magazine would do us and other retailers a great service by telling makers of furniture for the medium-priced trade that it is time to get away from some of the cheap effects they are getting. They ought to quit putting on this inferior bead molding, which causes a lot of trouble, because it soon comes off. Rather, let them go in for two-tone effects, and plain or swelled fronts on bureaus, dressing-tables, and the like. Careless and cheap work with the ornamentation of panels has produced lots of returns for some merchants.

"Another thing, it is about time that a standard depth and width for bow-end beds was arrived at. The depth of the arc from end-post to the middle of the swell in the baseboard, ought to be built uniform, so that mattresses could be made accordingly, and a great deal of useless overhead avoided. Furthermore, there is still

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too much war-time construction in the making of the cheaper bedsteads. Look here!", and he pointed out a bed frame that in appearance was irreproachable, as such goods go, but that was lined with flimsy supporting cleats for the slats. "These cleats should not be nailed on, as they are," he protested. "They should be applied with good long wood-screws." To which we might add, with heads properly countersunk.

Such instances as those cited by the furniture buyer quoted above are proof enough that retailers and consumers are demanding good workmanship and materials in medium-priced furniture. And Philadelphia is peculiarly resistant to compromises. Too much of the sturdy tradition of good old Colonial furniture and hand-made samplers and hand-loomed draperies lingers adown these shady streets of Quakertown, too much ever to make it easy to fool the more discriminating, of whom many may be counted hereabouts.

DEMAND FOR OLD FURNITURE

THAT desire for the old, the sturdy, the substantial, is in effect an obsession in Philadelphia, for such stores of note as John Wanamaker's concentrate almost feverishly on presenting quantities of old pieces of furniture done over. With five acres of floor space to show goods on, and two floors bordered with showrooms filled with sample suites, the Wanamaker furniture department outdoes itself in accumulating the unique and the antique, and above all, the sturdy pieces that remind us of the days of Mad Anthony Wayne.

There is a shrewd merchandising craft behind it all, of course, but the Philadelphia Wanamaker store profits greatly from its advertised allegiance to "good old" things. William J. Young, the buyer, we understand, fairly rakes the country for old maple bedsteads, chests of drawers, and the like, which are given the necessary renovation and polishing and sent out to eager customers about as fast as they can be brought in.

New experiments with antique effects seem always to be in order in this store, too. We noticed on one of the top floors an old burl-walnut dresser which had been enameled as to frame and outline strips, leaving the handsome panels in the natural effect. Elsewhere what had been a not extraordinary boudoir set in plain French grey enamel was rapidly becoming quite Japanese. Sea-green enamel was laid on with a mixture of peacock blue; raised patterns closely imitating the age-old layer enamel work of the East, were being put on in some compound guaranteed not to chip or check.

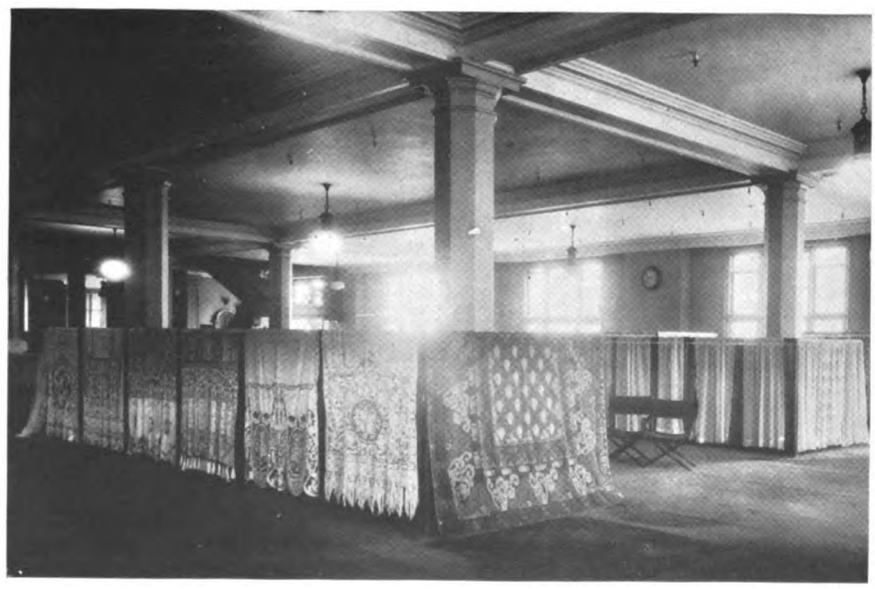
Incidentally, little or no enamelled goods are being sold by this department, aside from the very best grade of breakfast room sets and a few pieces requisitioned by decorators now and again.

CLEVER ARRANGEMENT OF DISPLAY ROOMS

THE price range on individual suites is very wide, from $150 to $5,000, and an especial effort is made to cultivate out-of-town trade, especially along the main line and in other well-rated suburban districts. This store does an immense charge account business and, of course, gets a bulky furniture trade on the strength of such accommodations. But the feature of its merchandising policy is to keep before the eye of the chance visitor hundreds of pieces that cannot fail to attract him. He may sit down to rest while sightseeing. He is very liable to order something (if he needs anything in the furniture line at all) before he leaves.

Instead of inclosing the special showrooms where suites assembled are shown with suitable draperies and accessories, Wanamaker's has gone to considerable expense in developing, a few at a time, a regular train of open rooms that are grouped like booths around the larger display rooms. Mirrors and lamps are scattered here and there and are sold in conjunction with furniture, although there is a special lamp department. It is quite understandable that persons wandering into these departments by accident buy on purpose. The display rooms are selling rooms, not stage sets.

This store in its furniture department, as in most others, represents the attunement of a mammoth merchandising enterprise to an artistic appreciation of the basic psychology of the best-paying clientele to be had. It gets its return in a year-to-year recrudescence, even a week-to-week, perhaps, of interest in "what Wanamaker's is showing." And the spread between cost and selling price pays for the pains taken as the annual returns show.



Lace drapery department at B. Altman & Co., showing effective arrangement of goods on display.

NEW TYPE OF MERCHANDISING

THERE is another type of merchandising, embracing both furniture and accessories, that is particularly active here in Philadelphia now, and it represents a transitional stage in home furnishings merchandising methods, a stage more likely to be evolved only in cities where there are tradi-

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tions of good taste and the ties of traditional quality. The same thing is being well done in certain exclusive shops in New York, not exactly decorating establishments but furniture stores with the "personal equation" figured in. However, Kier and Haas, on Chestnut Street, are avowedly out to develop a clientele solidly built up on the reputation of the old Walnut Street Kier decorative establishment, and included in the scheme of things is a rapid, regular turnover of stock, both furniture and draperies, with a standardized bread-and-butter type of the former, and considerable close attention to individual tastes in the latter, included as prerequisite to success.

"Of course we have to work hard to get anybody away from the department stores," declares Lynton H. Kier, one of the partners, "but we do not believe that most people in Philadelphia really like to plow through a big department store display of furniture when looking for something specific. Once they come here, we plan to offer inducements that will hold them."

This store occupies an old-fashioned mansion of four stories, and the new firm, in preparing its present quarters, swept out all the transverse walls and created the usual vista of home-furnishings on display in a small, neighborhood "installment" store. Albeit the quality represented and the air of the place are different, by far.

Among the astounding concepts involved in their plan (and they insist they will always adhere to the offering of plain, substantial, not expensive, but attractive furniture as Philadelphia's ideal) is one offering "bridal service,"—standardized sets complete in every detail, and to cost, for the living room, including lamps, chairs, and the like, not more than $300. The furniture is to be substantial and well designed, although, of course, not in solid woods.

The situation is probably considerably easier, for the consumer, here than in New York. But the quality standard of goods needs to be lifted, and no doubt such enterprises as that on which this Chestnut Street shop has entered will be of great ultimate benefit, once the news gets 'round.

GIMBEL'S ANNIVERSARY SALE

IT WOULD be unfair to say that real concessions are not to be had almost weekly in some department store or other, but the consumer cannot have any great choice in a "sale," as a rule, because most of the concessions offered when times are normal or on the upgrade, arise from an untoward condition in the manufacturing end, or represent, as is apparent this week on every hand, efforts to meet a special price demand. Gimbel Brothers among others are doing exceptionally well by the public in furniture, the occasion being their eightieth anniversary.

A living room suite, tapestry covered (and note that tapestry is not yet on the upgrade in the average buyer's estimation) is offered at $200. Here, again, we see the reflection of several months' lull in consumptive demand for this kind of upholstery. Good hair and moss stuffing, on webbed bottoms and backs, with good spring construction, make this a better buy than usual for the consumer. The mohair upholstery vogue creates the price, in addition to such other elements of the individual deal as a probable manufacturer's overstock. Odd pieces, such as willow chairs at $18, period design chairs at $20, wing chairs at $29.50, and mahogany-veneered top, gate-leg tables at $20, seem attractive.

But it must be remembered, in considering these, that Gimbel Brothers operate no deferred-payment accounts. According to B. A. Vansant of the rug and carpet department, the consumer must be prepared to pay cash in thirty days.

SALE STIMULATES RETAIL TRADE

THIS Gimbel sale has been a stimulant to business in retail circles, and although the mercury registered as high as 90° one day in October, a remarkable quantity of lace curtains, carpets, and accessories seem to have moved out into consumers' hands. Mr. Vansant reports that he is trebling his carpet and rug business of a year ago and that September doubled the turnover of the corresponding month in 1921. In such items as linoleum, with the wholesale prices down perhaps 2½ per cent, there has not been the total of sales one might have anticipated.

The big patent floor covering drive, as far as Philadelphia is concerned, probably produced best returns in basement sales. Some merchandise men were, and usually are, careful to keep the temptation of linoleum and other patent floor fabrics away from the vicinity where textile floor coverings for the same uses might otherwise be sold.

LAMPS AND DRAPERIES

IN RESPECT to draperies, lamps, and other accessories, the sales stimulus afforded by special offerings has been needed to "keep things going." Snellenburg's lamp department, for instance, profited considerably through the use of display space on the main floor, arcade section, Market Street front, where for two weeks, a number of good examples of current offerings in lamps and shades were shown. Saleswomen were stationed to show the lamps and to refer inquirers to the lamp department proper, with the result that many patterns sold in half the time expected.



Corner of lamp department in Snellenburg's, Philadelphia. The department was wired throughout at the cost of $5,000.

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The GREAT CENTRAL MARKET



DEFERRED PAYMENT PLAN A FACTOR IN MERCHANDISING

By Our Chicago Correspondent

PRESENT TREND IN SELLING FURNITURE

IS the deferred-payment plan after all going to have an accepted place in the selling machinery of first-class retail furniture establishments? One would be almost prepared to answer this question in the affirmative after browsing around a bit among furniture stores of that type on Wabash Avenue as well as the furniture sections in the State Street department stores. The whole proposition is most significant as showing a trend in modern merchandising that a few years ago would have been regarded as unthinkable, not to say impossible.

RICHARDSON & CO. CONDUCT EXPERIMENT

A COUPLE of months ago, O. W. Richardson & Company got the idea that sales could be increased very greatly if some method could be devised whereby a purchaser of furniture would not have to pay for it in cash or on the first of the month. Would the adoption of some such method cause a high-grade store such as Richardson's, Revell's, Tobey's, or Field's to lose caste? Under such circumstances would the discriminating trade have a tendency to look upon these concerns as installment houses? And, most important of all, if Richardson's were to use an adaptation of the deferred-payment plan, would it thereby drop out of the company of its first-class competitors?

To settle these points, and more particularly to gain light on the last question, the Richardson firm conducted a quiet investigation among its competitors. A man was sent around to ascertain upon what terms he could buy $1,300 worth of furniture. He did not want to pay cash. Neither could he pay in full at the end of 30 days. He went to a number of stores and came back with a report that in every one of them he had been offered deferred-payment terms ranging all the way from six months up to a year. The stores, it seems, while not advertising such terms, were perfectly willing to "fix up" persons of approved credit standing who came in and asked for the accommodation.

"All of which," said an official of the Richardson firm, "impressed us as being not only good business but good sense. If a man's credit is good for 30 days why shouldn't it be good for 60 or 90 days or 6 months? And, if this plan was regarded as a good thing for other stores to use in rather a quiet way, why shouldn't it be worth while for us to advertise?"

"BUDGET PLAN OF SELLING"

THE outcome was the Richardson "Budget Plan of Selling" which is now being advertised in newspapers, by direct mail, and on billboards. The name is copyrighted and is based on the budget plan of apportioning incomes, urged upon people by banks and other large institutions.

A person desiring to purchase from Richardson's on the budget plan goes to the credit department and makes application in the regular way for the opening of an account. If he satisfies the credit man there is opened with him a regular charge account calling for payment on the tenth of the month following the purchase. If he does not wish to make the entire settlement at the time he can make an initial payment of 20 to 30 per cent, depending upon the character of the merchandise,



Living room from Marshall Field's showing the more ornate type of furniture

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and have the balance spread out over monthly payments covering three, six, nine, or twelve months' time. He is billed each month for the installment that is due.

It has been urged that merchandise sold on the deferred payment basis must necessarily bring higher prices. Richardson's provides for this by charging the regular prices and then imposing a carrying charge. If the account is carried for 10 to 12 months the charge is 6 per cent of the amount remaining after deducting the initial payment. If the payments are completed in six months the carrying charge is only three per cent of the extended amount. After the furniture is delivered to the purchaser it is insured against fire for the full amount of the purchase during the periods of time over which the payments extend. The insurance is paid for out of the carrying charge.

PLAN PROVES SUCCESSFUL

THE plan has gone over big. To it the Richardson firm attributes most of the credit for the nearly 25 per cent increase in its sales during September of this year over the corresponding month in 1920 and 1921.

The firm's advertising, of which a liberal amount was done during September, makes no reference to selling goods on what really amounts to time payments. The advertising is done in the usual way. But in one corner is an unobtrusive little invitation to "Ask about our budget selling plan." The name seems to have caught the popular fancy, judging by the large number of inquiries over the telephone, by letter, and in person asking what it was all about.

"We are never going to sell individual items on the basis of so much down and so much a month," said a Richardson official. "That is another kind of merchandising entirely that does not interest us. But this method of ours is not only sound and effective, but it is dignified and entirely in keeping with our traditions."

OTHER INDUSTRIES USE SAME SYSTEM

IN THEIR tendency toward the deferred price system, the big furniture retailers have plenty of company. The president of a household-appliance manufacturing company of Chicago, cites the selling practices of most of the leading automobile manufacturers and practically all makers of household labor-saving devices.

For years it has been possible to buy an automobile on the deferred payment basis. But the automobile advertising said nothing about the privilege, just as Richardson's found to be the case in furniture stores. Now, however, manufacturers and distributers are making an emphatic bid for such trade. The General Motors Corporation, for example, has organized a financing plan through which any responsible person may buy a Cadillac, a Buick, an Oakland, a Chevrolet, or any of the other General Motors cars on a cash payment of 30 per cent and a year's time on the rest. This offer is not only made but is widely advertised. Attention is also called to the fact that all first-class household accessories such as ironing machines, washing machines, and vacuum cleaners, which can be classed as household furnishings if not strictly as furniture, can be purchased on easy terms and that this really is the foundation for their success.

A study of furniture show-windows along Wabash Avenue reveals some instructive things. One of Revell's displays shows an apparent acceptance of the idea that anything used in equipping or furnishing a home properly belongs in a furniture store. It includes laundry machinery, kitchen cabinets, fireless cookers, standard furniture store items, as anybody will admit. The force that has put these and similar items "across" in a big way is the deferred payment system. No wonder so many dealers are giving this matter such careful consideration.

UNUSUAL SALES RESISTANCE

THE Richardson store's experience of satisfactory increases in sales volume during September is duplicated or closely approached in most of the other retail furniture establishments including Field's, Mandel Brothers, The Fair, and Rothschild's among the department stores and Revell's, John A. Colby & Sons, the Tobey Furniture Company, and the Scholle Furniture Company among the exclusive furniture dealers.



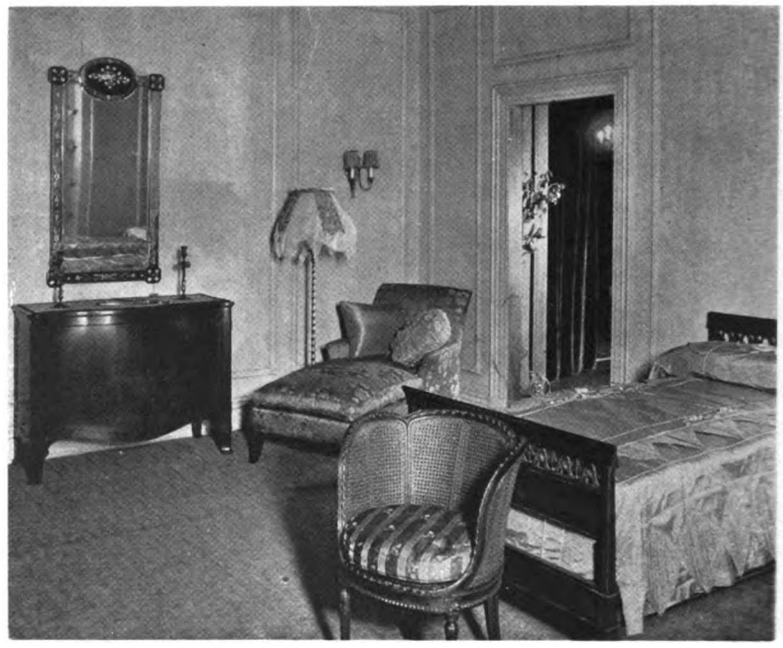
Corner of cheerful living room, which features the use of unmatched pieces. From Marshall Field & Co.'s Model Room Displays

"It is a fact, though," explains R. G. Alexander, manager of the furniture department at Rothschild's, "that we have to fight for business as never before. I have never seen so much terrific sales resistance. We are using every possible resource to get business and we are getting it at that. We sold a great deal more furniture last month than we did in September of 1920 and 1921 and this, of course, means the selling of more units, prices being lower now."

Mr. Alexander's account is substantially duplicated, with some variations, in practically every Chicago furniture establishment that may be visited at this time. As one makes the rounds, talking to buyers or managers, he cannot help but remember a comparison between merchants and storekeepers made by a certain authority not long

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ago. Anybody could be a *storekeeper*, according to this man. All he needed to do was to have money enough to buy some merchandise and rent a building in which to show it. People would come in, pick out what they wanted, and give him the money. But a *merchant*, on the other hand, is pictured as one who can sell people when they don't want to buy and sell them more than they intended to buy. The splendid September record made by Chicago furniture men will certainly entitle them to be classed as *merchants* by this discriminating authority.



An attractive bed room, modern in all its appointments. From Marshall Field & Co.'s Model Room Displays

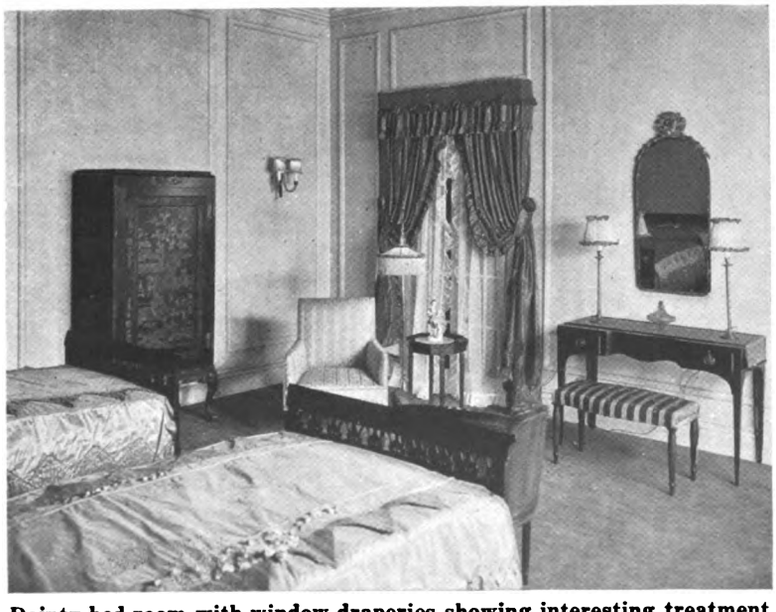
CUSTOMERS STILL SUSPICIOUS OF VALUES AND PRICES IN THE STORES

"ONE great trouble," says Mr. Alexander, "is that customers have been absolutely ruined by the buying experiences they were forced to undergo right after the war. They are suspicious and have become actually soured on all retail stores.

"During the merchandising extravaganza caused by the war, furniture was not all up to standard quality owing to scarcity of material and the labor situation. Moreover, the price, as we all admit, was high. During the time of easy buying, people did not think much of this. They got the best anyway regardless of price. But when things began getting tight they went to the exact opposite and became very discriminating. Indeed, their discrimination has developed into a species of self-pity that is exceedingly hard for the retailer to overcome. Strive as you will to afford price and value, your efforts are sure to be discounted just the same. This means the hardest kind of work by everybody in the selling organization. It means more and better advertising and the literal forcing-in of business. We showed a splendid increase during September but we had to fight every inch of the way."

In addition to people's frankly suspicious attitude, Mr. Alexander has found also that they have developed a waiting attitude, waiting for prices to go lower.

"From our records and observations," says he, "at least 5,000 young married couples are living with relatives or in rooming houses waiting for furniture prices and rent to go down low enough so they can afford to go to housekeeping. In some mysterious manner they have acquired the idea that furniture prices are going to be lower. I am pretty sure that the number we have a line on is only a portion of the couples in Chicago playing the waiting game.



Dainty bed room with window draperies showing interesting treatment of valance. Marshall Field & Co.'s Model Room Displays

HINTS OF HIGHER PRICES

"THIS is the reaction we get from our customers on the one hand. On the other, about all we hear from manufacturers' representatives who visit us is the coming increase in furniture prices. If we talked to our customers about price increases the way some manufacturers' representatives are talking to us, we would not sell a thing. If an advance has to come, then let it come. But let us not do so much talking about it in the meantime. If a woman will buy an item for $50 she probably could be induced to pay a dollar or two more. The retailer will buy on the same basis. Less talking about high prices would be a good thing all around because if it is persisted in some retailers are going to get back into their old-time timid attitude and will not buy as much merchandise as they really ought to have."

ROTHSCHILD'S FOLLOW-UP SYSTEM

ROTHSCHILD'S, as part of the fight for business, has developed a follow-up system to keep in touch with customers who are waiting for lower prices. The effort is to lose sight of nobody and to follow up to the limit every possible sales prospect. It is a common reaction for a customer in the Rothschild store

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—as in all others, of course—to refuse to buy because of the belief that the price is too high. In every instance the salesman takes the customer's name and address promising to let her know later by mail or telephone when the store gets an item more nearly up to her price requirements. The taking and keeping of these names is no empty formality. The whole proposition is regarded and handled seriously.

Letters are sent out to the list at frequent intervals signed with the name of the individual salesman. The telephone also is used liberally. The salesman is held personally responsible for his part of the list. He is supposed to use his own judgment in a measure as to the way of bringing the prospects to the buying point. Sometimes when the prospects are not very promising for a big Monday, the store sends out telegrams on Saturday night to several hundred customers on this "watchful waiting" list telling of special offerings to be had on the following Monday. The telegraph stunt usually works with great effectiveness. It can bring in a crowd when other advertising methods fail. There is something about a telegram that appeals to a woman and makes her attach additional importance to a selling event which is brought to her attention in that way. But the Rothschild store uses it sparingly so as to preserve its novelty. So the list is divided, one lot being telegraphed to one week, another, another week, and so on.

SIGNED LETTERS EFFECTIVE

O. W. RICHARDSON & COMPANY has demonstrated the value of personally signed letters in the way they work a list made up of people who are building new homes. In a great city like Chicago, where hundreds of thousands of people live in apartments, some may make the mistake of believing that the home-building element is not relatively numerous. But the fact is a large number of letters go out from Rothschild's store daily to people whose names have been secured from the city building department records.

The letter, signed by the advertising manager, reminds the customer of something he already knows, namely: That it is a pleasing thing to have new furniture in a new home. It suggests that he come in and talk it over with a Richardson salesman who will explain the company's new budget system of buying. Any suggestion about easier methods of buying naturally appeals to a person who has just built a house or is building one and much satisfactory business has resulted.

AUTUMN EXPOSITION AT FIELD'S

FURNITURE had a prominent part in Marshall Field & Company's Autumn Exposition which was held during the first week in October. The entire store and the advertising for the week were given over to demonstrating the central theme of "Art in Merchandise." A series of page newspaper advertisements was run during the week. The central feature of each was a signed article on "Art in Industry" by some leading authority. During the week, articles appeared over the names of the director of the Metropolitan Museum of Art, and the directors of the Art Institutes of Chicago and Milwaukee. On every floor, special decorations were employed to bring out art in its practical application in that particular grade of merchandise.

In the furniture department on the eighth floor were a number of furnished rooms, redecorated according to the newest interpretations. There were also wood-carving exhibits and a notable showing of original antiques. Artists were on hand to demonstrate to customers and visitors the way furniture is designed. As one of the advertisements appropriately put it, the store's effort during the week was to show "rugs, draperies, furniture, house furnishings, and decorations, rich and dignified in design in a way to translate the beauty of all the ages into the beauty of the present."

RUGS, LINENS, AND ACCESSORIES

THE household-utility section had a display showing the progressive development of the iron, sweeping and cleaning appliances, and the washing machine. On another floor was an instructive exhibit showing the evolution of metal beds, springs, and mattresses. Alongside models of old box springs were shown those of the present day made in Field's factory. Mattresses of 30 years ago were displayed and to offset these a skilled mattress maker was shown in the actual process of making fine hair mattresses.

In the rug section were displays of rare Oriental rugs, defining characteristics in weaving, color, and design and use of symbolic motifs. A collection of designs used 20 years ago was contrasted with the designs of today. Fine table linens designed from old porcelains were shown in connection with China representative of the same periods. To demonstrate the designing and producing of Field's lace curtains original drawings, painted enlargements, and finished pieces were shown.

PRICES NOT MENTIONED

A FEATURE of the week's advertising was that not a single price was mentioned. Ray Schaeffer, the advertising manager, explained this by saying that for one week the store wanted to talk exclusively about its ideals and policies.

"A great store," says Mr. Schaeffer, "is really the only means by which some people can get art advantages. They are not artists. They do not read books on art. They may not visit the Art Institute. Yet in a great number the artistic instinct is present. In what better way can they develop or gratify it than in the study of merchandise? If real art is not present in furniture, furnishings, and interior decorations then it would be interesting to know what real art is.

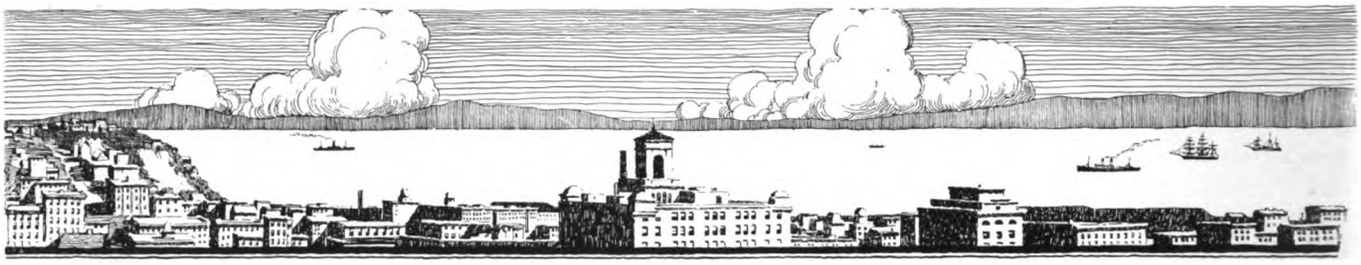
CUSTOMERS SHOPPING CAREFULLY

THE Field furniture department tells the same story as others about the results of the effective work it is doing and the strenuous fight it is making for business. It is interesting to note, though, that Field's customers, as a whole, are like those of all the other furniture establishments, high-grade and otherwise, in that they are shopping carefully. The same thing is to be encountered at the department stores on the lower end of the loop and in the furniture stores along Wabash and Michigan Avenues.

Art Institute students, in relays, visited Field's furniture and house-furnishing exhibits during the week.

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ON THE PACIFIC COAST



Boardman Pickett, Editorial Representative

GOOD TRADE CONDITIONS REPORTED IN THE WEST

TWO IMPORTANT FALL EVENTS

THE two big events of the fall season for the furniture industry of California are Better Homes Week and the annual convention of the Retail Furniture Dealers' Association of California. Those who promoted Better Homes Week have cause for satisfaction in the advance which has been made since the Furniture Fashion Week of last year. There is undoubtedly an increasing interest in homes and a greater appreciation of the effects which different types of furniture and color combinations have upon home life. No matter how much money is spent on the exterior of a house, if the interior has not charm you can hardly expect people to enjoy staying in it. Home makers are coming more and more to realize this and to understand that charm comes from harmonious relationships of lines and colors and from adaptability to use.

TIPS FROM FURNITURE DEPARTMENTS

ACCORDING to a well-known San Francisco interior decorator, there is an increasing tendency toward semi-light styles in interior decoration. Most of the trade in home furnishings is for women and they do not like heavy, gloomy stuff. Plain walls and rugs of soft, unobtrusive tones, with simple, substantial furniture, these, he says, are the present style, and will so remain. Heavy walls, big-flowered rugs and carpets, and cabinets of dishes and curios simply are not desired any more.

From the furniture buyer of a large San Francisco store we learn that spinet desks are very popular for halls, living rooms, dining rooms, and bed rooms, for apartments and large houses as well. Windsor chairs also are in high favor. Cedar chests seem to be general favorites at all times of the year, but especially at holiday time. They are said to be moth-proof, which probably accounts for their popularity. Most of them are of the natural red cedar color, but some are of white cedar, enameled to match the bed room suite.

A large San Francisco installment house reports that cane-and-mahogany overstuffed pieces are being rather generally used by those who want something a little lighter than the regular overstuffed furniture. The same firm is selling a good many separate brass and white enamel beds. It is also having heavy sales on day-beds and combination day-beds with spring and mattress that pull out at the side. Mahogany, walnut, and ivory are the popular finishes. For library tables, the Italian and the William and Mary styles, in antique mahogany, are the most popular. For dining room suites, oak, walnut, and mahogany are divided about equally. Dining tables are for the most part oval or on the order of refectory tables, with square or rounded corners. The chairs are upholstered in blue or tan leather. Tea wagons, ranging in price from $25 to $50, are good sellers.

It seems that mothers are taking a special interest in getting crib mattresses of gay colors and quaint designs, and one of the buyers for a large store voiced the wish that manufacturers would give more attention to creating interesting styles for cribs and crib mattresses. His firm is selling about treble the number of cribs that it did a few years ago and he finds difficulty in securing as great a variety as he would like.



View down main aisle of Lachman Bros., San Francisco, showing arrangement of chairs for customers' use and mezzanine gallery in rear

DRAPERIES SHOW FEW CHANGES

DRAPERY departments do not show the radical difference between the spring and fall styles that is evident in Eastern stores. Because the seasons are so much alike, "we get something that is good and appropriate and keep to it," as one buyer said. We are constantly finding new, fresh designs in the

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stores, but styles seem not to change so completely nor so often as in some parts of the country.

In looking over the stock of one of the high-class stores we find a variety of striped draperies, satin and cotton damasks for large houses, striped Halcyon cloth for apartments, and sunfast Shikii rep for bungalows. Shikii rep in plain wistaria shot with a buff thread is a good seller. Orchid and wistaria shades are popular for bed rooms. Burnt orange is one of the desired colors in cretonne, damask, and rep. The department is having good sales on English block and Liberty prints. Hand-blocked linens, silk gauze, and Sunfast draw curtains seem to be retaining their popularity.

One of the exclusive shops is showing a new stock of hand-blocked linens in novel designs, modern scenes with women and girls in up-to-date costumes. In another shop, machine embroidery on linen, with touches of warm, bright blue, seemed to be the specialty. There were also *Toiles de Jouy* in red and blue which were modern copies of old seventeenth-century designs in black and white. An odd design showed Chinese figures and conventionalized flowers and leaves on a black background, with touches of red and blue.

Among the interesting new styles in lamp shades are those showing French etchings in sepia on parchment, very delicate and charming. Others are of filet lace over parchment, with the design picked out in color.

ORIENTAL RUGS IN DEMAND

IT HAS been said that L. Kreiss & Sons, of San Francisco, carries the largest selection of choice Oriental rugs on the Pacific Coast. However that may be, the firm has specialized for a number of years in fine floor coverings, and every Oriental rug that is sold leaves the store with a guarantee. According to M. S. Babasinian, head of the department, the demand for Oriental rugs is increasing on the Coast. This may be partly due to a decrease in the number of rooms in the average California house, allowing for more expensive furnishings in certain parts of the home. It is Mr. Babasinian's experience that people are beginning to long for warmth and richness in their floor coverings. If any of his customers already have large, plain-colored carpets, particularly taupe, Mr. Babasinian advises them to retain these floor coverings and add small Oriental rugs to give touches of color in front of the fireplace, the davenport, and in the entrance hall. In general, he finds small Oriental rugs popular, rather than the larger ones.

The large fall stock of this store, recently received, shows many small Beluchistans 2′ x 4′ and 2½′ x 3½′, for halls and small apartments. There are also many small Lilahans, 3′ x 4′. Kashan Suruks in large sizes, 11′ x 15′ and 12′ x 16′, range in price from $1,500 to $2,000. Some of the prices run as high as $5,000. In the smaller rugs, rose and blue seem to be the predominating colors, while mulberry, midnight blue, and a touch of gold were noticeable in the finer pieces. Although choice Oriental rugs are always rather scarce, Mr. Babasinian says that he has no trouble in getting all that he requires. Several times a year he goes to New York and buys direct from the importers, in order to see the rugs just as they are brought in, before they have been washed. In his opinion, the most difficult and intricate part of the rug business is to know how the colors are going to look after they are washed. In buying, Mr. Babasinian considers color first, then pattern, then weave. The weavers themselves, however, regulate their prices more by the weave or number of knots to the inch than by the color or intricacy of the pattern. Mr. Babasinian advises his customers to buy now if they are considering purchasing Oriental rugs for the cost of living in Persia has been constantly increasing since the war and prices are likely to rise, while the supply of Oriental rugs is not up to pre-war standards.

CONFIDENCE IN SALESMAN

OPINIONS seem to differ as to the importance of more or less elaborate display methods in the sale of Oriental and Chinese rugs. Mr. Babasinian expresses the idea that it is merchandise and knowledge of your subject that counts, rather than display space. If a salesman knows the history of rug designs and the technical points of weaving and if he tells the truth absolutely about his stock, he is bound to inspire confidence and make sales. People often come in to look over his stock and to chat with him about rugs in general, even when they have no intention of buying anything. Since he has studied and lectured on Oriental rugs for eighteen years, his knowledge inspires confidence. When his visitors want floor coverings, it may be a month or a year later, they very often come back to buy of him.

Wiltons go well with Oriental and Chinese rugs and we hear that they are being used in that way in many homes. It is said that they can easily be cleaned with soap and water and that they will last practically a lifetime. Copies of good Oriental and Chinese designs can be had at about one-third the cost of similar Chinese rugs.

"Sterling," of San Francisco, has added Chinese rugs to its large stock of domestics. Some of them are large, but for the



An effective window display of model dining room arrangement, which attracted much attention. Pasadena Furniture Co., Pasadena.

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most part they are in the smaller sizes, in plain colors with single flowers in the borders and corners and sometimes a floral design in the center. The firm orders the desired colors through its own buyer in Tientsin and the rugs are sent to New York to be washed before they are put on sale.

PLAIN AND FIGURED RUGS POPULAR

IN THE domestic makes customers are likely to choose figured rugs, usually copies of Oriental designs, while interior decorators select plain taupe, with or without borders, to serve as a background for bright-colored draperies. Customers seem to be of the opinion that figured designs are more practical because they do not show footprints, although salesmen explain that it is not dust but the pressing down of the nap that makes footprints show on a new taupe chenille or wilton. Salesmen claim that this difficulty disappears after all of the nap has been pressed down by use. A popular design in one of the domestic makes presents a mottled effect, showing dark blue and tan and a touch of black, with a narrow figured border of blue and black and rose. The same design is shown in various other color combinations.

Salesmen are emphasizing the point that rugs should not be swept or cleaned too vigorously when they are new. If the housewife waits until the pile packs down, cleaning can be satisfactorily done. Formerly a label was attached to the backs of all rugs of a certain domestic make, warning the purchaser not to sweep the rug too much when it was new. This was a good idea, as the average housewife gives little thought to the care of her floor coverings beyond the desire to keep them free from dust and dirt.

DISPLAYS THAT ATTRACT CUSTOMERS

"WHEN a store is crowded for space you can't arrange the furniture; you just have to pile it in," said the owner of a small-city store, attempting to excuse the rather jumbled appearance of his main floor. To an impartial observer it might seem that when a store is limited in space there is all the more need for careful selection and arrangement of stock so as to create the atmosphere which the store wishes to emphasize. Some firms contrive to have all of their displays present a crisp, fresh appearance which has a decided charm, even though the materials used may not be the most expensive.

If the desire is to attract large crowds, a friendly, informal atmosphere throughout the store is a drawing card. The arrangement of the main floor of Lachman Bros., a large San Francisco installment house, well illustrates this principle of floor display. Leading from the wide, main entrance to the rear of the store is an aisle flanked with comfortable reed chairs which may be used by customers while they are waiting to be served. We understand that the store's trade is so heavy that in the afternoons these chairs are full all the time. Behind the two rows of chairs are suites of living room and library furniture, attractively arranged, with lighted floor lamps placed so as to create a genial atmosphere. Things to which they are accustomed would be more likely to attract the patrons of this store than what is strange and beyond their experience. Following this idea, a friendly familiar touch is given by the large image of a phonograph trade-mark which stands at one side of the main entrance. In the right-hand section of the floor are the record rooms, and shoppers catch an occasional strain of popular music which is being tried out. In this section, near the right entrance, is the drapery department. Attention is attracted to the department by an arrangement of comfortable benches above which window frames have been constructed so as to display a number of different styles of curtains and draperies. On the left-hand side of the main floor is the stove department. The stock is attractively arranged in compartments, with red and black tiled floors, terra cotta walls with black moldings, and slightly raised platforms carpeted in red. The whole floor presents a friendly, inviting appearance.

Mott's, of Riverside, features under-sidewalk display. A strip of flooring just inside the display windows has been removed, so that passers-by not only get a view of the windows and the main floor inside, but can also look down into the basement, where there is a display of fancy baskets and articles for general household use.

The value of window displays is getting to be better appreciated by furniture men. The owner of a popular, small-city store gives it as his experience that people seldom buy what they see in the window but they usually come in and buy something, because their interest has been aroused by the window display. The owner of another retail store finds model rooms good business getters. He says that he often sells the complete furnishings of model rooms that have been set up in the furniture department. A noticeable display feature of one of the high-class San Francisco stores is the arrangement of furniture and accessories so as to present an easily seen and a particularly interesting and pleasing effect to visitors as they leave the elevators.



A charming corner in the special display room of the Pasadena Furniture Co., Pasadena.

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SELLING CHRISTMAS GIFTS

How Progressive New York Retailers Plan to Sell Furniture as The Gift Par Excellence

By L. I. NOWLIN

WHY SURVEY NEW YORK?

IT IS easy to predict that the coming Christmas season will bring to the furniture store more prosperity than any previous Christmas season on record, *provided the store is ready and willing to go after this sort of business.*

The public is thinking in terms of furniture. Everybody is either furnishing his own house anew, wholly or in part, or he knows somebody who is. Then is it not logical to suppose that the public will carry these thoughts over into its Christmas plans?

The progressive furniture retailer is pretty well won over to the idea. In fact, if his plans are not virtually completed, he is completing them as fast as possible, and is open to suggestion and direction. What chiefly concerns him is whether this Christmas rush of business is really to bring him prosperity for the month; or what is more to the point, how to work his plans out so that it will.

A recent discussion of prospective holiday plans with a number of New York's foremost retailers has produced a number of sidelights on what is to be done in that city during December. In some ways, the home-furnishing business in the metropolitan district and Brooklyn is unique; in the main, it is just like any store anywhere else in the country. Consequently, the survey of a wide range of store types, furniture stores, department stores equipped with furniture departments, and gift shops specializing in home furnishings, can not fail to bring forth a number of angles on the holiday gift problem worth the attention of the average retailer.

YOUR SHARE OF CHRISTMAS SHOPPING MONEY

WHAT should the holiday gift business aim to do for the store? How is the idea to be promoted so as to bring *immediate and lasting results* to the store expending energy in this direction?

On the surface, it is evident that the home-furnishing retailer is entitled to *his* share of the Christmas shopping money that gets into circulation every holiday season, even as the candy, book, and jewelry retailers are entitled to theirs. Of recent years, the home furnishing man has tumbled to the fact that he wasn't getting his proportion exactly. The crowds were passing his store by, and were streaming instead in other directions, when naturally they should be just as eager to buy a vase for flowers, as the flowers themselves. Besides, the gift of a vase has the added advantage over the dozen roses in that it will last. As a result of this argument, home-furnishing retailers are now deliberately forcing the Christmas shopper out of his beaten track of buying trivialities and into the direction of home furnishings.

The effort to make much of Christmas is of cumulative effect, increasing business volume from year to year. Furniture stores are expecting an increase this December of 30 to 40 per cent over their 1921 record. The large department stores confidently count on fully 100 per cent increase over sales of last December.

Of course, in their ability to make much of Christmas, the retailers are backed by the manufacturers. Whereas, ten years ago, a good business was done on a few types of novelties, a remarkable business is now possible through the vast variety of holiday goods manufactured. Much of this development has come since the war. It has been stimulated by the manufacturer's effort to bring out not only new designs in regulation pieces, but absolutely new types and combination of pieces as well. Tables to fit in front of as well as behind the davenport, odd tables which may serve for tea, cards, or console use, tea wagons with leaves which may be raised making a round table at which hostess and guest may sit for their tea, a hundred and one designs on this order are now on the market. Competition has stimulated design, until at present the supply of this type of merchandise at hand will suit a wide range of Christmas desires and Christmas purses.

DELIVERY OGRE EATS UP PROFITS

WITH the supply and demand for holiday goods here, and with the retailer selling a quantity of such merchandise in December, can he fail to make money on the venture?

If his is a department store with delivery trucks covering every section of the town daily, or a store specializing on small furnishings, there is small chance for him to fail if he plans his program right. Holiday gift trade falls in with his regular merchandise and delivery schedule.

If he runs a regulation furniture store, however, he must give the problem of delivery serious consideration; for no matter how small or inexpensive is the article sold, unless a very small lamp or very light bookends, it will have to be delivered. He, therefore, has the problem of many deliveries to face. The average furniture store uses heavy geared trucks, some geared to carry up to a ton and a half weight. These big trucks are expensive to operate. While the store may be supplied with a light truck or so for average delivery of small merchandise, these will not take care of the holiday deliveries. The big trucks must be used in addition. Indeed, so important an item is delivery that the furniture retailer may find his holiday profits eaten up by excessive delivery costs. After the Christmas rush, he is left asking himself, "What is all the worry worth, anyway? It's nice for me to do this for the public, but where do I make anything out of it?"

STIMULATES COME-BACK TRADE

ONE metropolitan furniture store, though it openly declares that it does not make much money on an immediate basis of return from holiday merchandise, finds that in the end it pays to make the effort. For the secret is, gift sales make and keep friends for the store. Holiday merchandise serves as a bait to draw customers into the store, and while they may buy only

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a little thing at the time, they either see something they want to buy later for themselves or are so impressed with the friendly spirit of the store that they want to come again to make some large purchase. Sales clerks are specially primed to make this suggestion to customers and to offer to attend personally to their needs when they return for that living room suite which they now admire but haven't time to look at carefully.

The warning is here given by more than one retailer that this method of merchandising will work only if the customer is given a sound value for her money. If the merchant tries to palm anything off on her, she is sure to discover the fact, and won't come back, and so he defeats his purpose.

The basis of the idea is to stimulate "come back" trade. It must be sound or one dignified store of 80 years' standing would not be an enthusiast for it. Here the holiday gift promotion is a means of welcoming in customers of moderate means and of showing them that the store is just as eager and able to serve them as the customers who drive to the door in limousines.

WHAT CONSTITUTES HOLIDAY MERCHANDISE?

MANAGERS differ in their classification of holiday merchandise.

It is obvious that decorative accessories, such as lamps, vases, and book ends, are so fresh and alluring in color that they draw customers to them as easily as if they were candies. Yet this vast field of accessories is a merchandise problem in itself which retailers are busy solving; for instance, equipping the stock of lamp bases with a sufficient variety of shades to meet large and immediate demand. One gift shop attributes its great name as a mecca for lamp seekers to its ability to meet any call.

Outside the accessory field come furniture and rugs. These are not the merchandise of fleeting fancy, yet some types make most acceptable Christmas gifts. The problem of rugs requires definite attention, even as do furniture and decorative accessories. Here furniture proper will receive chief consideration, for it is in some ways most difficult to display and sell.

As a whole, gift furniture falls into three classes: Novelties, occasional pieces, and special suites.

The novelties include sewing and smoking cabinets, end tables and book troughs, ferneries, telephone stands, and all such "little stuff". The odd pieces include a wealth of chairs, mirrors, cabinets, desks, and tables for living room, dining room, hall, and bed room, many of which can be used almost anywhere and serve a variety of purposes.

The prevailing preference for apartment and small-house dwellings makes welcome the furniture which can serve two purposes. Likewise the propaganda, recently spread by decorators, preferring unmatched to matched suites of furniture is stimulating the call for odd pieces. A gift shop which carries home furnishings recently advertised to its customers its ability to furnish a home completely and satisfactorily, with odd pieces. It is probable that the shop on occasion does this very thing. In the classification of holiday merchandise, the occasional pieces make up the bulk of higher-priced goods.

A few department store retailers expect to push suites of furniture as specials, for instance, advertising a hundred suites of a given pattern at a low figure on certain days. This will be at the beginning of the season when the crowds are not so great. Most of this type of advertising, however, is being saved for the January and February clearance.

THE THREE R'S

SO FAR as stock is concerned, three R's are necessary to make a Christmas promotion plan successful. The store must be stocked with the right merchandise, in the right quantities, at the right price.

Heads of furniture stores do their buying at the summer markets and stop there, with the exception of strengthening certain lines that seem to be going well, about September 1st and again October 1st. In department stores, however, buying continues up to the last minute, even up to November 1st. Sometimes a buyer will miss a valuable novelty design at the summer markets and this will be brought to his attention by the manufacturer in the early fall, in time for ordering. Just such a design is the new unit furniture being brought out, introducing chests of drawers which may be built up like a sectional bookcase, and so planned that a given number of sections may serve as a window seat, a larger number as a highboy, a smaller as a low-boy, and so on.

WINDOW DISPLAY

ONE of the biggest problems in promoting a holiday gift program is that of display.

Most furniture men concede that their Christmas window displays of furniture are not their most beautiful, since the aim is strictly practical, to suggest to window shoppers a number of different types of furniture they may buy as gifts in the store. To get results, it is necessary, say department store men, to devote an entire window, no matter how small, exclusively to Christmas furniture and rug displays. While it is all right to show home furnishings in other windows, the furniture there forms the background motif and does not bring in two cents worth of business to the furniture department.

PRINCIPLES OF FLOOR DISPLAY

OF PARAMOUNT importance is the arrangement of the floor display. The main idea is to make it easy for the customer to get to the merchandise she is interested in, to see quickly the entire stock of the type of goods at hand so that she can make comparative judgments, choose the design she prefers, order it, and leave with little loss of time to herself and the store.

Individual stores present their own good and bad features of floor layout. One furniture store is typical in that it has one entrance at the front, through which the customer stream must pass in and out. On the first floor it masses its small novelties in groups, according to the type of goods—end tables in one corner, sewing cabinets in another, and so on—with sufficient aisle space between so that customers can move easily from group to group. The customers are met by a door man who inquires what they are interested in and directs them to the type of furniture in which they are interested. There they are allowed to look to their heart's

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content; with the salesman ready but not opportuning customers for an opportunity to advise or assist them.

On another floor of this same store the occasional pieces are grouped. Since this is strictly a furniture store, the display man overcomes any hint at funereal atmosphere by using Christmas lighting and similar decorations in the window display and on the main floor walls.

DEPARTMENT STORE FLOOR ARRANGEMENTS

DEPARTMENT stores are particularly progressive in working out plans for successful floor arrangement, because of the large crowds to be handled and the large stocks to be shown. One such department has a floor, rectangular in shape and supplied with elevator shafts placed in the center of each lengthwise wall. From one elevator system to the other extends a broad band of floor space, which the department manager gives over entirely to gift merchandise during the holiday season. He divides types of furniture into groups or blocks, as do virtually all stores of magnitude, and carries the idea still further in that he may on certain days show a full block of one design, such as a Martha Washington sewing cabinet. This may be a new design which he is introducing and wants to popularize or it may be one in which he is especially well stocked. The psychology of this arrangement is to inform the doubtful shopper unmistakably that "this is the thing in cabinet which everybody is buying this season." In a quick turnover store this plan works admirably as a silent selling force.

Another department manager uses a clever arrangement. From the elevators to the model furniture house on his floor, is a long aisle. About October 1st he begins gradually assembling novelty furniture in groups on either side of this aisle. Every day from 500 to 1,200 people pass along this aisle on their way to look at the model house. They notice the novelty furniture incidentally as they go. In so doing they may say, "There is just the kind of table I want to get John for Christmas, and at about that price. I'll remember this store when I am ready to buy." In either case, such a suggestive force is very potent, the department manager believes. In this way he begins building holiday trade even before the consumer has begun to ponder, and so gives the first gift suggestion to the customer, a suggestion of furniture and of a particular piece at the right price.

Department stores urge the use of plenty of light on their sales floor, and also the use of lamps and a few accessories as decorative features, but no special Christmas trimmings. The argument is that too much trimming hides the furniture, and it is better to let merchandise set itself off, if possible.

NEWSPAPER ADVERTISING FAVORED

CHRISTMAS advertising campaigns begin shortly before Thanksgiving. To some extent, elaborate brochures are used, but simple announcement booklets, carrying cuts of typical pieces at their respective prices, and sent out to a good sized mailing list are preferred. Newspaper advertising is made the most of. In fact, if the newspaper advertising campaign is intelligently and adequately carried out, most stores are willing to let it go at that.

SPECIAL HOLIDAY PRACTICES

FROM the selling standpoint, the Christmas season is unique in several respects.

Take the question of price. The Christmas season is one of paradoxes. Whereas it is the spirit and not the cost of the gift which makes it worthy to the receiver, the cost is of great importance to the giver. He sets aside just so much to spend on it, whether he expects to buy a $5 or $500 gift. Accordingly, stores favor the use of plain price tags on all gift merchandise. They also favor quoting prices on any special Christmas folder sent their customers, since it is obviously better business to show a special gift desk at $100 than to quote no price and have customers preparing to pay $50, come all the way into the store, only to be disappointed on arrival. Plain pricing also expedites selling during the rush hours.

The grouping of furniture according to kind has been previously mentioned. The argument here is that even if a woman knows exactly what she wants in the way of a gate-leg table when she enters the store, she, nevertheless, wants to see all the varieties of gate-legs that the store has to offer. If these are grouped together, she can compare values quickly and surely, and feel more satisfied with her purchase.

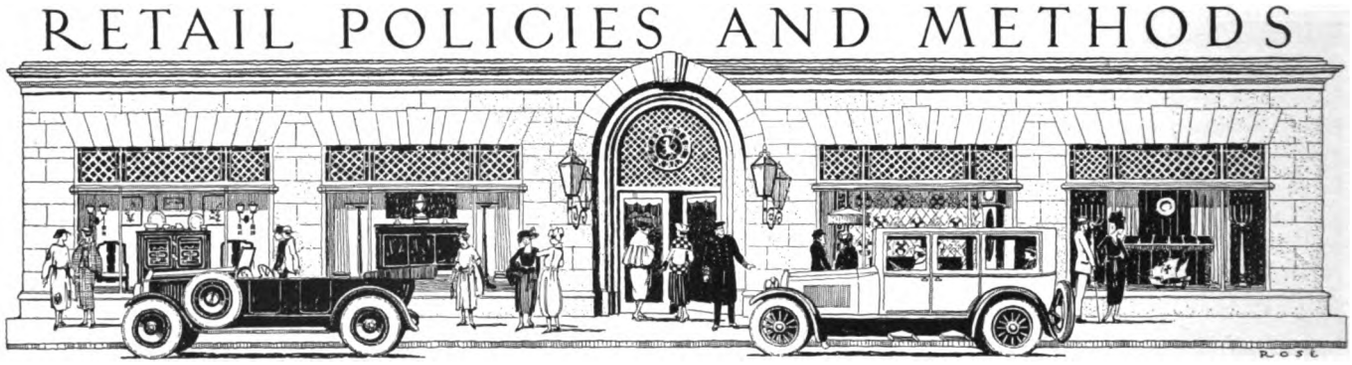
The selling of Christmas pieces requires a somewhat different technique from other types of furnishings. Here the customer wants to have the display placed before her so that she can browse around and decide for herself what she wants to buy. She does not want to be hurried, but she does want service in the way of advice and order taking when she is ready for it.

Salesmen formerly slighted the small pieces because of the small commissions received from them, but the recent dull era has of itself overcome much of this inertia. Some stores hire special clerks at a salary to handle the smallest, lowest priced pieces for the season.

To increase the volume of business, most stores are pricing their holiday merchandise as closely as possible. One store which does not go in for rapid-fire holiday merchandising, nevertheless, makes a special price on a number of odd pieces, so as to give customers added service in this way.



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DIRECT ADVERTISING IN THE SALE OF HOME FURNISHINGS

PART IV. GAINING GOOD WILL

By W. G. Watrous

OPENING A NEW STORE

EVERY store that first opens its doors to the public represents a large outlay of cash in fixtures, stock, advertising, and many other items that need not be enumerated. In the case of a home-furnishing store, it represents a large amount of stock purchased on usual credit terms, which must be paid for when the bills mature. Some part of the original investment represents money borrowed at the bank, in all probability, with real estate or personal property predicated as collateral. As a rule, most of the principal owner's possessions are involved in this investment. Only in rare cases is the amount of capital so large as to place the store in an independent position.

Under these normal conditions, there is a natural urge and anxiety to move the goods, and convert them into cash, with profit. Under these usual circumstances, also, the owner almost inevitably seeks the lines of least resistance. The new store must in some manner place itself in the limelight, and so announce its *entrée* in the ranks of local retailers. The kind of store and ownership readily determine the type of publicity it will adopt. The American buying public, a fusion of many races, has become accustomed to so-called "sales". It expects them. It believes in them. It patronizes them, in the ingenuous belief that a sale is synonymous with a sacrifice on the part of the retailer.

INITIAL SALE ANNOUNCEMENT

THEREFORE, the merchant determines upon the newspaper for initial announcements of the great introductory or opening sale. Almost without variation, the introduction states that the merchandise is unparalled in value, of the most desirable quality, and for said introductory purposes, is presented to the waiting public at amazingly low prices. Never have greater bargains been offered; but the promise is held forth that this store through some species of magic is enabled to offer the most stupendous opportunity for money-saving and value-giving.

This is the type of store that we meet with in the large cities, where great industries have drawn swarms of laboring and small-salaried people, who must have homes. This subject of sales and sales methods is one so rife with abuses, that it cannot be adequately discussed in this connection. It is more particularly the development of big-city stores having such a large field to draw from that their trade may be considered as transient in more than one sense.

TRADE ABUSES

IT IS easy to see and understand why such methods could become institutional in large cities, where a family may live in one locality for years without knowing its neighbors. It is equally apparent that such methods would fail utterly in small trading centers, where everyone knows his neighbors for miles about.

In the small cities and towns, no store can become successful unless it is based on a foundation of fair dealing. Its methods are discussed from neighbor to neighbor. Its merchandise and prices and policies are familiar topics of conversation. With a comparatively limited stock, and with even its normal prices known to shoppers, its sales and reduced prices must be *bona fide*. Here is a marked difference between the same type of stores in large and small cities. The country merchant has little choice, and because his prospective customers spend their money more judiciously and intelligently than city people of equal means, a higher degree of business ethics is usually found among country stores than in many large city establishments.

In justice to the fine stores of high ideals that stand out so conspicuously in the large cities, it must be explained that the principles or lack of them, so far discussed in this article, do not apply in their case. Indeed, these houses are the exceptions which prove the rule, and in a very great measure their policies offer uplifting examples that are constantly bringing a good influence to bear and forcing higher standards on other stores.

TWO KINDS OF CUSTOMERS

A PURCHASER enters any store with one of two mental attitudes. That of the undiscriminating man or woman is likely to be stupidity, a belief or expectation that some desired and satisfactory article can be bought for less than its actual worth or market value. This attitude is such a common one, prevalent with such a large proportion of people, that the dealer

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who is out to make as much money as possible within a given time has learned to exploit and capitalize it.

This class of trade is never highly desirable for the reason that it is always suspicious; and while it seeks advantage, it is also credulous. It is trade not loyal to any store, because it is not loyal to itself. It wanders from place to place in an effort to accomplish the impossible. There is an old gambling saying that "you can't beat a man at his own game." The public that seeks advantage is opposed to the merchant who takes advantage, and this combination is responsible for most of the unfortunate conditions that now prevail in the retail field.

Take the other attitude of mind that actuates a constantly increasing proportion of buyers. This is *good will,* the most important factor in business and the most valuable asset that any store may possess. Good will is intangible in the sense that it cannot be counted or inventoried, like so many pieces of furniture. Nevertheless, it has value in dollars and cents; hundreds of established enterprises have been sold where good will was valued at millions of dollars and paid for in cash on this basis.

TRADE VALUE OF GOOD WILL

FROM a trade standpoint, good will represents confidence and favorable opinion of any article or any business. It is created by word of mouth and by intelligent advertising. Every person has a preference for a certain commodity or a certain store. This amounts to a confidence that the article itself is the best or most suited to the buyer's needs, or that the favored store may be depended upon in point of quality, price, or fair treatment.

All of our great retail stores like Marshall Field's, Wanamaker's, Sloane's, and many others of international reputation, have prospered and grown to vast proportions, because they have bid for and earned good will. Stores of this kind never find it necessary to misrepresent merchandise or prices. Their methods call for legitimate profits, which are never questioned by the class of trade that patronizes stores of this description. Broadly speaking, therefore, this fact may be taken as an indication that the enjoyment of good will by a retail store not only enables the making of legitimate profit, but also assures adequate turnover.

GOOD WILL THROUGH ADVERTISING

THE typical merchant, who was referred to early in this article, is practically forced to adopt the methods that will sell the largest amount of goods in the shortest space of time. Moreover, he must continue such methods until he becomes independent of bankers and manufacturers in the matter of accommodation and credit.

In the course of time, and when this has been accomplished, he may find it desirable to alter his policies in such manner that the store may be spoken of with respect and belief in its sterling policies. If the retailer is to survive and thrive, this desirable result must be aimed for. Can it be done with newspaper advertising alone? It can. Turnover may be assured by enlisting desirable merchandise with or without prices.

NEWSPAPER ADVERTISING

EVERY newspaper announcement should contain this creed of good will. There is a large store in Chicago that began its newspaper advertising nearly two decades ago, and based its business policy upon a biblical parable. No advertisement appeared in the newspaper without a brief reference to this principle of doing business. This message was never emphasized, but always appeared in some part of the introductory statement, assuring the public that the store stood back of every article sold, and would make good for any defect or inferior workmanship that developed, regardless of the number of years in actual service. From a small concern this house has grown to be one of the large exclusive furniture houses of the inland metropolis.

DIRECT ADVERTISING

CAN good will be secured by direct advertising alone? It can. The use of newspaper space is in most cases a logical method for the home furnishings store. It is not necessary to offer arguments in support of this fact. Rather the purpose of these articles is to point out to furniture dealers the fact that direct advertising is a means of augmenting business that is seriously neglected because its power is little understood.

The direct letter to a customer carries with it more of a confidential message than the newspaper advertisement. In the first place, you have chosen the recipient's name from among many, and indicated a desire to have him for a customer. In sending an illustrated list of merchandise, the dealer has opportunities to outline his policies, and create confidence in those who read the message.

Direct advertising reaches the reader with his daily mail at a time when he is most receptive to the impressions of a new day. There is always the unknown quantity in unopened mail, and the retailer's business story depends for its success upon the thought and care it receives in preparation.

Attention has been called in previous articles to the importance of a mailing list, which is assumed to comprehend the most desirable prospects within the store's natural territory. Such a list properly maintained may be considered as 100 per cent in value, since it is carefully gauged to make a customer out of every prospect.

ECONOMY IN DIRECT ADVERTISING

WHILE there is known waste in the newspaper circulation, there is none in the special list of the kind referred to. New goods may be announced, special pricing may be featured, or any matters that may be considered store news may be most readily conveyed economically to any desired number of people.

In all direct advertising, as in every message of a printed kind, very much is dependent upon the copy itself. It is desirable that every message should be well phrased, and therefore, there is advantage in having this work done by the trained writer when possible. Yet this need not be considered an absolute necessity. The printed statement may lack roundness and finish, but if the statements themselves bear the impress of truth and sincerity, the public will fail to react favorably to the appeal for confidence and business.

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OUR LONDON LETTER

HOUSE FURNISHINGS AND FABRIC MARKET IN ENGLAND

By J. A. Hunter

AFTER THE MIDDLE-CLASS TRADE

HOUSING remains decidedly scarce in England but the supply is a little easier, removals occur oftener, and furnishers have the benefit of the change. Large country houses forming part of the vast estates that are being broken up in such numbers are still falling vacant and their often valuable furniture is being disposed of through many dealers. Old-fashioned town houses requiring a domestic staff too big for moderate incomes stand empty in large numbers, awaiting conversion into mansion flats or tenements. Middle-class people wanting small houses are able occasionally to obtain one without buying it. There is and can be no speculative building so long as the Rent Restrictions Act is operative but a gradual further easing in the housing situation is looked for.

Recognizing the signs of the times, furnishers who had for a few years past given first attention to the wealthy are now most concerned to catch middle-class trade. Harrods, Warings, and Hamptons are bidding against each other to sell reasonably well-made and stylish furniture at popular prices. The managing director of one of these concerns was stung into a sharp retort on being told of the public impression that it was useless to expect attention at his store unless you were a lord.

NEW TREND IN CARPETS AND FURNISHINGS

THESE conditions have their effect not only on furniture but also upon furnishings, and in the carpet trade they promise to resuscitate developments that were nipped in the bud by the events of 1914. Promising efforts were then in progress to improve tapestry Brussels and tapestry velvet carpets by avoiding blotchiness where two colors overlap. It is realized that a big business is to be done in covering bed room floors with cheap goods in high-class designs if those marks of inferiority can be sufficiently reduced.

Cheaper worsted has brought what the English call moquettes into new prominence and there is hardly a furniture department without suites of chairs covered in cheap moquette usually of a grey or yellowish background, with a trellis of darker color making an all-over pattern. The cloth is really a worsted velvet, made both with long and short piles and with large floral Jacquard designs as well as with small geometrical or highly conventionalized figures.

PILE FABRICS COMING IN

THE trade is feeling its way back to plushes. These wool velvets are one manifestation and velours made in cotton chenille are another. Mohair velvet is palpably coming in again and this tendency certainly loses nothing from the growth in favor of pile fabrics for dress. Plush made with cowhair and cotton may again become a popular adornment of the workman's home, in which it has been superseded of late by cretonnes.

Passers-by have been surprised at the good choice in cretonnes manifested by dwellers in what are popularly called "Government" houses. Cottages with the irreducible minimum of accommodation and built to a standard plan with the aid of Government loans exist in all parts of the country. Laid out on modified garden-city lines they are at once picturesque and severe. Dyed plain net curtains are used in place of white or écru Nottingham lace net and cretonne hangings replace flat blinds. More taste is expended upon cotton than woolen furnishings, and in part the choice has been dictated by consideration of expense. Cheaper wool goods may thus prejudice the artistic appearance of modern cottages.

NEW CHENILLES IN FAST COLORS

COTTON velours dyed in unfadable plain colors are on the market at prices beyond the workman's reach and these chenilles as at present made from high-grade cotton and with the most expensive dyes, are good value. But if experience similar to that in casement cloth curtains repeats itself the fact will be unfortunate. Large sales of casement curtain cloths vat-dyed in colors of guaranteed permanence have tempted others to put forward cloths much lower in price and in precisely similar shades, fast neither to light nor washing. Indeed, imitations have been offered as "unfadable" at prices which would barely pay for the dyeing of the genuine article, leaving nothing for the cost of the fabrics.

The permanence of vat-dyed colors not only upon cotton but on artificial silk, leads to a large extension of business in damask for curtains and chair coverings. The best of these are close woven with satin grounds, usually black or blue, and classical Venetian or Chinese figuring. It is in the figures that the artificial silk appears and in some instances two threads of contrasting colors are woven at once, lending a shot effect.

OTHER NOVELTIES IN UPHOLSTERING

COTTON corduroy chiefly in brown shades is prominent as a cushion covering for settees and the adjustable chairs that are now offered so cheaply. A certain amount of furniture was covered with velvet cord originally made for Army purposes and eventually disposed of as surplus Government stores. However, the material most used has been made for upholstering. The so-called shadow tissues woven in cotton upon a printed warp and largely in French tapestry designs figure upon some of the cheap furniture of the moment and present a useful alternative to the regular cretonnes and the cheap moquettes.

Indian and Persian hand-prints are offered in all quarters and not only for bedspreads. There is a growing disposition to use these squares as chair and ottoman covers. For these purposes a heavier fabric is desirable and one London concern sends out strong cottons to Madras to be printed in native designs and returned. Many American-made cottons would be thoroughly suitable for this purpose.

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FURNITURE INDUSTRY IN GERMANY

Plants Overwhelmed with Orders but Hampered by Many Deterrent Factors

By R. FRIDERICI

AN AVALANCHE OF ORDERS

THE German furniture industry is overwhelmed with orders, most of the factories having orders on their books which cannot be filled until the beginning of next year. The stocks are sold out entirely. At present, it is hardly possible to place orders of any large volume. Among the best customers are the banking institutions, for nearly all the big banking houses have had to enlarge their buildings which must be supplied with office and other furniture.

Despite this favorable situation, the industry has to overcome a great many difficulties on account of labor troubles and the high cost of all raw materials. In view of the daily sinking value of the mark, the workmen do not always respect wage agreements and they often demand higher wages a few days after the conclusion of a new wage settlement. The unions are powerless to keep their members in line since the tariff breakers easily find new jobs with less reliable firms who are only too glad to get skilled men. These, of course, are more or less wild enterprises taking advantage of the present opportunities. They hire a shed or a cellar, pay wages as they are demanded, and work up any fresh wood without discretion. This situation is wholly due to the stormy demand for furniture which can not be satisfied in the regular way.

PRICE DIFFICULTIES

GREAT difficulties arise also from the procuring of all kinds of materials. If the prices for native woods, for instance, are not higher than they ought to be in reference to the deterioration of the mark, they keep pace at least with it. Woods *de luxe* from oversea are kept as consignment shipments by the importing houses and are sold at prices daily changing in accordance with the exchange rate of the mark. Fancy prices must be paid for furniture stuffs, as silk, leather, and gobelin. One meter of silk costs about 3,500 marks today and a square meter of furniture leather cannot be bought for less. All other materials such as glass, shellac, mordants, iron parts, and glue, cost about 350 times as much as before the war and have to be taken into consideration today whereas they could be neglected in former days. One cannot wonder, therefore, that all kinds of furniture costs are now at least 150 times the pre-war prices. It is evident that under these circumstances and in view of constantly fluctuating production costs it is almost impossible to establish prices that can endure for any time.

For this reason, the furniture industry has introduced a scheme of sliding prices. This was absolutely necessary the more so as orders given today can be filled only after some months have gone by. These are certainly irksome conditions, especially for private customers who often can not invest more than an amount set aside beforehand. On the other hand, it is unavoidable and the factories regret to be forced to these measures.

LACK OF CAPITAL AND OTHER OBSTACLES

IF THE difficulties for the furniture factories are great and manifold, they are even greater for the timber dealers without factories of their own. These are dependent on other trades and not in a position, therefore, to incur any obligations as to prices and terms of delivery.

Like other industries in Germany, the furniture industry also suffers from a great lack of capital, which is understandable in view of the tremendously high prices for all kinds of materials. The banking institutions have become rather reluctant to give credits even in reply to the demands of well-founded firms. Since no assistance from this source can be counted on, the factories are obliged to ask part-prepayments with orders.

DULL EXPORT BUSINESS

IF THE German furniture industry has no reason to complain about the volume of the home orders, it is an altogether different thing with the export business. The offers which have been made lately by the German industry abroad can not enter into competition since in most cases they are higher than the prices asked by the factories of the respective countries. And this advantage will become even worse as soon as the foreign reduction of wages makes itself felt, especially in Holland and Switzerland. The expectations in regard to receiving foreign orders at the fall fairs to be held at Leipzig, Frankfurt, Breslau, and other cities are not great, therefore. But it is thought that the industry will receive added impetus by the orders to be filled in connection with the reparation deliveries to the Entente.



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HANDWRITING ON THE WALL

Retail Establishments of Unquestionable Position are Adopting Deferred Payment Plan

CHANGING CONDITIONS

FOR some time past, this magazine has agitated and advocated the adoption of broader policies by leading retail establishments. Arguments have been presented in a number of special articles, calling attention to economic reasons for this policy. Under normal business conditions, either in the wholesale or retail fields, it is probable that the recommendation would not be seriously considered, except by those who may clearly visualize changing conditions and have broader viewpoints involved. While it is entirely true that the furniture industry has maintained a rather steady progress during the slump of the past two years, it has slowed down from the momentum gained during the period of inflation; compared to the condition of many other industries, however, its success during this period has been marked. Nevertheless, it has been impeded in such measure that the leaders have sought ways and means to overcome natural handicaps. In view of all these conditions, many retailers, recognized as dominant factors in their various communities, have found it expedient to change their policies of merchandising so radically as to invite an entirely new field of buyers. Not within the entire history of the furniture business has there occurred a more salutary and significant evolution than is going on at the present time.

REASONS FOR ADOPTING NEW POLICIES

THE fundamental reasons why the entire industry will benefit by the adoption of broad policies by retailers of the first class have been set forth in earlier issues of Good Furniture Magazine and such a change, when it has become sufficiently extensive, will mark a vast improvement in merchandise, selling methods, and public interest. It is no secret in the trade that some of the foremost quality retailers offer a better selection in desirable design and dependable quality than do the popular stores that enjoy average good trade. It is no secret that uniformly better design is found in these stores and that their prices are relatively lower.

When the general public, with discriminating taste, discovers these facts and that the most desirable design and quality may be bought economically and upon terms, it is perfectly obvious that the stores hitherto known as exclusive, will do a much larger volume of business. It follows that those producers who are creating goods of fine design and good workmanship at moderate prices will find their volume increasing also.

NOT A TEMPORARY MOVE

AS A COROLLARY, those manufacturers and retailers who hold to merchandise of little merit will eventually find it necessary to improve their standards. When the public finds it is wiser and more economical to buy furniture of good design and quality that is within their means, it likewise follows that, in the course of time, the production of inferior goods will vastly decrease.

Business revivals and pessimists may flout and decry the action of high-grade stores and ascribe such policies to expediency or loss of normal business. There must be considered the years to come. Quite to the contrary, such a movement is almost invariably the recognition that conditions are changing and that development demands broader handling of the home problem.

NECESSITY FOR HIGH-CLASS CREDIT TERMS

THIS is the Handwriting on the Wall. It is the recognition of the fact that if the "Better Homes" movement is to gain great impetus, the home maker itself must have the opportunity to buy desirable and artistic furniture that may be paid for over a necessary period of time. It means that the people will not be forced to buy poor merchandise and pay exorbitant prices in order to secure good furniture on terms. It is probable that just so long as there are gullible or ignorant people in the world, there will be "junk"

THE HOUSE OF QUALITY

Credit Use

VS

Credit Abuse

It has been written: "That to neglect the building of Credit is to waste life's best opportunity to widen favorable and useful acquaintance---and that self-denial is a virtue only when it benefits another." How aptly this applies to those who deprive themselves and their families of the comfort and wholesome environment which good Home Furnishings bring---simply for the lack of ready cash.

The opening of a payment account with us proves a safe investment (not an expense) unattended by the annoying sense of merely being in debt. Credit with us is liberal, never parsimonious, and is extended freely to the well meaning---thrifty and industrious.

CREDIT with us never encourages extravagance. But the surest economy lies in the purchase of the better qualities---and the enduring worth of the better styles---where the highest pride is felt in owning ---which is made easy to acquire through the use of your credit with us.

Duff and Repp
FURNITURE CO.
1216-24 MAIN ST.

Advertisement of Kansas City Store, which points out the business value of credit. Note complete absence of any price quotations.

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to sell them at double or treble its actual worth. It is cause for congratulation that the "trading-up" process in furniture quality will force manufacturers in sale of better merchandise all along the line. Everyone appreciates the very apparent fact that there is a marked improvement in the design and quality of the furniture itself and in the retail methods of stores built on the installment principle of doing business.

The retail field has been crowded with stores of the "bargain" kind that have done little or nothing toward the improvement of public taste or in benefit of the public pocketbook. Fortunately, such stores are being reduced in number by recognition of the fact that they belong to an age when sharp practice and misrepresentation were considered good business policy.

STRESS IDEA OF QUALITY

THERE is no longer any doubt as to the expediency of the deferred payment plan as a part of the policy of the first-class stores. If people are to be persuaded to buy furniture, more particularly furniture of the better sort, some arrangement must be made which will enable purchases to be made on the basis of satisfactory credit terms. This does not mean that the class of customers will change or that the extension of credit will bring in only the undesirable kind of trade to a store. Quite the contrary, in fact, holds true and the stores that are going after this new trade make this evident in the type of appeal used in their advertisements. In the first place, every effort is made to change the idea that only cheap furniture is sold on deferred payment plans. The regular installment houses have played up the idea of price to the exclusion of everything else and the very poor quality of the furniture they sell is too well known to need any further description. Therefore advertisements of the better furniture stores are emphasizing quality, with price a more or less secondary consideration. Of course, price is not entirely neglected since it is always a factor in sales except to the very wealthy.

The idea of quality is kept uppermost, however, and the offer of credit is linked up with the purchase of *good* furniture, not merely offered as a convenience to customers or as the sole inducement for new customers. Credit *per se* is secondary in the advertisement but the opportunity that its use offers in buying high-class furniture where it probably could not be bought otherwise is played up. This answers the argument of some retailers that prestige must be sacrificed in the offering of credit terms, for advertisements need in no case be "written down" to customers in such a way as to lower the ideals of the house. Some of the leading stores of the country that have recently adopted this plan have not suffered any ill effects therefrom. In fact, many of them report increased sales.

DEFERRED PAYMENT PLAN IN BETTER STORES

IT IS an excellent indication when stores of exceptional reputation take this vital step. Among those that occur to the writer as having made this change in recent months are J. L. Hudson Company of Detroit, Duff & Repp of Kansas City, Woodword & Lothrop of Washington, D. C. More recent than these is the well-known establishment of the William A. French Company of Minneapolis and St. Paul. Mr. French's fundamental motive is given in the following terms: "There is a vast number of people of great refinement and good taste whose incomes do not allow of cash purchases to the extent necessary in creating suitable home environment. It should be best for such people to buy furniture and other house furnishings of fine design, unquestionable workmanship, and artistic value at moderate prices and upon such terms as are perfectly fair to them. We devote one entire floor to furniture, all of thoroughly reliable character, for smaller homes and apartments. All goods are plainly marked and regularly priced but at such a moderate figure that they compare favorably with the "sale price" of ordinary merchandise. Those who desire terms are charged the nominal banking interest for the amount involved. In this department of moderate-priced furnishings are included decorations, rugs, and draperies as well as furniture, all specially selected for their value in the small home. In addition to the policy outlined above, the French stores apply the services of their staff of decorators for purchases in this department."

PRICE NOT ALWAYS IMPORTANT

THE absence of any price quoting in recent advertisements of Wm. A. French & Co., and Duff and Repp is worth calling attention to because it shows that price is not *the* important factor when a woman is buying furniture. The advertisement of French & Co., stresses the importance of buying well-designed and well-constructed furniture on the deferred payment plan, because of the rapid deterioration of poor furniture, and emphasize the value of budgeting the family income in making arrangements for certain payments at definite dates. In the Duff and Repp advertisement the use of credit as a business asset, its place in legitimate trade, and its use by an individual in furnishing his home, as a natural conclusion, constitute the argument for deferred payment systems. Both approach the same problem from a different angle and both leave out entirely the question of price. Service to the customer and the best way to serve her needs, these rather are emphasized.

All of which brings one to the conclusion that today people want better furniture, especially the class of trade that the stores want, even though the prospective customer may not be able to pay cash. Consequently, she will go to the store offering the most satisfactory credit terms, if she can buy good furniture there. Within the past few years there has been an appreciable improvement in the taste of the general public, particularly as regards home furnishings, due in great part to women's magazines, and the customer is more likely than hitherto to know what she wants. The changing attitude on the part of the worthwhile customer toward credit in buying house furnishings is one that the owner of the better store can use to excellent advantage especially now that interest in "better homes" is so widespread.

Such examples as those referred to should prove an excellent incentive to the other good stores that remain in doubt as to the wisdom of such a policy.

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FIREPROOF FURNITURE

NEW INVENTION PRESENTS MATERIAL POSSESSING ATTRIBUTES OF FURNITURE WOODS

By Arthur T. E. Binsted

NEW MATERIAL FOR FURNITURE

GENERATIONS have looked forward to the time when it would be possible to equip their homes with furniture that, while preserving the generally accepted characteristics of this necessary commodity, yet would be fireproof. Such an ideal seems at last to have become a reality. Strangely enough, the effect is not attained by the use of a liquid with which the surface of the finished furniture is treated, but goes to the very root of the problem by presenting the furniture-making industry with a basic material possessing all the main attributes of furniture woods, yet providing a complete insurance against the risk of fire.

"BOIZINE" ADAPTABLE TO MANY USES

IT IS natural to expect, therefore, that the whole trade will be interested in the new discovery, and considerable importance is to be attached to the conferences going on between a group of trade firms and the inventor's representatives relative to placing it on sale.

The offer by one well-known firm to buy the entire British rights in the invention was refused, the inventor taking the view that more than one firm should be in the position to announce to the public that fireproof furniture can be obtained.

Known as "Boizine," this material, which is destined to work a revolution in the furniture trade, has been invented by a clever Frenchman of the name of Vichy, who has so perfected it that it can be used for any of the purposes for which wood and tiles are ordinarily utilized today.

CLOSELY RESEMBLES FURNITURE WOODS

THIS new product is made from materials that are superabundant in Britain and largely of materials falling into the category of "waste." When finished to the appearance either of mahogany, oak, pine, walnut, and the like, experts are as easily deceived as the layman and when, without any extra trouble or expense, tool-marks, wormholes and graining are displayed, goods made from "Boizine" will pass muster with the finest antique work. Thus the range of uses for the new product seems extensive.

In the production of the more simple furniture styles of today "Boizine" goods have such a wonderfully true appearance that they are only comparable with the productions of the finest firms in the country. One prominent expert when examining the material remarked, "It looks like wood, feels like wood, has the weight of wood, has apparently been carved, and yet—it is not wood at all." These and similar opinions were forthcoming from the other experts examining it.

POSSIBLE USES OF "BOIZINE"

IT IS strong, but not brittle, and can be made up to any specification. For panelling and staircase work it is unsurpassed, some beautiful examples having already been made, while for reredos and similar church work some extraordinarily intricate carved effects are to be seen. All colors are possible, and tiled effects are equally well made.

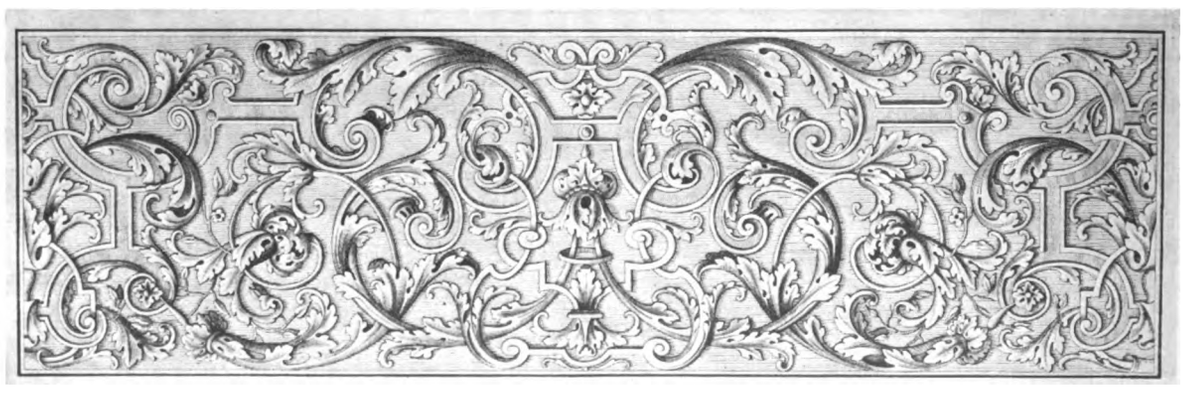
By a simple process connected with the use of gelatine molds, either a plain, unadorned but beautifully grained piece of work can be produced, or an apparently handsomely carved example of the highest craftsman's art, at a cost in shillings that, ordinarily produced, would mean an expenditure of pounds.

Whole pieces of bed room, living room, and other furniture have been produced experimentally while the difference in price compared with ordinary goods is of so marked a character that many experts have only been convinced by actual experiments.

PREPARATIONS TO MARKET NEW PRODUCT

EXAMPLES are in London and have been inspected by the aggregation of firms who have the first refusal of the invention. The owners of the British rights offer to put up pound for pound what these firms decide is necessary for the proper working of the invention in this country, while the inventor has agreed to teach selected nominees the full secret of manufacture.

Plants have been made available in London, England, and it is expected that announcements will soon be made to the whole trade on the matter. American and Canadian requirements are to be gone into and a separate company formed for handling these markets.



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ART-IN-TRADES CLUB EXHIBITION

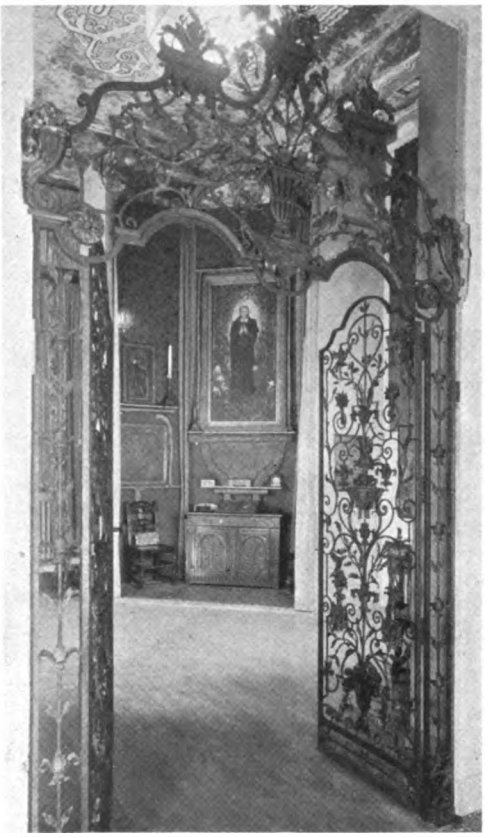
AT THE WALDORF-ASTORIA HOTEL, SEPTEMBER 23RD TO OCTOBER 22ND

By Wm. Laurel Harris

PLACE OF THE ART-IN-TRADES EXPOSITION

THE Art-in-Trades Club Exposition, that varying and interesting showing of room interiors presented in many different manners and styles, has now taken its final place with the great events of yesterday, closing its doors on October 23rd. The main purpose of the display has been to hold aloft the ensign of quality and to encourage a more serious and intelligent consideration of problems confronting home makers in modern times.

The exposition holds a unique position representing as it does the highest authorities and their contributions of ideas, adaptations, and suggestions for the furniture and house furnishing industry of the country. It acts as an inspiration for the finest and the best to the trade as a whole, for ideas that originate here will serve in a measure to guide and direct the general trend of production through the coming season, and thus the effects of the display will prove to be much more widespread than seem possible at first glance. The Art-in-Trades Club, as the organization qualified to speak with the voice of authority, serves as a clearing house for clever and original ideas of the highest type. Its position may be compared to that of the Paris salons of the great French dressmaking establishments held at the beginning of each season, in that its exhibits, while not suitable for the general public as they stand, nevertheless, determine the trend of styles and fashions in furniture, furnishings, accessories, and the like.



1. Exhibit showing wrought-iron gate produced by a New York firm and a rustic shrine in honor of Fr. Jogues by Wm. Laurel Harris.

SUCCESS OF EXHIBIT ASSURED

THE success of this unique grouping of exquisitely fashioned house furnishings, both old and new, in the spacious roof garden of the Waldorf-Astoria was amply assured by a large attendance, chiefly drawn from those classes who enjoy ample means and sufficient leisure to study carefully the questions that concern the refinements of homelife in America. The exhibitors and the visitors as well may be termed standard bearers of progress and the style makers for America. The forty different groupings of decorative materials assembled were varied in character, each exhibit being designed and fashioned to display the highest and most approved types of interior decoration, or unusual and superlative achievements in modern American industrial art.

MONEY VALUE OF COLOR AND DESIGN

THIS exhibition of the Art-in-Traders might properly have carried as a subtitle "Quality Pays," for the firms and individuals represented have based their past success and all future prospects and achievements on high standards of workmanship and taste. Each exhibitor may well have taken pride in the intrinsic beauty of the things placed on view. There is such a prevailing belief that all educational ventures like this of the Art-in-Trades Club are bound to be financially disastrous that we, in justice, must note the gratifying financial, as well as the evident artistic, success of this the first quality show of interior decoration by the trade held in the United States.

These manufacturers, furniture dealers, and interior decorators have proved beyond a doubt that it is in no wise necessary to compromise with art in order to achieve success. Here we have exhibits that answer the requirements of the most exacting as to beauty, yet are practical. They truly represent the application of art in trade.

EVERYDAY FURNISHINGS VERSUS PALACE ART

STUDYING the numerous exhibits in detail, one is impressed by the inevitable conclusion that all our artists are not designing on paper or painting pictures. For instance, we have the work of Arthur Todhunter, who has created a picture in actual and palpable materials, showing a seventeenth-century English cottage interior exquisitely charming in its simplicity, gracious in its colors, and altogether livable in character (Figure 3). Todhunter deserves all credit for presenting to the public such a quaint and reassuring picture of a charming household style that is within the reach of the majority of people.

Very different is the picture presented by Percy W. French, who has brought from far-off Lanarkshire in Scotland the State Breakfast Room of the Dukes of Hamilton which was built and decorated during the last decade of the seventeenth century.

APPROPRIATENESS DECIDING FACTOR

THE Todhunter room referred to is preëminently a work of modern art, as all the details of the piece were designed and executed in New York City. By contrast, the breakfast room of the Dukes of Hamilton was

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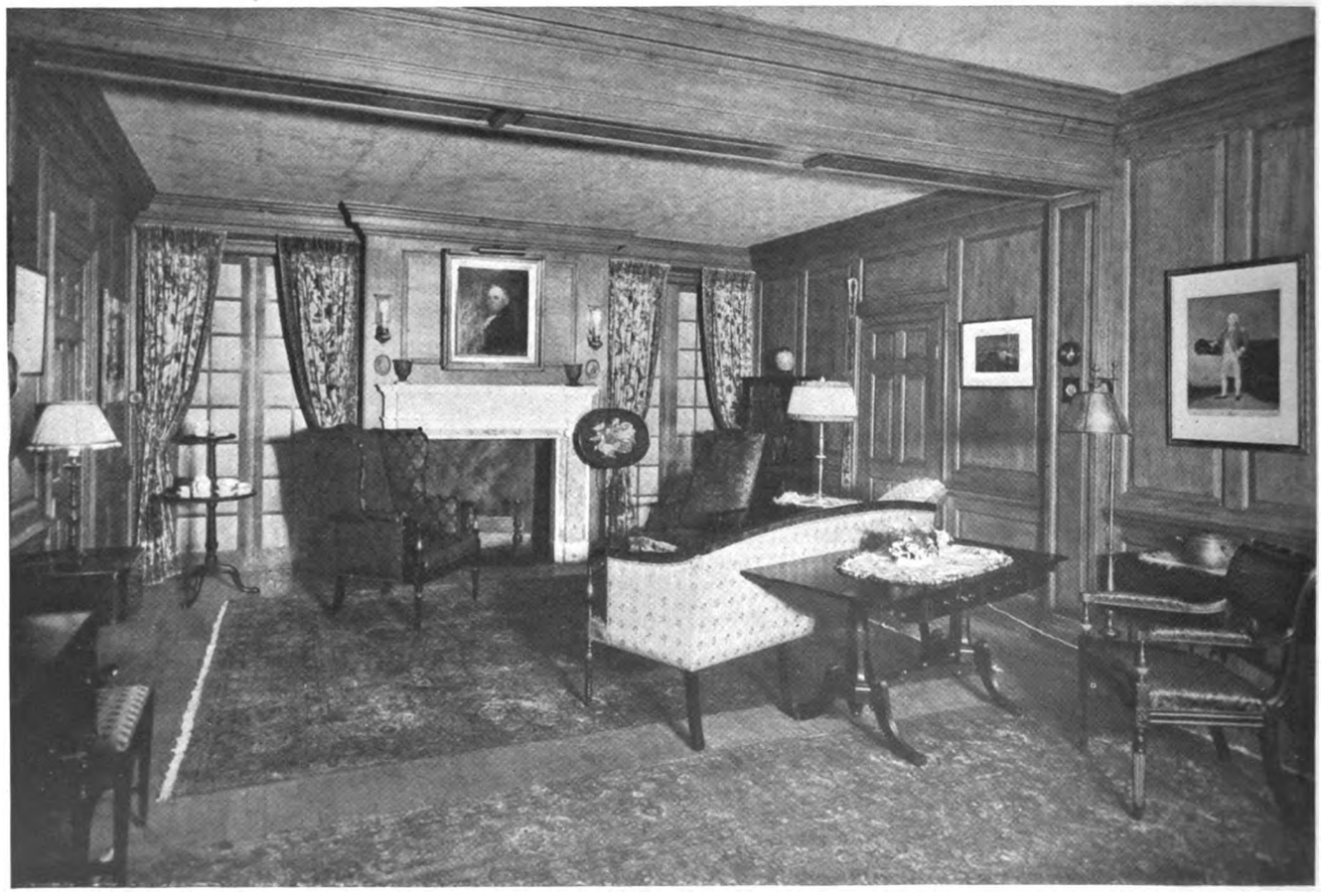
arranged for the exhibition with rare and splendid house furnishings of the period when Hamilton Palace was decorated, as is instanced by a superb arm chair in needlepoint from the Hoentschal Collection, or by the antique bench upholstered with a wonderful piece of Mortlake tapestry woven during the days of Charles the Second. There is also to be seen an exquisitely inlaid cabinet with Queen Anne characteristics. But above all, the decoration of the room was enhanced by famous tapestries from Flemish looms dating back in all probability to the same period as the wood carvings above the fireplace which also indicate the prevailing Flemish influence of that time in British art.

It is interesting to have an opportunity to compare thus, side by side, a room in the palace of the Dukes of Hamilton in the seventeenth century and a room in the cottage of an average citizen, and to note that in both interiors the keynote is beauty and appropriateness. Contrary to the opinions of many people that money, and a lot of it, is absolutely essential to furnish a room artistically we have here proof that such is not the case. The breakfast room in the Hamilton Palace represents all that is rich, stately, dignified, handsome, with its rare tapestry, its beautiful wood carvings, the general luxurious furnishings of the room, all of which, of course, are entirely appropriate in a palace. On the other hand, in the Todhunter room, the rush-bottomed chairs, the graceful gate-leg table, the delightfully characteristic hinges and lock on the paneled door, the interesting andirons and coal scuttle, give the room a charm of its own, here again because they are appropriate. In both cases, the background and the general character determine the type of furniture and accessories, the idea always of appropriateness being considered.

PALATIAL ART CREATED IN NEW YORK CITY

AMID this splendor from an ancient world, New Yorkers may well be flattered to discover the handicrafts of our citizens represented by such fine achievements as the lighting fixtures and fire irons vying in graciousness, dignity, and beauty with the masterpieces of long ago. These modern things made in well-known shops by New York craftsmen need no apologies or pretense for their appearance among the finest artistic heirlooms handed down from a golden age of interior decoration for even though modern, they equal in artistic appearance and finish the products of those earlier craftsmen who devoted their entire lives to their art. It is, indeed, reassuring to know such fine craftsmanship still exists and in America.

Another excellent illustration of a happy mingling in ancient things with the products of our modern workers' ingenuity and skill may be noted in the work of E. A. Belmont of Philadelphia, who assembled a present-day music room (Figure 6) and an Old English living room of unusual charm and richness with its venerable time-stained walls (Figure 4). The tapestries on the walls are of antique origin dating from the period of the Old English panelled walls, but all the handsome furniture and furnishings of the place are



2. Colonial room showing accurate reproductions of Early American furniture and accessories, assembled by W. & J. Sloane.

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still quite fresh from the workman's hand, and for the most part were made in New York City. The antique wall panelling of the living room is unusual in character, having been once painted and decorated with lacquered figures, flowers, and landscape motifs. The plain painting has now been removed, leaving the gilded and lacquered ornaments together with a faint suspicion of the original grey paint still clinging in the open pores of the fine woodwork. The delightful atmosphere which this background gives is replete with charming technical suggestions for our decorators and wood workers which is no small part of the rich contribution this exhibit is making to decorators and furnishers.

AMERICA'S NATIVE ART

SOME makers enamored with the idea of America's Colonial Art adapted to twentieth-century conditions will find that the Colonial living room presents innumerable valuable ideas and gives added reason for a just pride in the achievements of American furniture manufacturers (Figure 2). The old pine panels for the walls are, to be sure, from a venerable domicile in New England, but almost all furnishings of the place have been created in New York City shops within the last few months. The mirrors were suggested by various old prints of Colonial interiors and were worked out in a shop by the East River. Many of the elaborately carved pieces were evolved from old portraits of Revolutionary heroes and have been reproduced with remarkable accuracy down to the finest detail. Some of the furnishings of the place are direct replicas of museum pieces, as, for instance, a piecrust table formerly in a well-known private collection and now to be admired at the Metropolitan Museum of Art.

The inevitable conclusion of even the casual visitor at the Art-in-Trades Exhibition must be that our New York furniture manufacturers are equal in skill and technical ability to any group of craftsmen that have ever lived. All difficult achievements in fine craftsmanship are within their power if home makers create a demand for real "quality" by the things they buy in the furnishing of their homes.

DEMOCRACY IN HOUSE FURNISHINGS

BY CONTRAST with palatial types of decoration, as suggested in the Percy W. French exhibit, one may enjoy the somewhat simpler but still splendid things of Belmont, or Sloane, or may go still further towards the "simple life" and find true pleasure in the New England farmhouse style of decoration illustrated by the exhibits of a prominent Eastern corporation. (See Figure 5). Old-fashioned glazed chintzes, hooked rugs, and whale-oil lamps rejuvenated as electric lighting fixtures, create an atmosphere of quaint simplicity and frugal distinction that seems to be in harmony with the democratic tendencies of our time.

Wherever one may turn in this exposition one is impressed with the achievements of our craftsmen and artists as well as the undisputed technical excellence of all workers in the arts and trades practised in New York City. Not only do we see excellent reproductions of old furniture and accessories, but (and more important) we find things of beauty that are entirely new and original in idea and development.



3. Room in Seventeenth Century English cottage, quaint but entirely livable in character. Assembled by Arthur Todhunter.

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MODERN TAPESTRIES OF AMERICAN LIFE WOVEN BY ANCIENT HAND METHODS

THE tapestry weavers, for example, are able to create reproductions of fine antiques that are baffling in the charm and beauty with which ancient colors and textures are made to live again in purely modern fabrics. Then, too, these skilful manipulations of warp and weft are beginning to break away from hampering traditions and are creating decorative compositions which breathe the life and atmosphere of America. "The Great Crusade," one of these woven pictures represents our "doughboys" wearing their trench helmets but appearing in a vast and stately procession of all the heroes of other days who fought for liberty and all that humanity holds dear. This tapestry was woven for the Detroit Institute of Arts and Sciences for their permanent collection.

MISSOURI HISTORY IN ART

ANOTHER striking decorative panel of American tapestry skill designed and made in New York, for the Missouri State Capitol at Jefferson City, is perhaps one of the most notable textile achievements of the present day. This picturesque rendering of a purely American scene depicts one of the early Mississippi River boats making a landing while in the distance winds the river shown as a line of silvery color in a landscape of quiet greens. This delightful tapestry panel is one of several, all of which are dedicated to the history of the West and particularly to the romantic story of Missouri's industrial and commercial development.

Woven with infinite care and patience, these panels will show interesting features of bygone days such as the Pony Express, The Fur Trade, and the Beginning of Zinc Mining. The pictorial as well as the historical quality of these tapestries, all based on actual events, indicates that artists are now seeking inspiration at home. Our own history is rich in material that lends itself particularly well to pictorial treatment and with the excellent facilities for manufacturing fine tapestries, we may hope to see many other examples of this type in the future. There is no longer any need of going back to the days of the crusades for subject matter.

Another interesting tapestry panel produced by the same weaving establishment is a "Crucifixion" for a New York church.

SHRINE TO FR. JOGUES

THE shrine to Fr. Jogues, the first white man to see Lake Superior, (Figure 1), and developed decoratively by the writer, to correspond with a picturesque, rustic background may offer the decorator perhaps a new idea for furnishing a summer camp or a hunting lodge, where elaborate effects are entirely out of place but where fine textiles may serve with telling effect.



4. Old English room with fine panelings enriched with lacquered ornament, assembled by E. A. Belmont. The tapestry is of antique origin.

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Rough-surfaced textiles used in the tapestries for the background harmonize perfectly with the atmosphere of simplicity, and the same relationship is seen in the selection of *champlevé* enamels for the candlesticks and other furnishings. This spirit of rustic charm is preserved in the hand-carved furniture, the colorful floor of encaustic tiles, and the graceful fringes for the canopy. All these lend their unpretentious beauty to decorative schemes where sophisticated elegance would be out of place.



5. Colonial bed room in New England farmhouse, with electric light fixtures disguised as whale-oil lamps; with hooked rugs and glazed chintzes to give needed touch of color to the room.

SUMMARY OF THE EXPOSITION

THIS exhibition offers a most interesting phase of intelligent merchandising through group action. No one artist or decorator can produce all these varied things and successful merchandising demands a thorough knowledge of what the market offers.

The club is made up of men who are the leaders in the various art trades and the success of this exposition is of great satisfaction to them. This exhibition is the first of its kind ever held in this country and suggests the possibilities that lie in developing this movement.

The exhibition was designed primarily to appeal to those most interested in the best in home decoration and since so much wealth is centered in or near New York this is quite logical. But the displays were varied in character, ranging from rich, sumptuous interiors to charmingly plain and simple rooms with accessories to match, representing in every case the highest achievement of the artist, and offered many ideas to the decorator or furnisher whose clientele includes many classes and kinds of people. The principle of art in trade for which the club stands assuredly had in this exposition its most inspiring application.



6. Music room, shown by E. A. Belmont, where rich furnishings have a particularly beautiful tapestry as background.

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THE WORLD'S GREATEST HOME FURNISHING STORES

II. Les Grands Magazins du Louvre, Paris

By OUR PARIS CORRESPONDENT

A CLIENTELE OF THREE GENERATIONS

RETAIL furniture stores of Paris furnish an excellent index of the changing taste of French home makers along the lines of furniture, draperies and interior decoration in general.

On the one hand, are stores catering to the rising generation of customers who are in definite revolt against the slavish continuance of period decoration. They are reaching out after the new style, of modern spirit and modern usefulness, and it is with furnishings of this kind that they wish to fit up the new, smaller houses and apartments which architects of equally advanced ideas are building. It is partly to meet this demand, that such stores as the Galleries Lafayette and the Printemps have come into being.

Meanwhile, France continues saturated in style lore of the Bourbon days, and all the fine homes of long standing are furnished in the period manner. These interiors will not admit of change in decoration unless it is very skilfully done by some artist capable of harmonizing the new with the old. Arguing that a certainty is better than an uncertainty, the older generation of French homemakers is content to replace its worn-out furnishings with new ones of almost exact duplication, instead of tackling modern art furnishings.

This constant demand for style furniture makes it possible for certain old retail establishments to continue on in the way they have been going for years, so far as stock, customers and sales methods are concerned.

Still other stores have awakened to the fact that a new day is dawning, although the glorious yesterday in French decoration is not yet forgotten. They are therefore attempting to meet both issues, and are succeeding, thanks to the strength of their organization and the initiative of their executives.

Les Grands Magazins du Louvre, Paris, stands out as an excellent example of this type. The Louvre does not stress the strictly modern furniture although it sells it openly, and has some of the best Paris designers engaged to fill orders of this kind. On the other hand, it has as its customers of long standing, the old families in France with their châteaux furnished in period style, and leading theatres, the Sarah Bernhardt, the Odéon and the Comédie Française, which have all been furnished and refurnished by the Louvre. Such being the case, it is easily understood that maintaining and pleasing a clientele of three generations is a more intricate problem than that of catering only to twentieth century modern art enthusiasts; and the former is the Louvre's business principally.

METHODS OF DISPLAY

THIS large store covers about the same ground as nearly three blocks of New York's Fifth Avenue shopping district. A little more than one-fourth of the space is allotted to the furniture department.

Space at the Rue de Rivoli entrance is given over to window display. Here are four windows with decorated salons. In addition, the corner entrance is sometimes used for display, by closing the doors.

Floor display covers six floors, including the basement and ground floor. Like all other Parisian stores, the basement is given over to the sale of unpainted or "white wood" as it is called, which includes patterns used in kitchen furniture and bungalows. Along with this also are found the linoleums, door mats and articles made of jute and other fibres.

On the ground floor, the store has a handsome showing of its carpets and rugs. This display plan is made possible by the architectural structure of the building which consists of a rotunda lighted by a large central dome, and sur-



1. Foyer showing Carpet and Rug Display, Ground Floor of The Louvre

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rounded by galleries. See view of this in Figure 1.

On the mezzanine floor are sold decorative accessories, curtains, portières, table runners and the like.

MODEL ROOM SETTINGS

THE first floor is of great interest—devoted to the display of period furniture and some modern patterns, by means of about fifteen small rooms bordering the windows which give good lighting effects. Opposite each of these small salons are grouped sets of furniture which may be alternated with those already arranged in the displays, so as to vary them for the customer at a moment's notice. The outstanding feature here is the great display of antique and modern upholstered goods, either house productions or copies of old models.

On the second floor are the bed room suites, the dining room suites, office furniture and occasional pieces. This is followed up logically on the third floor by a display of small gift pieces, like tables, chairs, and taborets; and garden furniture in rattan, as well as nursery furniture. On the fourth floor are displayed more beds, and bedding.

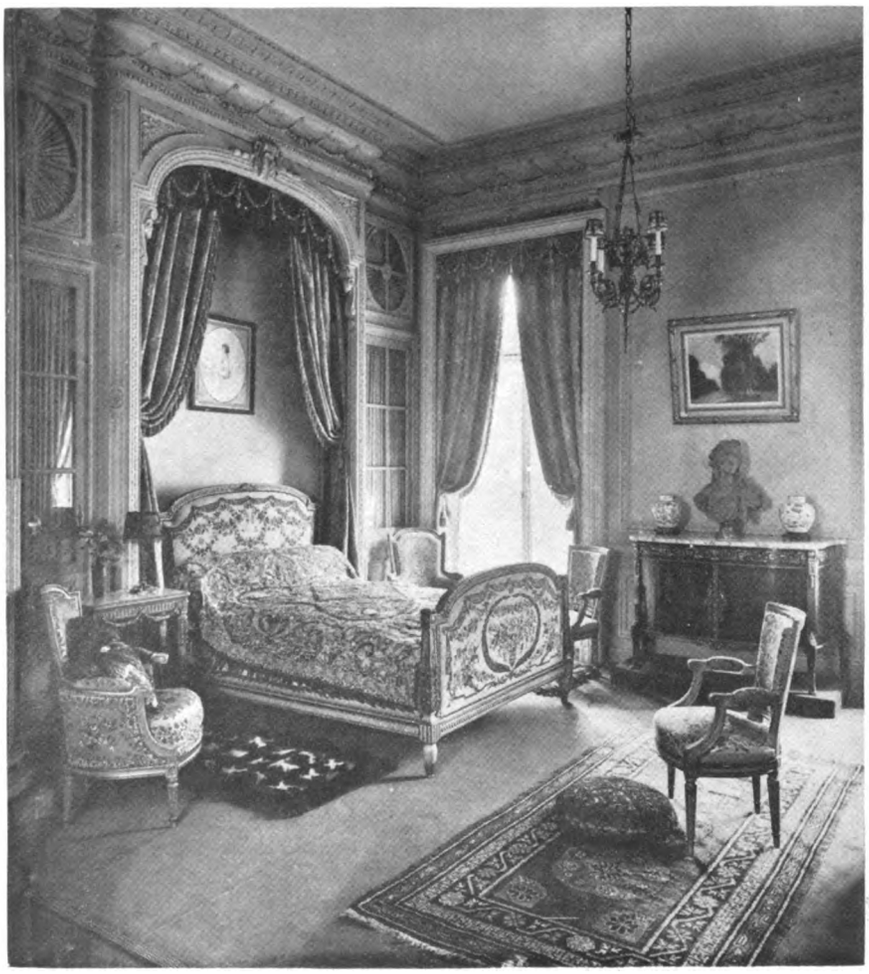
The top floors are given over to the work shops or part of them, as much of the work for the Louvre is done outside in factories either directly owned or controlled by the store.



2. Modern Furniture displayed in the Series of Salons, First Floor of Les Grands Magazins du Louvre

STORE POLICY

ONE naturally asks, just how this whole machine is made to work to a common end; upon what business principle the home furnishing and decorating departments of the store are built.



3. Chamber furnished with Period Furniture and Fabrics from the Louvre

Ever since the origin of Les Grands Magazins du Louvre, nearly seventy years ago, the Louvre has kept up a consistent policy of buying the best goods on the market in quantity and of disposing of them at as low a figure as possible, consistent with a fair profit. If an interesting lot of goods is to be had at a reasonable price, the Louvre does not hesitate to purchase by the million in order to sell to their customers at lower prices than its competitors. Should it be necessary to keep a certain factory producing goods of a desired quality, the Louvre will see to it that that factory is given enough orders to keep it going. In brief, the fundamental principle of operation is that of large scale financing and quantity sales, thus furnishing the customer with the very best merchandise at a competitively low price.

PUBLICITY METHODS

AS TO publicity, the Louvre has no special method differing from the other Parisian stores. It advertises regularly in the daily papers, besides having the furniture department well represented in the free catalog which is given upon demand. Toward fall, as elsewhere, there are the usual household exhibits at the Louvre, somewhat the same as fall openings in American department stores.

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SALESMEN OF GREAT IMPORTANCE

IN SELLING merchandise in Paris, much depends on the influence of the salesmen. This is quite in contrast to England where the customers, especially the women, come to the store with their minds made up as to just what they want and depend very little on advice of the salesmen in selecting goods.

The French customer, on the other hand, listens to the counsel of the salesman and shifts most of the responsibility of choice upon him. She has not had the advantage of reading clear-cut advertisements which explain the desirable points about current goods, as have English or American housewives. Consequently, she comes to the store completely at sea; she comes there, literally, to be shown, and she entrusts the salesman with the duty of discovering the exact thing she wants and of selling it to her.

To render this service satisfactorily, the Louvre requires detailed training of its salesforce, so that each is expert in his line.

A TRAVELLING FORCE OF DECORATORS

THE Louvre department of interior decoration is of great importance, in a sense overtopping all the home furnishing sections, as special order work is one of the store's principal features.

Most interesting is the travelling force of decorators, a division of the department. These men work throughout France and especially along the Riviera, going from home to château, from villa to châlet and from theatre to hotel, renewing, refurnishing and installing from orders placed in Paris. Such a force the Louvre has employed continuously for some twenty-five years.

Of course, if a job is done in Rio de Janeiro or Buenos Aires, the decorators' travelling expenses are paid by the customer. But this is not demanded in France, for the workmen make their regular tours on the order of the house in Paris. Locally the charges are also free, and I chanced to note that more than twenty men in the workshops were executing orders received from the outside force.

Besides the workmen employed in the Riviera, the Louvre also keeps one man in charge, in that locality, to look over the ground and make estimates. In case business should be slack, one or more of the men might be recalled to Paris for a week or so, though seldom do the men remain away from their territory more than a month.

Recently for special purposes, the Louvre applied the same system to the devastated regions, sending their traveling decorator there after the management had made a canvass of the field.

NO BRANCH HOUSES

TO RETURN to the store itself, the Louvre maintains only one retail house, which is in Paris, unlike the Galleries Lafayette and other stores which maintain numerous branch houses in other cities.

Here at the Paris establishment all special orders are filled. In the hands of the chief decorator are concentrated all the questions for ultimate decision when it comes to harmonizing colors, designs, stuffs and styles. The chief decorator must therefore be a style expert of superior degree.

On account of the hold on the conservative and wealthier classes, it is to be expected that style furniture should predominate at the Louvre. Yet for those few clients who demand the modern, a provision is made. They are sold either by means of designs or small miniature models of the forms to be executed by the manufacturers working for the store.

A GLIMPSE IN THE WORKSHOPS

ON THE top floor of the building are the workshops where the cutting of drapery, the polishing of fur-



4. A Salon showing Tapestries and Period Styles, Les Grands Magazins du Louvre

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niture, the upholstering of chairs and divans and all kinds of retouching are done. In addition to this, care is taken of objects sent in by clients to be repaired or reupholstered.

It is from these shops that the outside men go into the city to execute special orders. All except carpet orders are handled from here.

The number of persons employed varies, as always some are on the outside. At present there are about six employed in the cutting department, thirty women in the sewing department, from thirty to thirty-five men and women in the upholstery section while an odd number are engaged in cabinetmaking, varnishing and repairing. Besides this, comes the foreman and the designer whose studio is also here. This latter is a pupil of the Boulle School and furnishes designs and models on order for interiors. From the wash drawings which he makes, the final product is often determined.

Though the more recent additions to the force have had their apprenticeship in similar professions, many of the employes have been here for years, one old veteran in the cutting department at least forty-seven years, while an upholsterer has been with the firm over fifty years. The director of the shop was a former general carpet man or *tapissier* and claims twenty years service.

The old veteran cutter explained to me just how his work dovetailed with that of the outside man. First of all, the outside man goes to the client, takes the measurements and notes approximately the price. This order is placed on paper and handed to the cutter who then verifies the specifications and has a final order made out which determines the exact price for the quantities used. On the other hand, when clients live far away in the provinces they either send the measurements themselves, or as happened the day I called, a client had sent in his old silk curtains which were to be duplicated in new. This simplified the task immensely.

UPHOLSTERY DEPARTMENT

A CASUAL observer in the department of upholstery and tapestry might easily say that there was nothing unusual or different here from any other furniture shop. On the contrary, many of these designs are unique products of the Louvre stores and are either reproductions of ancient designs already known or else of documents which have never been executed in duplicate. For this reason the Louvre deals directly with manufacturers of tapestry at Aubusson and elsewhere and not with factory agents at Paris.

One soon sees that it is essential in such an enterprise to possess only first class workmen, for when steady clients send in their articles to be reupholstered by the Louvre, the measurements must be taken accurately to the millimetre.

EVERYTHING IN FURNITURE

A BIT perplexed by the vast range of designs and qualities of furniture on display, I asked the manager of the section whether the Louvre dealt in one line or several lines exclusively. With much emphasis I was told that nowhere in France could any one manufacturer produce everything needed by the Louvre, or even every kind of a given type of article, for some manufacturers were capable of making one kind of buffet while others were prepared to make another. If the store took too much stock from one manufacturer, the display would suffer through the effect of sameness. This would not do with a varied clientele. Consequently, the best that each manufacturer can make is ordered by the Louvre, and so it comes about that in office furniture, for example, the designs of nearly fifty manufacturers are displayed.

This business attitude is typically French, for as I was told "one cannot have his hands in the oven and the mill at the same time." Thus a house which manufactures center tables will refuse to make other types of furniture.

It happened that my eye fell on a beautiful center table in sculptured wood which I told the section manager could come from no other firm than that of Goumain. To my surprise, he asserted that this was the case; that Goumain had made it and no one else in Paris could do such work. When we know that Gou-



5. The Richest Silks of the Magazins du Louvre; in the Center the so-called "Robe de Marie Antoinette" reproduced

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main uses old wood in preference to new, it is no wonder that the Louvre should seek this firm's articles instead of others when requiring high-grade work. It is just this seeking for the best in each house that makes the high standard of the store. No one manufacturer is favored because of his size or quantity production but rather for what he can do best.

EXCLUSIVE DESIGNS IN FABRICS

FOR years the Louvre has maintained a world-wide fame for its fabrics, especially its silk stuffs. It has its buyers located in every center, but mainly in Lyons where a specialty is made of Louvre silks. Here a research laboratory is maintained, to make chemical analyses of the colors and materials submitted for sale, and study other textile problems. The fact that it has done business for years with these manufacturers, with whom often a real family tie exists, places the Louvre in a unique and enviable position.

As previously stated, the administration thinks only in orders of large volume and with future demands in view. This gives the store a decided advantage over the smaller and younger competitors.

The head of the drapery department took no small care to impress upon me that this above point was essential to the production of fabrics which were to be retailed at Louvre prices. "We do not buy the few hundred meters to fill up our stocks but by the thousand bolts and by the hundred thousand francs in price. Every design is *our own,* I wish to have you know."

VELVETS AND TAPESTRIES

I WAS then shown the various velvets in flax and jute as well as the collections of impressions on jute-mixed tissue. Some of these latter in most beautiful designs were selling at five francs ninety centimes the meter or about thirty-five cents a yard. There were some plainer varieties for three francs forty-five per meter.

Then came some period tapestry on large panels, four meters by one-eighty, which were selling for two hundred sixty francs a piece. There were others in wool as well, all of them copies of ancient Gobelins and Aubussons. As explained to me, none of these are to be had in the other stores as the manufacturer of these designs works exclusively for the Louvre. However, smaller houses often buy from the Louvre and resell.

DRAPERIES FOLLOW PRESENT MODES

PASSING on into the more expensive divisions of the floor, we came upon the embroidered curtains and portières section, with prices running from 150 francs up to 185 and 190, according to the work. In many cases, the curtain itself is sold separately and a given amount added for the trimming and fixtures.

But what is most striking is the originality in the designs which begin to creep in. The designs bear a strong resemblance to the present modes, showing that the women are seeking the bright colors for their houses as well as for their gowns. The period curtains have a more sober aspect while the modern ones contain brighter color contrasts.

LIKE A MUSEUM

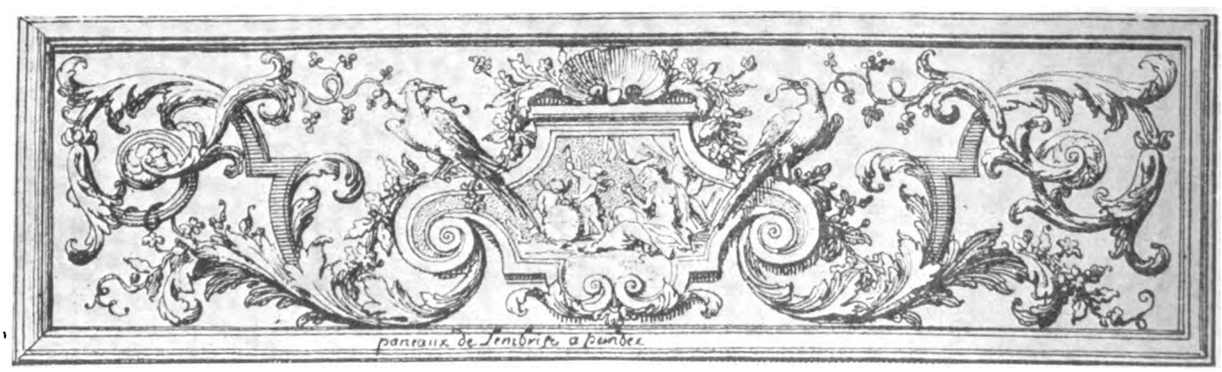
BEFORE passing into the silk section we find on our right the cretonnes and the collection of ancient stuffs. The former depict amusing scenes of everyday life and are intended for the country homes or the nurseries. The latter are kept under key in cases and contain Venetian, Renaissance and other pieces up to five hundred years old.

It is this museum-like quality that makes the Louvre so impressive. The customer feels that this store is imbued with the spirit of the ages, for it has at its command materials that represent the best design of the grand periods. And yet this same store is a living, breathing entity, and better still, is thoroughly modern in spirit in that it favors supplying the multitudes with the fine furnishings on its shelves.

Here is an object lesson for American stores struggling to build prestige. They may follow the Louvre plan, of forming a flexible, consistent good-will selling policy and of sticking to that policy year after year for generations. Also, by going one step further—backing the policy up with aggressive selling methods. And keeping everlastingly awake to the demands of the coming generation. In this respect, the Louvre is like a great perennial firmly rooted in the soil for some seventy years, but blossoming with the freshness of the new day.

MAKING PRICE RIGHT

BY FAR the most interesting part of the store is that section allotted to the silk-stuffs. These are stocked in bolts on the shelves and vary from the modern to the heavy ancient organzines used in the most expensive decorating. And it is to be noted in this final section of high-grade silks that the stock on hand on the shelves is valued at over two million francs. This may seem enough to frighten the modest purchaser away but when we are told that there are some qualities of good silk to be had at 65 francs per meter we stop to look again. This again is the low price for a good article which forms the basis of the store's reputation. The goods are bought by the hundred pieces and thus can be sold under the competitor's price.



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RECENT DEVELOPMENTS IN DRAPERY FABRICS

MAKING DREAMS A REALITY

EVERY business man who has the vision of better things knows that it is one thing to theorize about radical improvements and quite another thing to see them put into practice, backed by hard-earned capital, and really producing better business.

Several important wholesalers and manufacturers have recently backed their dreams with sufficient capital to make them come true, and with such excellent results that undoubtedly others will follow their lead. While these improvements may seem to the casual observer merely superficial furbishing up of showrooms and stock, a closer insight proves in each case that what has been done was worked out on careful plans to meet present-day needs and represents the last word in the psychology of salesmanship.

"PSYCHOLOGY" IN A SALESROOM

A GOOD concrete example is shown here (Figure 1). This is a corner in the French showroom of a large manufacturer of lamp shades, cushions, and the many charming accessories now considered essential by the retail customer who is furnishing and decorating. There is another showroom for English things and a foyer hall treated in the Italian manner, so that each type of goods can be shown in its proper surroundings.

The buyer who visits this showroom thus has everything set forth for his inspection in a permanent exhibition, and can make his selections with a maximum of accuracy and a minimum of delay. In addition to this, if he wishes to bring his retail customer directly to this wholesaler, every facility for selection is offered by this method of displaying goods, and so tempting are the myriad little things on view that the retail customer who does not buy more than originally planned, is strong-minded, indeed. Here is a selling point which is worth remembering. Retail customers love to feel that they are "getting behind the scenes," and thoroughly enjoy a visit to the wholesaler's establishment. Out-of-town dealers can avoid the leakage of large orders which cannot be filled from stock by accompanying their customers to metropolitan establishments of this type where the entire market is at their disposal.



1. Corner of a new wholesale showroom devoted to lamp shades, sofa cushions, and other decorative accessories, showing the tendency towards attractive display methods.

It is to meet this exact condition that the more progressive wholesalers are showing their goods in ideal surroundings, and retailers who do not avail themselves of this up-to-date method of doing business are not whole-heartedly playing the game.

NEW SERVICE FOR RETAILER

GETTING back to the corner of the showroom illustrated, the curtains at the window are particularly worth analyzing. Made of deep cream taffeta of a beautiful all-silk quality, they are both designed and hung with the utmost accuracy. Since this is a showroom and therefore should offer a neutral background for many colors and designs, the tone is unobtrusive and the curtains made to the sill only, thus avoiding difficulty in cleaning, and the possibility of accidents which might be incurred by long flowing

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draperies in a place of business, such as this.

Both curtains and valance are outlined with a cut edge of the same color in Louis XVI design and the draped and shirred valance has four jabots accented with tassels of the same period. Tie-back loops of woven cord are placed well up to allow for a free access of light and at the same time give a graceful draping to the curtains.

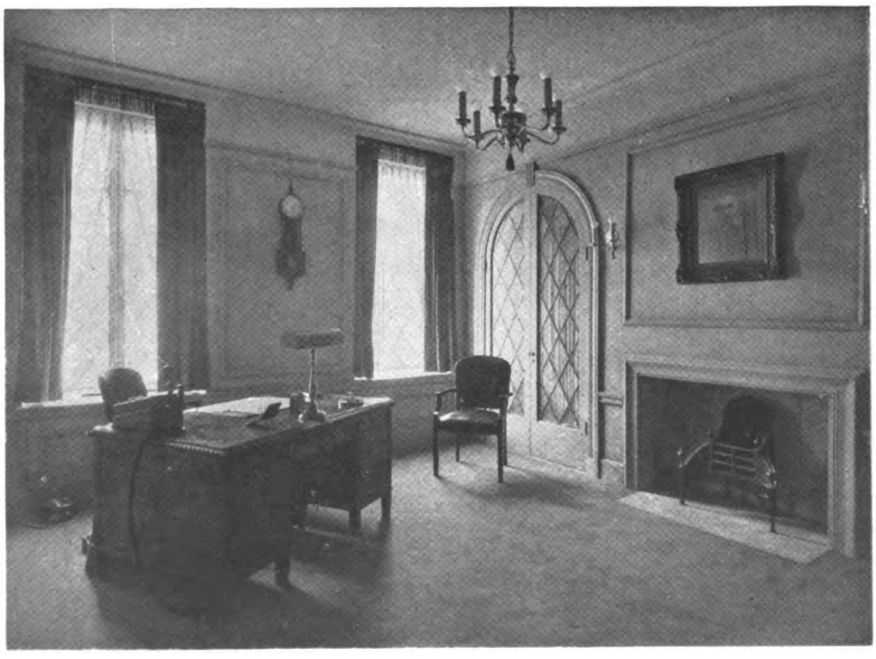
Glass curtains of sheer silk gauze are hung in straight lengths behind these taffeta ones, and arranged to draw on transverse fixtures.

These curtains, along with the lamp shade, chaise-longue cover, pillows, brocade tables covers, and candle shades, are all samples that can be reproduced on order, and the well-organized workroom is prepared to turn out work promptly. For those retailers who do not have drapery workrooms of their own this is an incalculable boon.

AN UNUSUAL BUSINESS OFFICE

THE second illustration (Figure 2) gives a view of the president's private office in one of the large wholesale fabric salesrooms recently removed to the heart of the retail shopping district of New York. The whole idea of location and fitting up of this salesroom is to assist the retail dealer. Here he can show his customer an entire wholesale line of fabrics conveniently arranged in full-length sample racks, and there is a special room for trying colors under both daylight and artificial light, to insure against possible mistakes in color value. If a buyer comes here to select his season line there are private showrooms for his convenience and an efficient salesforce to assist him.

In the private office illustrated, he can talk over the details of his order with the head of the firm, and at the same time see some of the sunfast fabrics which the company features in actual practical use. Window curtains and furniture covers are appropriate selections from present stock and the flood of sunlight streaming in at the two windows, a practical demonstration that these fabrics do not fade. To all intents and purposes this dignified office with panelled walls and Georgian furniture might well have been the private sanctum of Lord Beaconsfield.



2. The dignified new private office of a large wholesale fabric house, recently removed to the smart retail shopping district of New York.

DEVELOPMENTS IN NEW FABRICS

SO MUCH then for what the wholesalers are doing to facilitate retailers in selecting goods for stock, or showing them to their customers under ideal conditions when visiting these establishments. But what about recent developments in the goods themselves?

Undoubtedly, the domestic manufacturer grows in wisdom and understanding. Realizing the great demand for materials that are good in design and pleasing in color, while at the same time popular priced, he has borrowed a leaf from the foreign manufacturer's book and now goes to authentic sources for his designs.

BLOCK-PATTERN CHINTZES

IT WAS the writer's good fortune recently to see the new line put out by one of the high-class domestic manufacturers of cretonnes. And it is not too much to say that the showing is, from the point of view of good design, a triumph of modern methods of manufacture. Fine old block-print patterns which have until now been produced only abroad and by the costly old-time methods, are to be found in this line in splendid reproduction both as to color and accuracy of printing. Best of all, they are at prices no greater than the mediocre, or downright bad, designs, which until recently, seemed part and parcel of domestic cretonne. This means that retailers who have customers with a taste for pretty chintzes, but without the means or inclination to pay some $12 a yard to gratify that same taste, can offer them genuine Eighteenth Century patterns, printed with exquisite precision, at something like $1 a yard. The contention heretofore has always been that only certain types of design were possible by the roller method of manufacture, and rightly or wrongly, those designs were uniformly poor. The advantages offered the retailer who knows how to display, advertise, and sell these well-planned fabrics in his drapery department are too obvious to need further discussion. However, as a practical demonstration of their usefulness, one pattern has been made up into curtains by the writer and is shown here (Figure 4). The draperies are most effective.

POPULAR PRICES FOR GLAZED CHINTZES

ANOTHER wholesaler who offers in various sections of his showrooms both domestic and imported fabrics, has been showing for some time an interesting line of domestic glazed chintzes, and for those retailers who have always considered glazed chintz the somewhat faddish foible for the few, it may be interesting to know

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that it can be had to sell at excellent prices in a domestic product.

Still another enterprising wholesaler now has facilities for glazing chintz for those who prefer it to the unglazed finish, and can deliver the refinished material in about two weeks' time.

This service is offered not only as an accommodation to retailers using the stock of this wholesale house, but any chintz which a customer wishes to have glazed can be treated in these workrooms, if sent in by a retail dealer.

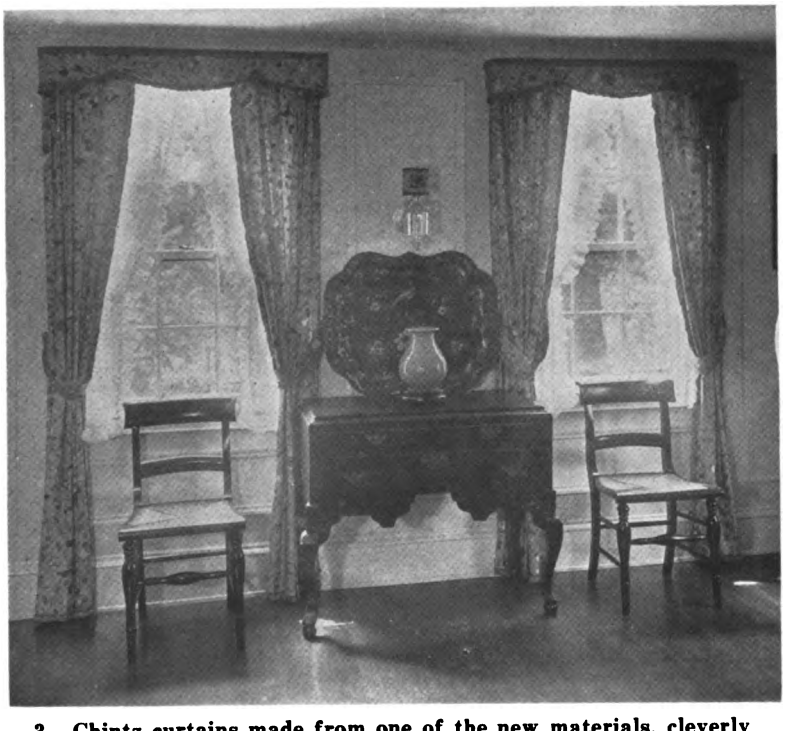
GOOD TASTE MORE GENERAL

RETAIL customers have become thoroughly conversant with good decorative usage, both from observing work recently completed in their own communities and the various houses illustrated in popular magazines featuring furniture and decoration. The manufacturers and wholesalers too are keenly aware of what is being done along these lines, and consequently are doing all in their power to meet the demands of the ultimate consumer, thus helping the retailer in every possible way.

By availing himself of the new methods of showing goods and the genuinely good patterns offered by many of the wholesalers, the clever retailer can do much that was heretofore impossible for him in the way of handling important special order work. Even if his drapery department is small he can with confidence go after a really big order, and with the facilities offered him by the wholesale houses, put it through quite as successfully as the establishment which specializes in exclusive work.

CURTAINS SERVE TWOFOLD PURPOSE

CURTAINS that are successful in a special structural condition are always interesting to see, and the third illustration (Figure 3) shows two windows recently curtained in a particularly clever way. The ceiling in this room is low, and the windows themselves none too large, yet the final effect is both dignified and amply lighted. The material used is one of the well-designed new chintzes on the market and has a rather small all-over pattern, thus avoiding a large scale design which might prove overpowering in effect. But the less obvious means of getting the right scale is in the proportions of the valances. By keeping them flat and extremely shallow, just enough to cover fixtures and headings, the spaces seem much larger, there is no loss of the needed light, and the resulting adequate, dignified curtaining is a victory of mind over matter. Curtains, valance, and tie-backs are outlined with a narrow cut edge fringe in two colors of the chintz, and there are glass curtains of sheer white muslin with fluted ruffles and flat bands of the same material for tie-back loops. The whole arrangement is so pleasing to the eye that it takes more than a first glance to realize that these curtains called for careful thinking out before the material was selected or cut.



3. Chintz curtains made from one of the new materials, cleverly designed to solve a difficult structural problem.

EARLY AMERICAN DESIGNS FOR CURTAINS

THE first curtains shown in detail, (Figure 4), are made from one of the new chintzes copied from Early American block-print designs, and show one of these really beautiful materials in actual use. The pattern is made up of a series of evenly spaced bouquets, rendered with just the right proportion of naturalism and conventionalized design. While the original old sample of this stuff was printed on a soft blue-green ground, it is now reproduced on several other backgrounds as well, and is shown here on black.

The curtains to the floor are each a full width of 36-inch goods and have front and bottom edges outlined with a 1½-inch flat band of sateen, green to match the foliage tones in the pattern. The moderately shallow valance is also outlined with a similar band of sateen and to produce the desired drapery, mounted on a buckram lining. Three bouquets are centered in the three draped sections and the fullness so spaced that the pattern is given a full showing. Between the draped sections and as a finish at each end, there are flat-shaped and plaited jabots of the same green sateen used for banding, so that in actual result each pattern of the material is outlined with plain green trimming. Soft folded tie-back loops are of the same sateen and so folded as to recall the outlines of the jabots on the valance. These loops are fastened to the window trim about 10 inches above the line of sill.

For glass curtains, dotted white muslin with self ruffles is most satisfactory, and in addition, has the prestige of tradition for Early American rooms.

CHARM OF LOUIS XVI PATTERN

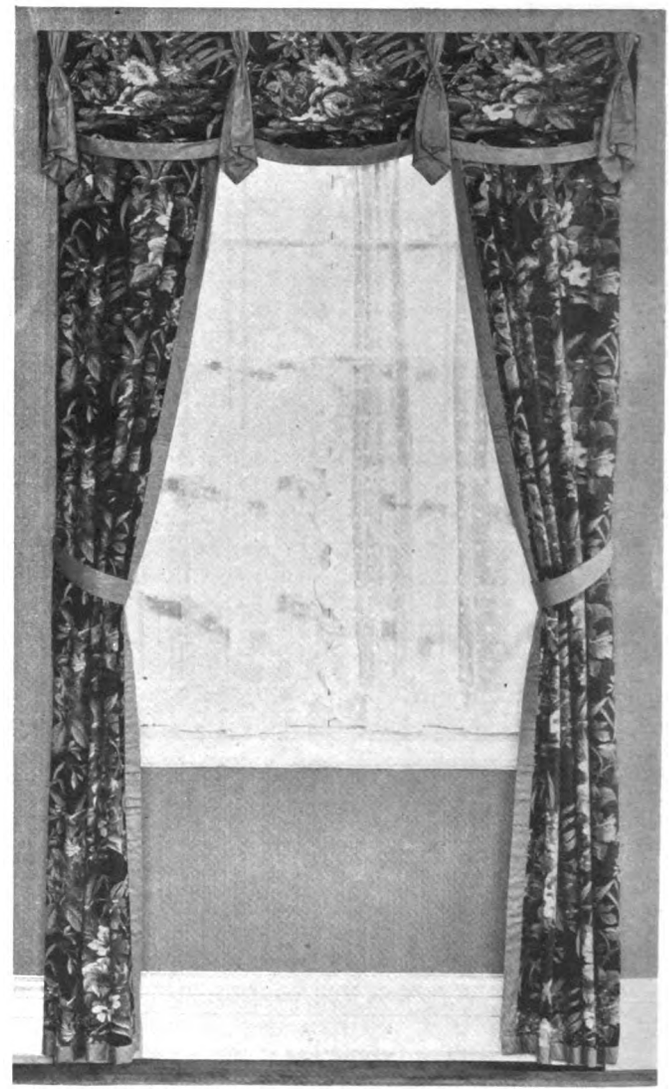
QUITE a different idea is expressed in the second pair of curtains shown, (Figure 5). The cretonne here finds its inspiration in an old Louis XVI pattern, combining stripes with a classical design of urns and vases of

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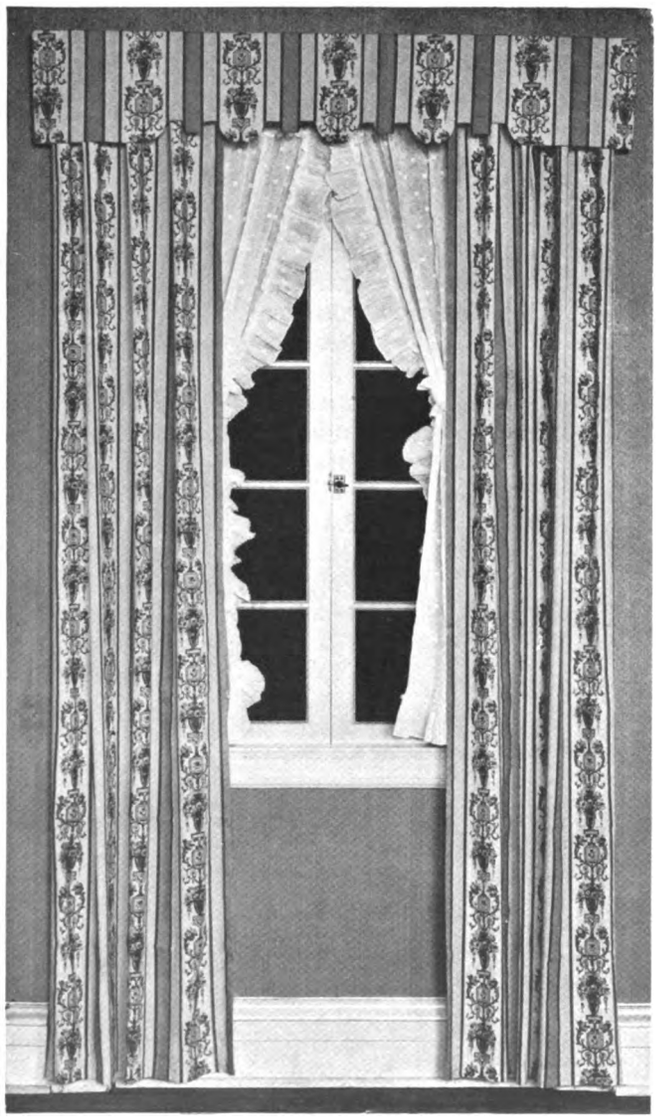
flowers. We are so accustomed to think of all such patterns in terms of garlands and medallions that this clearly drawn rendering of a classical theme is a distinct relief and offers an excellent solution for curtains in a bed room which has Louis XVI furniture, but where over-elaborated draperies are out of place.

Straight hanging curtains to the floor are made from full widths each of this 36-inch cretonne, and the front hems spaced to bring a plain stripe to the edge as a sort of border. The valance is made just as shallow as the pattern will allow, and quite smooth and flat on a buckram base. The bottom outline is formed of alternating square and half-round scallops, spaced to accentuate the figured stripe in the half-round scallops and the plain stripe in the alternating square ones. This method gives full value to the design, and at the same time keeps the treatment severely plain, so that even the most sanitary housekeeper cannot complain of the dust-catching proclivities of these curtains.

Any good quality cretonne curtains made up along these lines can be taken down and carefully laundered without spoiling their appearance. This feature is always a selling point when the customer is a careful housewife. This cretonne is printed in a number of other color combinations as well as the one shown.



4. Curtains made from an accurately reproduced block-print pattern planned to give the design full value.



5. Curtains of a new cretonne in striped Louis Sixteenth design from classical sources. Flat scalloped valance which will look equally well after laundering.

The glass curtains are of apricot-colored sunfast in a quality which is almost as effective as silk gauze and far more practical and durable. These are made for rods top and bottom on casement glass, the edges outlined with a narrow two-toned cut edge carried in stock by the manufacturer for this type of work. The apricot tone of this sunfast produces a charming lighting effect and combines beautifully with the green gold and rose tones predominating in the cretonne used.

SUITABLE FOR MANY MATERIALS

WHILE a large percentage of the curtain designs shown in this article is developed in cretonne and chintz, this does not signify that they are not equally well suited to other types of material; rather it is intended to show the best way to manage certain types of patterns applied to windows.

Note: For views shown with this article and for materials applied in curtain design, acknowledgment is hereby made of the courtesy of Beaux Arts Shade Co., Consolidated Trimming Co., Graffin & Dolson, Marshall Field & Co., Morton Sundour Co., Inc., and Stroheim & Romann.

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Upper Part of Highboy, designed by William Savery of Philadelphia

THE HARDWARE ON YOUR FURNITURE

By Wm. Winthrop Kent

VII. EARLY AMERICAN

UP-TO-DATE IN SPIRIT

WITH the popularity of the Early American style sweeping the retail world this season, hardware of those early days comes in for especial attention. In fact, hardware as a decorative fitment plays so distinctive a part in many of these pieces that it cannot be overlooked, either by maker or dealer. Frankly, the hardware on a piece of Early American furniture is one of its beauties; one of its strong talking points. Then equally frankly, be it added that the retailer who sells Early American styles should know what he is talking about.

Of the Early American adaptations put on the market recently, effort has been made to furnish appropriate hardware—a notable effort indeed. So far, only the most commonly known forms have been used, but as time goes on, more interesting hardware designs will no doubt be applied to the furniture, out-of-the-way and more unusual forms, not yet so well known. This will be brought about naturally as the rich mine of Early American metalwork, which we have with us, is given wider publicity. Numerous designers are now making a comprehensive study of these forms, as never before.

To study the essentials of the Early American style and recognize the American twist given to old-world design, is fascinating. In its virility, it is the kind of twist that we wish today to give to the old-world styles, to make them our own. One of the best things about Early American hardware is its up-to-dateness, in spirit and adaptability. And its ancestral relationship to our present metal work brings it closer to us than any other nationality of hardware.



A Cupboard in Cape Cod fitted with Famous "Holy Lord" Hinges

OLD WORLD DESIGN

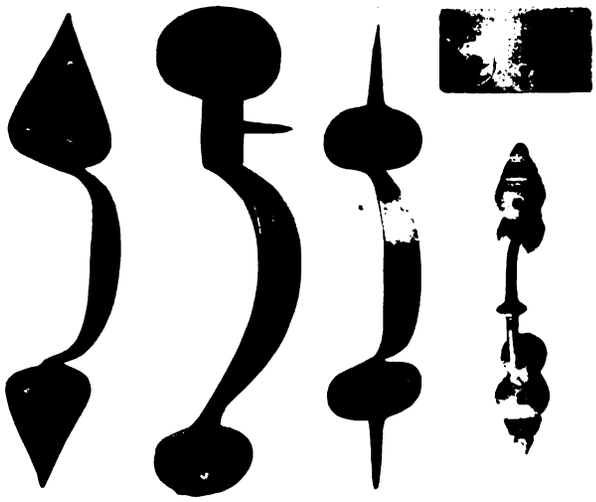
NATURALLY the early American colonists took their principles of design with them from their respective fatherlands. In New England, we find English forms, while in Pennsylvania and in eastern New York State the Dutch designs predominate, or did until the English dispossessed the Dutch. Through Canada the same development took place relatively, and French iron and other metalwork is seen even today in and around Quebec, and the French parts of the Dominion.

WORK OF THE SMITH

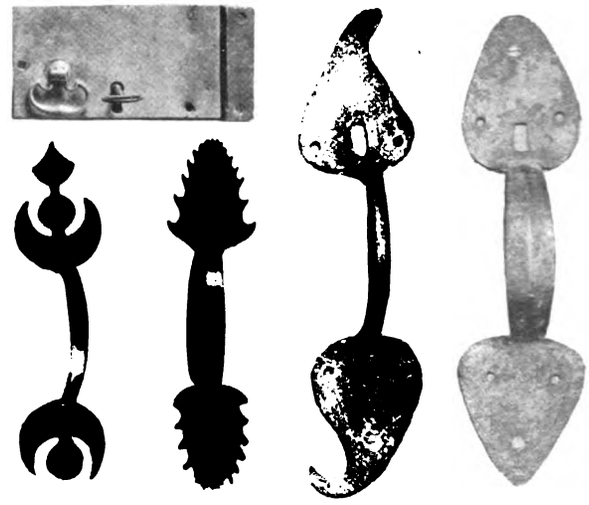
ALL over the settled parts of this continent, the farmers and the blacksmith were generally the only and always the first metal workers. Locks, hinges, hasps and bolts were among his first productions in house hardware, hence we find on almost all such articles the evidence of hand work and also considerable imaginative quality, such as representation of leaf forms, and the like. Where the smith specially shone was in the making of latch escutcheons or plates and hinges for doors, in handles and the more delicate toast racks, toasting forks, and cranes, if I may mention among the latter forms a few things which are not strictly cabinet hardware. The hinge forms "H" and "HL" (or as some say "Holy Lord" forms, in rather far-stretched allusion to the hoped-for terrifying of witches) were English survivals, as were certain key escutcheon outlines and handles and many other designs.

The careful observer will sometimes note on latches, hinges and knobs, instances of decoration made with a

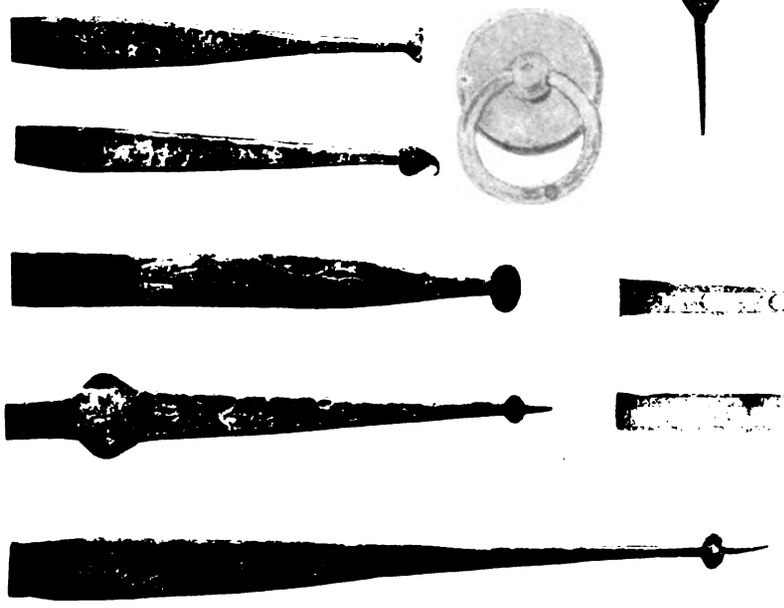
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Modern Reproductions of Three Early Iron Latches are shown above, at Left. Below, at left, Excellent Reproductions of Five Old Hinges of Interesting Design and Proportion



Iron Handles, Latches and Door Knobs used by Colonists along Atlantic Seaboard. The Saw-Edged Handle a Rare Specimen. Laminations of the Welded Iron are Clearly seen on Some Pieces



Four Weatherworn Originals are shown directly above, the Chest Handle distinctly Dutch. Spit Irons, Skewers and Hanger at right



punch and chisel on wrought metal, while more elaborate leaf forms and geometrical or abstract patterns modelled and cast are seen where casting could be employed. A very beautiful early latch, shows circular punched forms on it. If one studies examples such as these of earliest origin, he will be impressed with the purity of the design, its simplicity, virility and correctness. Our English colonists were especially restrained in their use of ornament and ornamental outlines and forms, and so they attained an almost classical excellence.

VERSATILITY OF FORGED IRON PIECES



H-Shaped Hinge

IT IS remarkable how few animal forms or faces are found in early American or Colonial metal work, but as German and Scandinavian settlers were few, perhaps that is not strange, because the Germans, Dutch and more northern races, used such motives more commonly than the English and French.

Generally speaking, however, there is little elaboration in the early American iron work. The most beautiful door handles and thumb latches which followed the era of the latchstring and wooden latch are of surprising delicacy and design, and shutter bolts and blind fasteners were quaint and beautiful until machine work



Old Chest from Maine with Typical Hardware

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Anglo-Dutch, Queen Anne Keyplate

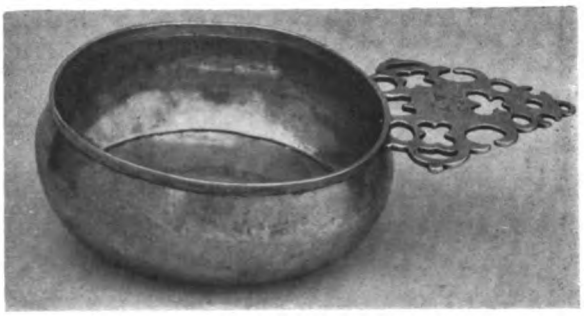
irresistibly drove all such artistic production out of the market. The end of a latch lever was beaten thin into a delicate curve to receive the thumb, and the opposite end curved downward for ease in lifting, a form, altogether, which for ease and convenience we have not yet improved upon. Often the end of the handle was beaten into thin flat heart-shaped or arrowhead outlines to nail to the door, sometimes the delicate point was prolonged and curved alternately to right and left at bottom and top. Rarely these ends were prolonged on more important houses and other ornamental members added, and the needle points at top and bottom of ends were driven into the pine door for greater security against their moving or catching on clothes.

In the hinge ends are to be noted arrowheads, fish tails, lozenge, round forms and nondescript outlines hard to classify, and it is rare on the very early works that the smith did not exercise his imagination in some way.

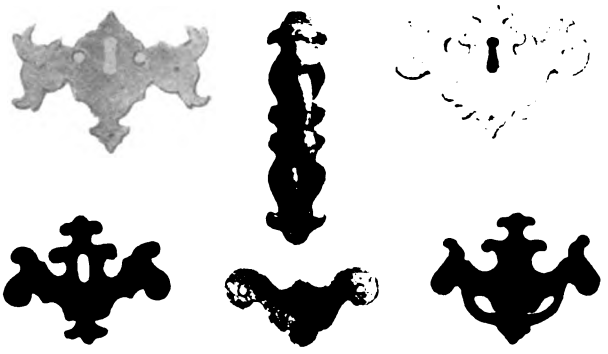
The iron bar, however, is seldom split, as in European works, for the greater ornamentation which could be obtained from volutes or curved members, probably because the expense was too great to go far afield in over-ornamentation, especially where metal work was to be used on such simple houses, chests, etc., as the early colonists possessed.

The Dutch in and about eastern New York and along the Hudson made a single-bar hinge strap, beating out a circle near the inner end and making this concave on the upper and lower edge of the





Silver Porringer, made by Samuel Vernon (1683-1737) like Furniture Hardware of Same Period



Chased and Wrought Handles and Keyplates, hand cut and finished, of Anglo-Dutch Design and characteristic of the Queen Anne Era and later.



New England Highboy (1715-1730) in Black and Gold Lacquer with Exceptionally Harmonious Hardware applied with rare good judgment.



Anglo-Dutch, Queen Anne Keyplate

circle, with the result of the effective change of surface which shows in different lights on all examples; the end was generally a sharp heart-shaped arrowhead or else a flame or lozenge form. The first was possibly taken from an Indian arrowhead or else was a traditional Dutch working, but of the latter I am not sure. An example of this, is shown in Article VI—Dutch and Flemish Hardware.

The hinge straps and many other wrought forms were often made by welding two or more pieces of iron together on the anvil and consequently an interesting laminated character was given to tops, or surfaces, edges and sides which can only be reproduced by following this same method and even then the danger is that the modern smith will try so hard to be unaffected that he overworks the iron with all the resulting marks of utter affectation than which nothing is more repulsive. It reminds one of Marie Antoinette's playing at milkmaid with all her false peasant surroundings of huts and absurd accessories "which don't access."

EARLY MELTING POT OF STYLES

ON THE bulk of early furniture in America there is either the original hardware from English or continental sources, or American-made work which follows these foreign patterns pretty closely, so that we can hardly hope to find much outside the lines of Scandinavian, Dutch, German, French and English pieces, with now and then a few Spanish examples in the Southern states, California,



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Liberty Knocker

Arizona and New Mexico. Therefore, if we already know the characteristic work of these nations, we can recognize it here, and there is little we find in America of early cabinet hardware which in design is distinctly and originally American. This article is written more to give the history of those American-used pieces and to arouse general interest in them than to explain the design of any so-called American examples.



Brass Escutcheon and Pull, late 18th Century



All American in Design

I have found on Cape Cod a sailor's strong box of cypress wood bound in iron with curious hardware and marked inside with a strange account of the two owners' vicissitudes, apparently written at Archangel. So far I have not been able to tell the age or nationality of the hardware. The hinges are Gothic of a simple splayed, broad, putty-knifeblade pattern, sometimes called "butterfly"; the handles seem to be Dutch; the keyhole plate Swedish or Dutch, and the hasp shows primitive chisel ornament common to many nations. It may all be northern Russian, or it may have come from England or the Colonies.



Decorative Quality of Entire Set of Brass Escutcheons against Mahogany Wood, demonstrated here by a Salem Highboy and Lowboy of Revolutionary Times, both precious heirlooms of Early American days.

The brass escutcheons, keyplates, pulls, rings and knockers on our early American mahogany furniture are very largely English and Dutch in design or source. Queen Anne's, William and Mary's and the Georges' periods all gave us examples, and in many old New England attics, barns and sheds have been found specimens of these.

Parkman in his trip to the Western plains tells of finding a piece of carved English furniture apparently Jacobean, abandoned by some emigrant train on the desolate banks of a Western prairie river. Inhabitants of Nantucket picked up, many a long year ago, old English pieces in the sea along their shores and also carved Spanish and Portuguese furniture, so we can see how costly and beautiful derelicts in woodwork helped influence the Early American metal craftsman; and how cargoes lost at sea sometimes have proved great treasures for the lucky finders, as in these cases.





Early Masterpiece in the Vogue of contrasting Brass Hardware with deep, richly colored Mahogany

DETECTING THE AMERICAN IMPRINT

OF COURSE, it is difficult to state with surety that any design is purely of a certain nationality, and, in the case of America, early life was so exacting that little time was left for originating designs in metal or any other material. It was easier and more natural for the settler to follow, with some slight changes perhaps, the designs of his fatherland, but it is from these slight changes that sometimes we can detect the American imprint as, for instance, where the Indian arrowhead or bow suggested certain design, or the eagle is represented. Even here, though, we may be in error, because bows and arrows had been in use in Europe ages before American colonization, although stone arrowheads were not called by such a name except by comparatively modern men. They were supposed, by European peasants at least, to be elfin implements or charms, until scientists not very long ago, studying cave and drift findings, gave them their proper appellation.

BRASS KNOCKERS AND PULLS

THE usual design of the early American brass or iron knocker is of a Renaissance character suggesting Italian influence through England, if not indeed an actual Italian source. They are often beautiful and are so important, that it has been thought advisable to present illustrations herewith.



Early and

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American Sheraton Sideboard with Knobs of Classic Design, a simple yet rich piece



Drawer Handle, Late 18th Century

later American door knockers and pulls are worth study by every designer for they embody the best qualities of design. They are more commonly of cast brass, bronze being rare, and sometimes, though not often, of wrought iron. Cast iron was used for the less expensive ones, but sometimes the examples in this are excellent. It is only where *wrought* metal has been imitated in *cast* iron that they are undesirable. The Metropolitan Museum of Art had, recently placed on view, very fine specimens of all sorts obtainable.

In viewing a good collection of knockers we are not so much impressed with the originality of the forms and compositions, as we are in the case of latches and escutcheons of wrought iron. The modelling and the finish, however, are generally done with great care *on the original pieces* and this should instruct the collector to avoid the reproductions which are now made by thousands for sale in New England and Canada. An old fellow in Quebec has so often sold the same design of knocker from his front door to passing and pressing tourist collectors that he comes frequently to the local antiquarian shop to buy a new one.

That the eagle knocker was made either for or by Americans is, of course, apparent but so much of household hardware and furnishings in general was sent over from England that, in finding eagles in the English collections of today, I am inclined to believe many eagle knockers were designed and cast in England. There is one, wherein the eagle is grasping the arrows of war in one claw and olive leaves in the other, which I think is purely American in design and casting.

French art, as well as English, influenced our early metal knocker designs, and the First Empire period made an impression here, which, while not as distinct as in mahogany furniture, is yet discernible. It is marked as always in good French work by great beauty of form and detail —while the chasing and buffing is all that could be desired in the choicest examples of Gallic metalwork.



REAL ORIGINALITY IN LATCHES

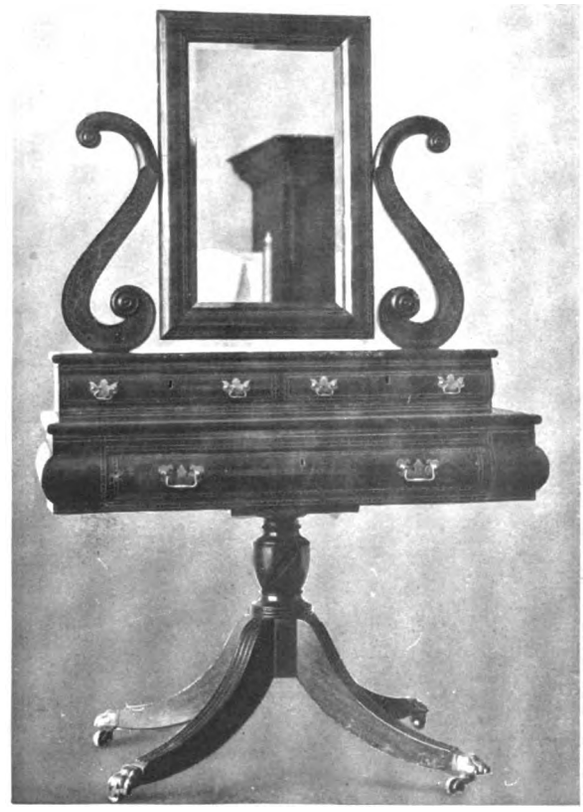
IN CONTRAST to knockers, we find that Early American latches and escutcheons show great originality, absolute departure from earlier known European forms as far as I can discover. This may have been, and probably was, due to the numerous small iron mines worked in several states before the Revolution, and notably those in Connecticut and Massachusetts furnished many a village smith with material on which to exercise his imagination and skill at the anvil. Note the beautiful leaf forms serrated or waving and the needlelike points of round and triangular escutcheon ends in the Connecticut forms shown herewith. As well as I can determine, some of these have never before been known to even the most famous collectors and never published. They are, I believe, purely Yankee forms and whether that Yankee vein was purely English or contained an admixture of other European ancestral blood, it is impossible to say just now.

BOOKS ON HARDWARE

OF BOOKS on Colonial hardware there are few if any beyond the examples given in books on old furniture of which there are such a host now obtainable. Hence the most practicable means of learning to distinguish Colonial cabinet hardware is through study of these books, the best of which are accessible in any good public library.



It is to be sure a great pity that no one has yet published a good, comprehensive book on "Early and Late American Metal Work," especially in domestic hardware and utensils. Such a work would be welcomed by thousands of workers, de-



Dressing Table with Harmonious Brass Fittings, made by John Hewitt, Early Nineteenth Century now at Ringwood Manor, in New York State



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Nineteenth Century Knockers

signers, and retailers. The time is ripe for it, the materials exist, specimens are constantly coming to light, but alas, like other books it is a hard one to prepare and harder to get published, just as it is too hard to make and issue a good book on hooked rugs, which no one has yet correctly historized as to their true origin and importance, although the public grows daily more interested and curious to know all about and possess good examples of them. A book, however, on domestic hardware is easier to prepare and possibly to publish. I hope we may soon have both. This is the proper time to promote true American design and ideals.



Mr. Nutting's book is one to recommend both for learning of Early American furniture and application of hardware thereto; and also because he has printed some good specimens of hardware used by our forefathers. His "Furniture of the Pilgrim Century" is a correct book and a really valuable addition to our neglected national craft history.





Reflecting French Empire Style.

with singularly devoted care and perseverance Mr. Irving has for years been preserving the better designs which he has found in a thorough searching over hundreds of miles of New England farm country, through high-ways and by-ways, principally the latter. Sometimes he has even dug specimens from the ground, often taken them from under old attic eaves-slopes. All sorts of cabinet hardware and house and farm utensils are to be seen here from small bolts and hinges, keys, latches, tongs, shovels, whiffle-trees, shaft irons with a snake's head and eye, up to waffle irons, skimmers and gridirons, toasting racks and forks, in fact, almost all the work of Early American settlers.

Another interesting and valuable collection of early American small hardware, has been made by Alexander McMillan Welch, of New York. Mr. Welch in the course of his architectural practice has gathered together some very rare specimens of certain of the forms of hinges, latch-plates and handles of American make as well as other examples of foreign hardware.



IRVING AND WELCH COLLECTIONS OF NEW ENGLAND WORK

IF ONE would see one of the most complete and educationally interesting collections of our Colonial iron and metalwork, he may by good luck be able to visit the collection of Walter E. Irving, in New York City, a museum of metal antiques, in fact. Here



At the Dyckman Cottage now at 204th Street and Broadway, New York City, restored as a memorial to Mr. Welch's father and mother, may be seen excellent examples of early Dutch-American hardware in place; the restoration of the entire cottage has been truthfully and well done by Mr. Welch.



Typical Hardware placed on Sideboard of American Empire Style

Note: Fine examples of Early American hardware shown with this article are from the author's private collection, or are courteously lent by Walter E. Irving, Arthur Todhunter, H. G. Colby, Alexander McMillan Welch, the Metropolitan Museum of Art, the Brooklyn Museum of Arts and Sciences, and the Essex Institute.

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GOOD FURNITURE

Magazine

of Furnishing & Decoration



December 1922

A BUSINESS PUBLICATION OF HIGH STANDARDS AND ENDURING WORTH

The DEAN-HICKS COMPANY, PUBLISHERS
NEW YORK GRAND RAPIDS, MICHIGAN CHICAGO

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GOOD FURNITURE

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The Dawn of a New Year

A Merry Christmas and a Happy New Year to you and yours is the sincerest wish of all who help make Good Furniture Magazine.

The year 1922 has been filled with great opportunities, business successes and wonderful development. Firms have prospered, the people have enjoyed the good things in life, many Better Homes have been built. The cornucopia of plenty has been tilted continuously over America during the past 12 months.

With the dawn of a New Year let us pause in our labors and give thanks to Him "from whom all blessings flow" for His divine care and guidance. Let us not forget war torn Europe, rent by dissension and hunger while trying to restore order out of chaos.

Stepping through the portals of the year 1923 may we resolve more righteously to practice the Golden Rule and bring greater "peace on earth, good will toward men."

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GOOD FURNITURE MAGAZINE
CURRENT TOPICS
Published Monthly to Promote Higher Standards in Making & Selling Modern House Furnishings
December 1922

CURRENT TOPICS— OF TRADE INTEREST

ELECTIONS generally have a very definite and marked effect on the business situation, but this year something quite different happened. Business, as a whole, was hardly affected at all by the election. Probably it was because people everywhere realized that the present-day issues are economic, not political, and probably because the results were pretty generally expected beforehand.

The Outlook

All evidences of a continued steady expansion are at hand. The main trend of business continues upward at a certain, if rather slow, rate. Looking back over the year, it seems that the depression of 1920 has about spent its strength and that the pendulum is actually swinging the other way. Of course, this does not mean that smooth sailing is ahead for everyone, for there are still adjustments to be made; but they are not major adjustments. The manner in which the country passed through, and recovered from, the two recent big strikes proves that this is true, and that present prosperity is based in a more stable foundation.

Reports from Federal Reserve Banks point to a general prosperity all over the country, being most pronounced in the West and the South and least in the East. The West reports the best business in two years and the upward turn of the cotton market has produced a return to almost war-time prosperity in the South. The coal situation is clearing up and most sections of the country are supplied with sufficient fuel. The car shortage still threatens to hold up industry. With fast increasing production and consequent imminent need of still more cars this difficulty continues significant. The railroads report heavier loadings than for any previous period except October 1920, when a record was established, and are building up their equipment as fast as possible to handle this business. The iron and steel companies have recently received large orders for locomotives and cars. Prices for grain and dairy products are going up, which means better conditions in rural districts.

Lumber production is on the upgrade, particularly in the West where new records have been established. There has been a brisk demand for lumber, and prices are quite satisfactory. Building, of course, has begun to show the seasonal decline but even so construction is considerably above the average for this time of the year. Textile industries show an even firmer tone than was noted last month and further increase in price is the rule.

Manufacturers are operating their plants at capacity, for the most part, and orders from retailers within the past month have taken a jump. Many factories are refusing to take further orders until after the first of the year. Hand-to-mouth buying by the retailer has resulted in stocks being depleted much earlier than was expected since consumer buying far exceeded expectations. However, replacements are conservative despite the favorable outlook, for prices on the new goods are higher as a result of advanced wages and increased costs of raw materials. Marked resistance to these higher prices on the part of the retailer is seen everywhere, and where it is possible he is absorbing them or making them as low as possible for the consumer. The volume of retail sales during the next month promises to be of vast importance. Manufacturers know that if price resistance by the consumer becomes too pronounced they will get no more orders, for the higher costs are going before the public for its verdict which will decide the trend business will take next year.

PRICES, their direction, their permanence, in fact everything touching upon the price question, are still an absorbing topic to all, manufacturer, retailer, and consumer. Retailers are in many cases bitterly resentful of the new increases and predict that any general rise in prices, as seems threatened now, means another buyers' strike—with the retailer the first to feel the effects of it. But manufacturers reply that with textiles higher, wages going up, and various raw materials advancing, they are forced to raise their prices to cover cost of production.

Prices Remain Important Question

A retail trade association in a recent letter advises its members to refuse to buy on the "price prevailing" basis, since it contains too many elements of danger. It admonishes them to buy carefully and enough for their needs, but to remember that in 1919 the "price prevailing" system began the mad rush for goods that ended in the collapse of 1920.

Another interesting price discussion brought about by the recent decision of the Supreme Court in the American hardwood lumber case was the "open price" plan as a work that trade associations can do. According to the officer of a national trade association, trade organizations can help in this by furthering standardized methods of computing production costs, by intelli-

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gent production reports and by advocating the "open price" method but making no effort to *fix* prices. Since any manufacturer can find out in a very short time the price at which his competitor sells his goods, why make it seem that he must use secret methods to get this information? "A fixed price plan is not often lived up to, but a systematic exchange of information does more to stabilize industry and keep prices at a fair level than anything else that has been presented to the manufacturer," says this man.

The Wholesale Furniture Market Conventions

IF THE experience of the January Grand Rapids and Chicago wholesale furniture markets repeats that reported at the New York and Jamestown markets of November, the furniture industry seems destined to do well in 1923.

In all these furniture markets the need for expansion is keenly felt. Manufacturers who have never shown their seasonal samples anywhere outside of their own factories, are coming to realize that they have been conducting their business under a handicap and are getting in line with their more energetic competitors in the wholesale market centers.

Many retailers, who have been in the habit of buying, largely or exclusively, from the manufacturer's photographs of his line, also begin to feel at a disadvantage with competitors who regularly visit one or more of the wholesale markets.

As has often been said, the pressing problems of the furniture industry are wider distribution for the manufacturer, with more specialized product-effort, and for the retailer, quicker turnover and more intensive consumer cultivation on a higher appeal than price inducement.

These problems are not seasonal problems like those resulting periodically from general economic conditions over which the furniture industry has little control. They are fundamental problems, problems peculiar to the furniture business, which operate in season and out, in lean times and in prosperity, and which must be solved to improve the welfare of the industry as a whole under all conditions.

Whether production costs are now rising, necessitating an increase in the wholesale price of furniture and whether the retailer, in turn, fears loss of sales because he will have to increase the retail price to the consumer—does not affect these larger problems of the industry above referred to.

In times of stress, the weaker manufacturers and retailers feel the pinch most acutely. As the industry, as a whole, is able to safeguard its security more fully, the less acute will be the unavoidable hardships imposed by the local sectional, national or international fluctuation from prosperity to depression.

The development of the wholesale markets has a vital bearing on these fundamental problems of the furniture industry, for, if the wholesale market idea is economically sound, it will help the individual manufacturer and retailer to become more efficient in their respective services, than they could be by conducting their business without the broadening contacts they get by mixing with their fellows at the markets.

The old idea, that still persists in some quarters, that conventions arbitrarily fix prices, that the cost of holding them increases costs to the consumer and that only the big fellows profit, is gradually being exploded by the evidence of benefits to the whole industry, as well as to the individuals participating.

Conventions, like those held semi-annually by the several furniture centers, are doing constructive, educational work that is not being done by any other modern business agency and furniture conventions rank high in their accomplishments. As new problems are tackled, the usefulness of these furniture conventions increases. Instead of being an expense they are an investment in economy.

Forecast For 1923

WHAT does 1923 hold for the retailer? The new year, which will be upon us in a few weeks, may mean a more prosperous twelve months than those just passed, and if present signs are any indication, they will. But—there is still need of careful merchandising, or it may mean a "lean" year!

Building operations, it is expected, will continue on a pretty large scale, although not so extensive as during the present boom. But the need for construction is not yet satisfied and is expected to go over into 1923. The car shortage and the freight embargo have held up the delivery of construction materials to some extent but these conditions are likely to be changed soon.

With the completion of many new homes, another increase in the call for furniture, rugs, and other house furnishings is sure to come. The Better Homes Campaign aroused keen interest in ways and means of furnishing the home and this enthusiasm is increasing. Carpets and rugs have gone up, and furniture too is advancing, but unless the new prices are radically higher, they are not expected to hold up sales.

If the primary markets hold and no consumer resistance to prices becomes evident, commodity costs will reach a higher level the first of the year. Economists point to trade statistics for the past 125 years to prove that we are headed for a period of declining prices,—but many folks predict an "era of higher prices before living costs hit the down grade." The results of the tariff will begin to show plainly with the new year and according to an executive of the United States Chamber of Commerce, who has just completed a tour of the country, will give evidence of the widespread reaction against protectionism as a cause of higher living costs.

The new year will enter with the country in a much better financial condition than it was at the beginning of 1922. Although failures in the past month or two have been rather large in number, the liabilities are smaller and the general financial situation is good. Credit conditions are good and growing better in practically all parts of the country in both retail and wholesale circles. There is no longer any question of unemployment. Rather, the problem is one of labor scarcity. Prosperity is more general and promises to be a matter of steady growth during the new year.

NO STRETCH of the imagination is required to warrant the belief that 1923 will provide as much prosperity for the home furnishing industries as has 1922—probably more, in the metropolitan markets of

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Prospects in Metropolitan Markets For 1923

the Atlantic Seaboard. Of greater significance is the fact that the year now passing has marked real advancement in public taste.

The year has afforded interesting spectacles in what will some day prove to have been a wondrous period of American history. Froth and cant and cheap display have been discredited as never before. Pet doctrines as to economic rights and privileges have gone up in smoke, and tariff creeds held almost holy for decades have collapsed.

But out of the tumult and the shouting the makers and sellers of furniture, carpets, draperies, lamps, and general home furnishing accessories have emerged with gratifying gains in public esteem. The danger of inflation looms ahead, to be sure, for the cotton market has all but gone on a rampage, and the speculative element bids fair to have much to say about what the retailer will ask of his customer next year in exchange for goods.

Most retailers confess they sell comparatively few suites of furniture at a price above $500. Philadelphia retailers are talking figures as low as $150 for a fairly good, and certainly not badly designed living room suite of the overstuffed type. New York retailers are getting more. Of course, that statement warrants modification in shining instances, as witness the innovation of "thrift apartment" outfits in Gotham at what is really a poor man's price.

There is talk of higher prices for furniture; increased costs for carpets and rugs have inevitably followed the climb of raw materials. Draperies are slated for an upward trend.

Activity of the decorators in many quarters is reassuring, and demands for the best in tapestries puts heart in importers who have looked askance at the new tariff schedules. Irish lace curtains and other pieces of hand work of this class promise to belong only to those of wealth next year, and nothing of American manufacture wholly satisfying has taken their place.

All in all, the appearance of staple designs in furniture reflecting the grace of the better at the cost of the lesser product is highly significant. This trend follows through in subdued, soft, yet tasteful tones in even the most inexpensive rugs. Lamps, bric-a-brac, and window curtains show substantial progress in refinement without prohibitive cost. There will be fifty-two Better Home Weeks next year unless the demon inflation steals in where angels should fear to tread.

Sound Basis For Optimism On Pacific Coast

"I DON'T believe any furniture manufacturer on the Pacific Coast has good cause for complaint as to sales at the present time," said T. T. Greaves, vice-president of the Furniture Exchange Association, San Francisco, in speaking of general conditions in the furniture industry along the Coast. The number of buyers who register at the San Francisco Exchange Building is constantly on the increase and there seems to be more likelihood of difficulty in filling, than in getting, orders. The very general interest throughout the state in Better Homes Week showed plainly that people are anxious to improve their homes and are ready to spend money to do it.

During the California Complete Homes Exposition recently held in Oakland it was interesting to see the eagerness with which the women examined every detail of the arrangement of curtains and draperies, discussed the use of certain wall coverings as a background for pictures, decided whether they themselves could enamel their wooden or reed furniture, or figured out the intricacies of embroidered luncheon or breakfast sets. We certainly cannot say that the auto is claiming all the attention, when 25,000 people will come, during one Sunday afternoon and evening, to try to get suggestions for improving their homes.

Better Homes Week seems to have been a great success all along the Pacific Coast. As Mr. Saxe, president of the California Retailers' Association says, "If there are any dealers who did not find much response to their "open house," on the part of the public, it is probably due to the fact that they themselves did not show enough enthusiasm and did not give their displays the proper publicity." In the State of Washington, one city of about 20,000 inhabitants had 3,000 people who were sufficiently interested in home furnishings to attend the "open house" of the enterprising local furniture store. This is typical of what is happening from San Diego to Seattle. Sales are good in all departments of practically every store and plans are under way for steady expansion and for improvement of stock and sales methods.

Upholstered Furniture Manufacturers Meet

THE elimination of unethical business practises that react upon the public was the subject of one of the first resolutions passed by the National Association of Upholstered Furniture Manufacturers during their annual convention held a few weeks ago at Chattanooga. This resolution condemned the use of cotton velour on the arms of suites covered in mohair, as not being in the best interests of the consumer and if persisted in, liable to react against the industry. Another resolution urging manufacturers to refuse to guarantee imitation leather aims to eliminate trade abuses rising from this practise. The convention also went on record as decisively opposed to the "price prevailing" basis of selling and urged its members to refrain from buying on those terms.

The work of the American Homes Bureau received the hearty endorsement of the association and members were urged to support the Bureau "both morally and financially".

The association has issued a booklet on the care of upholstered furniture and many firms are planning to have these booklets attached to every piece of upholstered furniture leaving their plants.

Retail Furniture Association Convention

THE Retail Furniture Assn. of the U. S. will hold its annual convention in Grand Rapids, January 4th to 11th, inclusive, national headquarters to be at the Pantlind Hotel. Through arrangements with the Central Passenger Association, all members purchasing tickets between January 1st to 6th, inclusive, are entitled to one-half fare from Grand Rapids to destination, provided tickets are purchased on or before January 15th. Speakers of rational prominence have been engaged for the open meetings.

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SHOULD MEDIUM-SIZED CORPORATIONS DECLARE STOCK DIVIDENDS?

By Frank E. Seidman, M. C. S., C. P. A.

THE QUESTION OF STOCK DIVIDENDS

THE front pages of our newspapers have been full of stories regarding the declaration of stock dividends by some of our largest corporations. For the last two or three months almost every type of corporation has announced the declaration of these so-called "paper melons."

The question naturally arises whether the ordinary medium-sized corporation, which includes most furniture manufacturers and dealers, should follow the lead of big business. The mere fact that so many large corporations have declared stock dividends seems on the face of it to confirm the fact that there are advantages in this action. What, therefore, are these advantages and do they apply as well to the smaller corporations?

The United States Supreme Court decided that stock dividends were not taxable as income (Eisner vs. Macumber) on March 8, 1920, or nearly two and one-half years ago, and at first thought it appears strange that if stock dividends are advantageous why large corporations did not declare them before this. There appear at least two reasons for this delayed action: First, that the decision was rendered at about the time when bonus legislation was just beginning to be agitated and the taxing of stock dividends was feared as a revenue-producing measure for this purpose; second, that large corporations, like other large bodies, move slowly.

The bonus question is not out of the way by any means. In fact, it appears clear since the last election that there is a great probability of a bonus being enacted in the near future which will require the raising of a huge sum of money. In addition, the fact that the governmental deficit for the past year has aggregated over $500,000,000, and that the lower tax rates on corporations and individuals under the 1921 law is bound to yield a lesser revenue to the Government for 1923 than during the previous years, indicates a deficit for the coming year at least as large as that incurred during the previous year. It is imperative, therefore, that new sources of revenue be discovered and tapped in order to meet these financial needs.

NEW TAXATION SCHEMES

PROMINENT among the new taxation scheme proposed is that of taxing undistributed profits of corporations. In defense of this tax, it is argued that at the present time a corporation pays only 12½ per cent on its income, whereas individuals must pay as high as 58 per cent. It is contended, therefore, that a tax on undistributed profits is justified in order to equalize the tax paid upon incomes by those corporations that do not distribute their incomes so that they would become taxable to the individuals. It is argued that such a tax would result in considerable revenue to the Government from one of two angles. Either the corporation would pay the tax on account of the nondistribution of its earnings, or, if the corporation did distribute its earnings, a tax would be collected from the individual stockholders.

If such a tax is instituted it cannot, in my opinion, be made to apply to surpluses accumulated prior to the passage of the new law. However, it is possible that such a new law might take into consideration previously accumulated surplus in the computation of exemptions in such a way as to result in a detrimental effect upon corporations with large surplus. It appears, therefore, that one of the important features contributing to the present outpouring of paper dividends is the protection against the possibility of an undistributed profits tax in the future.

Whether or not an undistributed profits tax is levied, it is probable that an excise tax on the privilege of the declaration of stock dividends will be considered in the next change in our revenue laws. A proposal has been made in the Senate a number of times since the Supreme Court decision, for a tax on the privilege of declaring stock dividends of 10 per cent on the par on fair value of the stock issued. It is highly probable that another attempt will be made at the next session of Congress to impose such a tax.

If an undistributed profits tax is levied, an excise tax on stock dividends is inevitable as otherwise the proposed tax on surplus would be defeatable by the elimination of surplus through the declaration of stock dividends.

ANOTHER PROVISION OF REVENUE ACT

ANOTHER important factor that may be taken into consideration in deciding whether or not a stock dividend should be declared at this time, is what is known as Section 220 of the Revenue Act of 1921. This section provides that if any corporation is formed, or availed of for the purpose of preventing the imposition of surtaxes on its stockholders through the medium of permitting its profits to accumulate instead of being divided or distributed, a tax of 25 per cent of the net income of such corporations shall be levied in addition to other taxes. Thus, the law gives the Treasury Department the right to impose a 25 per cent penalty, if in its opinion, a corporation unwarrantedly withholds dividends from its stockholders.

Washington newspapers have recently announced that the Secretary of the Treasury has given orders that corporations that reflect large surplus funds in their balance sheets be investigated in order to determine whether or not Section 220 is being violated.

By the declaration of stock dividends surplus is automatically eliminated. A question then arises as to whether the Treasury Department could still enforce dividend distributions and could penalize the nonpayment of dividends where no surplus is available. The Treasury Department has recently held that a stock dividend is not a distribution of surplus and that therefore the mere declaration of stock dividend does not overcome the requirements of Section 220. However,

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it is an established rule of law confirmed by most state statutes that dividends are payable only out of surplus. Once surplus has been capitalized it cannot therefore legally again be absorbed through dividend appropriations. It is questionable therefore, if under such circumstances the Treasury Department could effectively enforce Section 220.

WHY STOCK DIVIDENDS ARE DECLARED

HERE, then, are three distinct reasons why large corporations have been declaring stock dividends: 1. The fear of an undistributed profits or surplus tax. 2. The probability of a stock dividend tax. 3. The 25 per cent penalty provision for the nondistribution of funds to stockholders, which might, in the opinion of the Secretary of Treasury, be held to be available for dividends although they might not be so from the point of view of the corporation.

The above factors certainly apply as much to smaller corporations of the type usually found in the furniture industry as to the large corporations. It seems clear that where corporations have large surplus and especially where they are carrying large funds for future operations declaration of stock dividends would be advantageous at this time.

At the present time there is no tax whatsoever either upon surplus or upon the declaration of stock dividends, (other than stamp taxes). If stock dividends are to be declared, therefore, this should be accomplished before December 31, 1922.

It should be noted, in passing, that the large corporations have, in addition to the above advantages a number of others which will not ordinarily apply to the close corporation. These advantages include a broader market for their securities, because of a greatly increased number of shares and lower price per share, and the obliteration of the large surplus account from the face of its balance sheet, thus eliminating this element from the vision of the public, against which criticism is usually directed.

BENEFITS FROM ISSUE OF DIVIDENDS

FROM the financial angle, one of the principal benefits resulting from the issue of a stock dividend is the permanent retention of profits in the business. Once stock dividends are declared the result is a permanent capitalization of surplus that would be available at all times for distribution. Thus, such a dividend results in the permanent withholding from stockholders of the assets desired to be retained in the business. The stock dividend pacifies the stockholder when it is declared, in that it nominally gives him a dividend and, at the same time, benefits the corporation through the permanent capitalization of its surplus.

By the mere issuing, therefore, of two pieces of paper where one existed before everybody is made happy, and probably will be happier in the future.

CURRENT TOPICS

(Concluded from Page 248)

THE annual lighting fixture convention will be held at Cleveland the week beginning January 15, 1923, at the Hollenden Hotel, and it is expected that several thousand dealers will be present.

Lighting Fixture Convention

Among some of the topics to be discussed during the convention are Copying of Designs and Economic Position of the Dealer. The program also includes a Selling Demonstration to a Retail Customer, a High-Class Buying Demonstration, and the Demonstration of Piracy and its Treatment.

ON FEBRUARY 5 to 17, 1923, the second exhibit of glass, pottery, lamps, and house furnishings will be held at the Congress Hotel. The first exhibit which took place last year, proved very successful but officers of the organization state that the indications this year point to an even better exhibit and a larger attendance. The list of exhibitors include many of the leading firms of the country and the four branches, glass, lamps, pottery, and house furnishings, are about equally divided. The exhibition is to be held under the auspices of the Glass, Pottery, Lamps, and House-furnishings Association of Chicago.

Glass, Lamps, Pottery, and House-furnishings Exhibit

DIRECT advertising functions best when it supplements newspaper or other forms of advertising, according to the concensus of opinions of those who attended the Direct-Mail Advertising Association Convention held recently in Cincinnati. The addresses and discussions brought out the fact that the average retailer fails to realize the "pulling" power of direct advertising as a complement to newspaper advertising. The latter keeps the retailer's name before the public, but direct advertising furnishes the "personal element". This one fact alone makes it a valuable ally since women, who do most of the buying in the country, are especially susceptible to this personal note in business relationships.

The Place of Direct Advertising

To the smaller retailer in particular, direct advertising offers a big opportunity and a chance to cover "neighborhood" territory more effectually than otherwise, since he can not afford a great deal of newspaper space. That the large department stores realize the value of direct advertising is plainly seen in the statistics which show that 90 per cent of the users of direct-mail advertising are the large department stores. Christmas presents a fertile field for direct-mail advertising since customers are usually casting about for gift ideas and regard any suggestions on the subject as a real aid. However, all seasons are appropriate for the use of direct advertising and to the furniture dealer in particular. Direct advertising presents itself as a direct means of arousing a genuine interest of the public in furniture.

All speakers at the convention emphasized the fact that direct advertising *supplements* newspaper advertising, supplies the personal element, and clinches the sale.

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AMERICAN HOMES THAT SUCCESSFULLY ADAPT HISTORIC STYLES TO MODERN REQUIREMENTS

I. Restored Colonial House, that Epitomizes the Spirit of Early American Days

CHARM OF COLONIAL HOMES

ONE of the most encouraging signs of the present day for the house-furnishing retailer is the widespread and ever-increasing interest in the revival of Early American household lore. The sturdy genuineness of this type of architecture, furniture, and accessories is now firmly established in favor with people of unquestioned taste and authority in these matters, and the retailer must keep step and inform himself on its characteristics and have his stock reflect the traditions of Early America. Quick to follow recognized leaders, the various makers of furniture, lighting fixtures, rugs, and the myriad smaller details for household use are reproducing splendid designs of Early American origin. The clear-sighted practical value of this type of building and furnishing can scarcely be over-estimated, for the true relation of utility coupled with beauty, but in no sense sacrificed for mere prettiness, was never more clearly demonstrated than by the sturdy, well-trained artists and artisans of Colonial America.

A NEW SERIES

This is the initial article of a series on houses regarded from the viewpoint of their interior decoration and furnishing. Each article will treat in detail of furniture and furnishings to show how and why they were selected to fit into the background the house provides. This article, which treats of a Colonial house, attempts, by illustration and description, to picture the perennial charm found in the decorative interiors of Early American homes now especially popular.

TYPICAL EARLY AMERICAN HOUSE

THIS close relationship of beauty and utility is noted in all features of Early American houses. Both in the building itself and in the furnishings this combination is never lost sight of. The charm and appeal of simplicity and restraint are evident in the well-turned columns of the porch as well as in the graceful, substantial table and chairs in the dining room.

Salesmen concerned with house furnishing are better prepared to meet their customers' needs when thoroughly familiar with the earmarks of this type of decoration. An easy and interesting way to study Early American types is by making a picture pilgrimage to a fine old farmhouse on Long Island which has been carefully restored by a master hand and completely furnished in keeping throughout.

We shall find that all the details show a great deal of careful study and have been reproduced with careful accuracy and interpreted in the true spirit of Revolutionary days. So that an intensive study of this representative of Early American times will prove worth while.

LIVABLENESS, KEYNOTE OF THE EARLY AMERICAN HOUSE

A DELIGHTFUL livableness is the keynote of the house illustrated (Figure 1) which may well become a model for restorations, and new houses as well, in all parts of the country. This fine old estate, when purchased by its present owner, was wisely entrusted to a thoroughly competent architect for the necessary building alterations and additions, to bring it into line with modern ideas of comfort and convenience. In this process, none of the excellent old architectural detail was lost, and at the same time every conceivable modern improvement and convenience were skilfully incorporated.

There is a thorough-going air of dignity and straightforwardness in the white shingled, green-shuttered exterior as seen from the roadside. The house is well back in a beautifully kept lawn, which achieves an appearance of greater size by avoiding meaningless scattered flower beds, the planting adroitly placed close to the actual walls and so spaced that a degree of privacy is insured to windows and verandah.



1. General view of house, typically Colonial in appearance with its white-shingled, green-shuttered exterior and well-kept grounds.

The inviting doorway with original knocker and latch is given the desired importance and shelter by a tiny portico with turned columns. The steps and paved approach are of brick cunningly laid in the old manner with wide mortar joints and a practical foot-scraper at the corner of the lowest step.

CORRECT DEGREE OF FRIENDLINESS EXPRESSED

WITHIN, the entrance hall has just the desired

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degree of friendliness, without suggesting frowsy hospitality to the chance spectator. The original flooring of wide hand-sawed boards is an admirable background for a few good hooked rugs evenly and properly placed, and such wall space as is not given over to doors and stairway is simply papered in a small all-over pattern. One good Hepplewhite wall table and a fine old print in a narrow gilt frame complete this unusually dignified little passage.

This hall is, in a manner, expressive of the personality of the entire house. It is individual without being eccentric, charming and dignified but not overly formal, quaintly picturesque, and expressively reminiscent of its Colonial ancestry.



2. Entrance hall where the true spirit of hospitality of the house is expressed. Hooked rugs and Hepplewhite table supply proper and entirely adequate furnishing.

INTERESTING LIVING ROOM

A FULLER deeper note of friendliness is expressed in the living room (Figure 3) where visitors may be given a cup of tea by the cheery open fire on a cool day, or if the weather be fine they will only linger for a moment on the way to the screened-in verandah beyond. The beautiful details of mantelpiece and wainscot in this room are worthy of careful study, combining as they do the perfection of proportion and simplicity of material which is so typical of all good Early American interiors. The furniture is a pleasing mingling of many American types, ranging from the early gate-leg table in the corner, from the time of good Queen Anne, to the Sheraton roundabout chair by the fireplace, and space is found for a comfortable painted rocking chair of early nineteenth century design.

A dark-ground flower picture holds the place of honor over the mantelpiece, flanked by a pair of two-light electric brackets, designed so cleverly in the spirit of their surroundings that this entirely modern method of lighting in no way detracts from the atmosphere of the old farmhouse room.

There are many types of early lighting fixtures which may be cleverly adapted for electricity, including the old lard-oil lamps with blown glass bowls. New fixtures are frequently appearing on the market today that are peculiarly adapted to Colonial interiors, since they are designed with that object in view. One of the major objections to electric lighting fixtures has been that they were usually inartistic and difficult to fit into the general picture of the room. But today this is no longer true, for manufacturers are turning out modern adaptations of Colonial fixtures that are the equals of the originals in beauty and charm.

The roundabout chair in glazed chintz is a perfect solution of how to plan for comfort where space cannot be squandered, and is well worth remembering when a similar room is to be furnished.



3. Corner of living room looking out on screened veranda. The furniture is an effective mingling of many types of Early American styles.

EXCELLENT ARRANGEMENT IN WORK-ROOM LIBRARY

THE library beyond—the real workroom of the owner—is planned on generous, ample lines (Figure 5). One whole wall is devoted to books, the movable shelves arranged with an exact relation to both comfort and appearance. Always books with their gay bindings have a fine decorative value, and it is far more comfortable and convenient to have their shelves on one definite wall space, rather than scattered about on three or four walls. This avoids the unpleasant horizontal break in the wall so often found when bookcases reach only half way up, and at the same time gives upper shelves for less used volumes conveniently on view.

By a well-balanced arrangement of large comfortable overstuffed chairs and sofa, combined with many small,

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4. Pictorial wall paper, depicting a scene in the history of New York, plain rush bottomed chairs, and gate-leg table make this dining room unusually interesting. The wall surfaces are ample to display the wall paper.

easily moved tables and two or three lighter chairs of characteristic Colonial design, the maximum of both comfort and charm is achieved in this really fine room. The chintz used for curtains and coverings for two easy chairs has a cream ground to match the walls, with a bold pattern of birds and flowers recalling the multi-colored bindings of the books.

There is a point to remember regarding the planning of upholstery on overstuffed furniture. Not so long ago, it was generally felt that all the overstuffed pieces in a moderate sized room should be uniformly covered. While this method insured uniformity and balance it proved monotonous, and a clever way of overcoming this difficulty is used in this room, the sofa in a pleasing plain material, with chairs in figured chintz. The contrast provided also serves to give a more distinctive character to the room and intensifies the gay colors and bright pattern of the chintz.

A few fine hooked rugs are given full value against the highly polished surface of the wide board floor which is a characteristic feature of Colonial houses. Some good colored prints in simple frames find a becoming background on the painted plaster walls, and there is a feminine touch supplied by the crystal vases kept filled with flowers from the garden.

CHARM OF SCENIC WALL PAPER

NO COLONIAL house seems complete to our modern way of thinking without at least one room of scenic wall paper. In this house the dining room (Figure 4) offered the most favorable opportunity for this lovely wall treatment, for these papers demand wide, well-balanced spaces to tell their story. This gaily colored wall decoration depicts early historical scenes of New York and vicinity and has naturally a special significance in its particular setting.

Very many original old papers of the Eighteenth Century are now obtainable in reproduction, and a considerably more restricted number of originals have been painstakingly removed from old houses and are on the market for those who demand originals and are prepared to pay the price. Both originals and copies give a miraculous illusion of space when properly used and are a direct answer to the serious question of how to produce the ample suggestion of a large room and at the same time keep building costs within reasonable limits. Pictorial wall paper is so closely associated with the decorative treatment in Colonial homes that it offers a specially appropriate background today for Early American furniture.

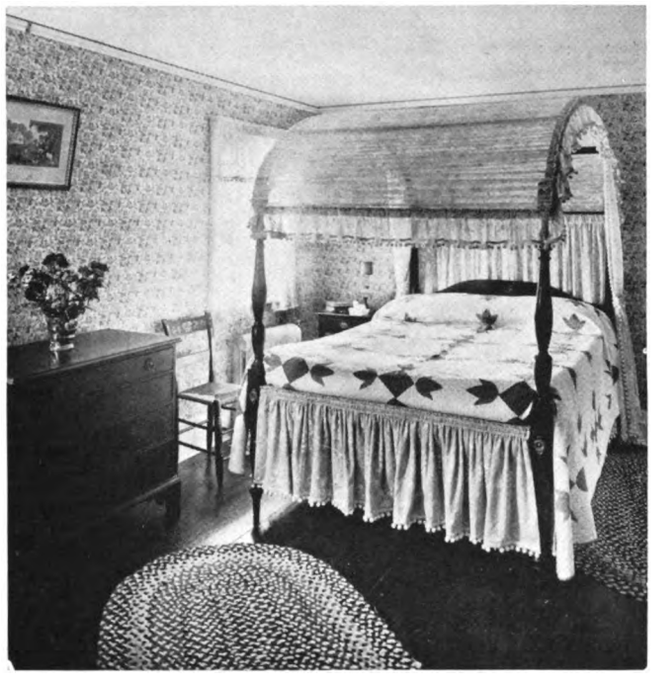
The pictorial value in this particular dining room is greatly enhanced by the low, well-proportioned wainscot that serves as a base for the wall decoration.

In planning to use scenic paper monotony may be avoided by the clever method used on the mantel wall of the room; absolutely plain paper is used on that side of the room and with telling effect, which brings into strong relief mirror-back candle sconces mentioned in the next paragraph, draws attention to the old-fashioned



5. Library with book shelves extending to the ceiling on one wall. Gaily patterned chintz covers comfortable overstuffed chair in contrast with plain upholstering on sofa and lighter furniture of harmonizing design.

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6. Old-fashioned canopy tester bed, quaintly attractive with its patchwork quilt and cotton ball fringe on valance. Valance, canopy, and draperies all of the same material.

hinges and locks in closet doors at each side of the mantel as well as preventing monotony from the feeling of too much scenic paper, a feeling that keeps some from using pictorial wall covering under any circumstances.

INTERESTING ACCESSORIES IN DINING ROOM

THE convenient built-in cupboards and the mantelpiece itself occupy one entire wall, and thus in one breath providing for practical necessities and a decorative contrast. The furniture is entirely in keeping with the room itself, gate-leg table and rush bottom chairs, with sideboard and service table of a slightly later type. This type of furniture, by its simplicity and restraint of elaboration, emphasizes the pictorial value of the wall paper. The lighting for this room is entirely by candles, mirror-back sconces over the mantelpiece and pairs of candlesticks on sideboard and tables producing a delightful air of old-time romance.

The fire-irons in the dining room are particularly interesting and quite devoid of foreign influence in inspiration. Of cast iron they represent marching Hessian soldiers, and these little chaps were found in very many patriotic fireplaces in post-revolutionary days; sometimes they were painted in natural colors, and sometimes polished black in finish. Both this type and the more conventional fire-irons and fittings shown in the other rooms are now easily obtainable in reproductions. And there are a number of manufacturers both here and abroad who have faithfully reproduced all the best designs of Colonial locks and hinges, as well as the many other details of hardware for domestic use and comfort.

TYPICAL COLONIAL BED ROOM

ANOTHER traditional feature of the Early American house is the four-poster bed with canopy tester and feather bed. One bed room in this house can boast of this highly prized piece of furniture faithfully carried out to the minutest detail (Figure 6). Perhaps to our modern way of thinking there is a suggestion of crowding in this bed room and the upholstered four-poster may seem more suited to a very large room, but in any case this bed is correctly turned out in all its details, from the cotton ball fringe on its valance to the gay patchwork quilt with its endless stitches.

Many otherwise experienced salesmen are "stuck" when it comes to properly dressing a four-poster bed, and here is an excellent example for future reference. The windows, bed and dressing table in this room are uniformly curtained with an amusing new stuff woven in a pattern which finds its inspiration in an Early American sampler. The skill displayed in these apparently simple draperies is an object lesson for all who have to do with this type of work.

The wall paper in this room, a brightly patterned chintz design, the rush bottomed chair with the fanciful design painted on the back, the old-fashioned rug, furnish the correct setting for the interesting canopy bed and the low ceiling further enhances the effect.

OTHER TYPES OF BED ROOMS

ANOTHER bed room has twin four-posters of the later uncanopied type (Figure 7) and somehow gives a greater suggestion of comfort. White walls and dark polished floors form a splendid background for oval rag rugs and flowered chintz bed covers, and there is a dressing table simply draped in plain glazed chintz.



7. Bed room with four poster beds, on which flowered chintz bed covers are used. Plain glazed chintz drapes the dressing table, rag rugs on the floor.

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The bed covers are made in the plainest possible straight lengths, and thus can be easily laundered or dry cleaned. In fact, all the furnishings selected serve as well as please the eye.

Still another bed room (Figure 8) is treated with frank disregard for the older traditions and has a commodious dressing table with lights arranged to give full value to the triple mirror. There is a luxuriously upholstered chaise-longue with slip cover and pillows of taffeta, and an ample easy chair in the same chintz as the curtains. At night these curtains fall all the way across the windows by the simple method of unhooking the band tie-backs. Over the mantelpiece an intricately worked sampler divides the honors with a beautiful pair of electric appliqués, their backplates formed by a pair of metal-framed silhouettes.



8. Bed-room corner furnishes charming combination of modern luxurious appointments and Colonial furniture. Chaise-longue slip cover and pillows of taffeta, and easy chair upholstered in same chintz as in curtains.

VERANDA AND ORCHARD

OUTDOOR life is a definite feature of every country house, and this feature has not been overlooked in restoring this old farmhouse for present-day uses. Overlooking the apple orchard, an ample veranda has been added (Figure 9) semi-hexagonal in plan, with brick floor and turned columns, to match the little entrance portico. Comfortably arranged with screens and awnings for summer, in other seasons glass sash may be added if desired. The furniture is of woven reed in justly popular forms with cushions covered in awning stripes.

The original apple orchard (Figure 10) now has a double value, for not only does it offer a charming vista down to the old-fashioned garden beyond, but in May provides a huge bouquet of loveliness to the owner and in October a bumper crop of delicious fruit. Even the necessary pruning gives logs for the open fires. Fieldstone walls outline the quaint and not overpretentious flower garden beyond the apple trees, and here grassed paths between wide borders of phlox, delphinium, Canterbury bells, and sweet-williams, lead on to a rustic bench where one may rest and enjoy this second blossoming of a fine old country place in a delightful rural setting.



9. Veranda, semi-hexagonal in shape, with brick floor and turned columns to match entrance portico. Woven reed furniture and plain high-backed chairs are used. The screen frames are arranged for glass sash in winter.

APPEAL OF EARLY AMERICAN FURNITURE IN MODERNIZED COLONIAL HOMES

THUS it is evident that this lovely old house has lost none of its original charm by its restoration and gained added comfort and luxury by the addition of modern conveniences that detract in no way from its Early American character. The personality of the house remains the same, its exterior beauty serving as a true index to the charm and simplicity of the furnishing within, thanks to the decorator's painstaking skill.

Early American furniture offers excellent suggestions for modern homes and apartments and the house described in this article shows concretely how these suggestions work out. The charming simplicity and sturdy strength of Colonial furniture, as for example butterfly tables, Windsor and rush-bottomed chairs, and four-poster beds, impart an air of hospitality and graciousness to a home that is irre-

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sistible. Modern reproductions of both furniture and furnishings are the result of thorough study and careful workmanship and in many cases are the equal of the original pieces. Hinges, such as the Holy-Lord kind, lighting fixtures that are adaptations of old-time fixtures, hooked rugs, and various other accessories may often supply the proper touch to a room in which Early American furniture is used and thus bring the whole into complete harmony.

DIFFERENT TYPES OF EARLY AMERICAN FURNITURE EXPLAINED

PERHAPS it will not be amiss to point out here that there are various types of Early American furniture and that the term may mean many things to many people. With this style of furniture finding increasing favor with the public for their homes, with furniture factories featuring these Early American tendencies in their new goods, the retailer must do more than merely know a few names.

The variety in the several types of Early American furniture comes about through geographical and racial differences of the people in the several colonies. The furniture in the Colonial home was usually an adaptation of that brought over from the mother country, although American furniture developed characteristics of its own, even while it retained the general character of the original.

There are usually said to be three types of Early American furniture, New England, Dutch, and American Empire. New England furniture is probably the best known because so many pieces of it have been preserved in good condition; and because it is so well known, people are prone to think of New England furniture as "the" Colonial furniture. New England Jacobean pieces, dating back to Cromwell's time, are usually quite simple and restrained in design, with the best pieces those that came from England, as the domestic work was somewhat crude. The William and Mary and Queen Anne styles made in New England were excellent, for by this time, the Colonial cabinetmakers had become quite proficient and gave to their work an imprint of "exquisite simplicity combined with a fascinating grace of line." This quality characterized most of the furniture made in New England, and when the styles of later days, Chippendale, Adam, Hepplewhite, and Sheraton, were in vogue, the New England furniture following these styles was sometimes better than that made in England.

The Dutch type is that found in New York and Pennsylvania, where the Dutch settled. Few pure Dutch pieces are to be found in this section, however, as the English came in soon after the Dutch, and the general characteristics are mixed Dutch and English. In Pennsylvania, we have also the combination of Dutch and English, with the English probably predominating. However, here most of the colonists were Quakers who preferred simplicity and conservative furnishings.

The American Empire period, which began shortly after the American Revolution ended, was an adaptation of the Empire style which began in France and may be said to have been located in New York City and west. Probably the best exponent of this new fashion was Duncan Phyfe. The Empire period ended the influence of the English cabinetmakers and as it developed, it became heavy and elaborate, quickly losing the graceful, lovely lines of the earlier styles.

Painted furniture was another characteristic of Early American periods and that too should be included in this discussion. In all these periods mentioned above, colorful designs were painted on the furniture and this feature of decoration has a distinct place in homes that are being built or furnished in the Early American tradition.

In furnishing a room or a home, it is not necessary to adhere closely to one particular type of Early American furniture. This may produce monotony but a judicious combination of related styles adds interest.



10. Charming vista towards veranda down original apple orchard to old-fashioned garden beyond.

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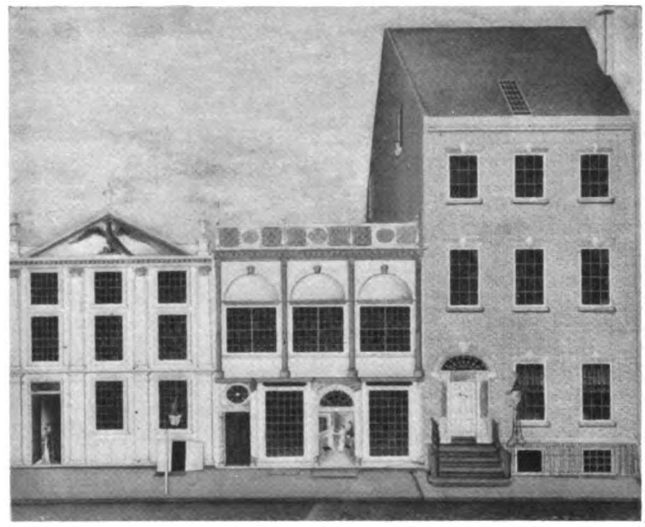
BACK TO DUNCAN PHYFE — OR FORWARD TO ART NOUVEAU?

How Style Trends Have Changed in One Hundred Years

By WM. LAUREL HARRIS

STRIKING DIFFERENCES OF TWO EXHIBITS

FEW more striking contrasts can be imagined than are illustrated by the two exhibits of house furnishings now on view, one at the Metropolitan Museum in New York and the other at the Art Institute in Chicago. The Duncan Phyfe exhibit at the Metropolitan Museum is the work of a cabinetmaker whose furniture was new and novel a century or more ago. The display at the Art Institute from Joseph Urban's Wiener Werkstatte in New York stands for the best that ultra-modern art produces in furniture and furnishings. The Duncan Phyfe furniture represents the masterly output of America's first real furniture factory while the articles from the Wiener Werkstatte indicate heroic efforts to restore for house furnishings that artistic touch characteristic of pre-factory days. Yet these two widely dissimilar exhibitions have many features in common, because they both reflect changing styles accompanying great wars and radical social upheavals. Both reflect the reaction against the established fashions of their time and both represent attempts to interpret the art movement of the day as applied to furniture design.

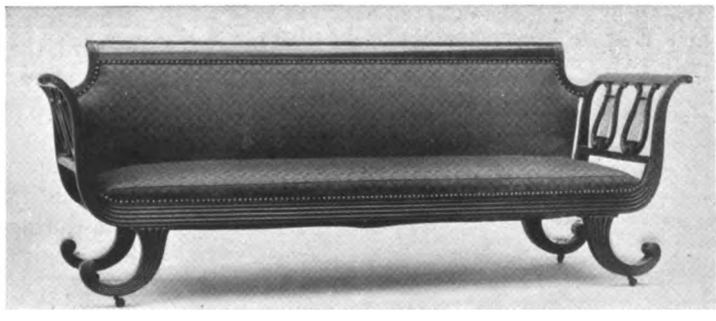


1. Residence and shop of Duncan Phyfe, The residence at the right was later converted into a warehouse.

DUNCAN PHYFE DISPLAY EXTENSIVE

THE comprehensive Duncan Phyfe display, the largest exhibition of furniture created by an individual craftsman ever assembled by art societies or educational institutions, is a striking recognition of the æsthetic authority once held by a skilful craftsman for nearly half a century in this country. The excellent cabinet work, the delightful patterns employed, the often remarkable use of veneers and inlays all contribute toward making the present show of Early American house furnishings especially instructive to both manufacturer and retailer.

It was something over 120 years ago, about 1798, that Duncan Phyfe secured his first send-off in the artistic world through the patronage of John Jacob Astor and his friends. Phyfe, who was born in Scotland, came to this country with his parents in 1783 or 1784 when he was about 15, probably having had some training in the cabinetmaking trade before he left Scotland. The Phyfe family first settled in Albany where Duncan worked as an assistant, later going into business for himself as a full-fledged cabinetmaker. Early in the seventeen nineties he came to New York City and finally settled in what was then called Partition Street (now known as Fulton Street). About the time he opened this shop, his work came to the notice of John Jacob Astor, and from that time on the young Scotchman enjoyed the patronage of wealthy people in Manhattan. The innovations which Phyfe's work represented in our Colonial art were not specifically encouraged by old and conservative influences



2. One of the finest examples of Phyfe's Directoire patterns.



3. Probably the only complete three-standard Phyfe table still extant.

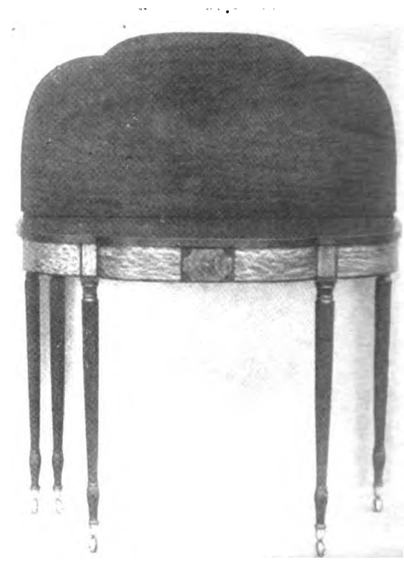
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in the city but were rather fostered by men who had recently made considerable money and were looked upon as the *nouveau riche* of those distant times.

PHYFE EXPONENT OF NEW TRENDS

YOUNG and enterprising, Phyfe became an apostle of the newest styles in furniture making, executing light and delicate pieces in the Sheraton style as well as those showing Directoire, Consulate, and French Empire influences. There was much originality in Phyfe's work and he turned out many delicate and well-considered works of art. His furniture was more reserved and better in line than most of the work executed at that time in Europe.

Before 1800, Phyfe's work was beginning to attract attention in all directions. Not only was his furniture used in New York, but he had clients as far south as Richmond and up into New England. It was a time of great progress and stirring ideals. New avenues were opening on every hand and all were convinced that they were entering upon a period of tremendous progress and great industrial revolution. It was also a time of frequent financial panics and tremendous social changes, so that it is to the credit of Phyfe's sharp business sense that he was able to live so successfully in his place on Fulton Street, New York, for fifty-nine years.



4. Delightful example of Phyfe's early art, notable for its delicacy of line and refinement of mouldings.

INTERPRETATIONS OF MANY FASHIONS

PHYFE was probably the first of our modern furniture men who did not follow a personal style that had developed in some workshop, but translated to the satisfaction of his wealthy customers all the passing styles and fashions reported from across the water. His work shows a great variety of styles and a tremendous range of artistic activity.

In the illustrations and in the exhibit at the Metropolitan Museum one sees distinctly the influences of all the passing European fashions of that period; the straight lines and lightness of Sheraton, the delicacy and curved lines of the French Directoire, followed by the somewhat heavier lines of the Consulate period. Then, too, there is a faint reflection of the French Empire period, a few resplendent pieces made rich and striking by metal mounts and handsome carvings.



5. Table with supporting colonnets. Carved acanthus leaves as ornamental detail on feet.

The most singular and unique type of all the Phyfe pieces on display is the mahogany, three-standard table (Figure 3). As far as is known, this is the only three-standard table made by Phyfe in existence and is therefore especially valuable.

PERIOD OF DECADENCE

IN THE illustration, Figure 6, is a group of Phyfe's furniture made at the heyday of his prosperity. But in the opinion of our most cultured experts, this furniture is not the finest of his work. In it, we see a tendency toward the heavy elaborate patterns characteristic of the last half of his career of more than sixty years.

Phyfe did not die until about 1854 and he continued to manage his factory until nearly the end of his life. But during the latter part of his life his furniture followed the prevailing styles, and was tremendously substantial in bulk and form, of the type commonly called "Scroll Front Colonial." The Metropolitan Museum's decision to exclude Phyfe's work produced after 1825 is applauded by the majority of experts in furniture and decoration, for it is not considered to represent worthwhile contributions by him to cabinetmaking art.

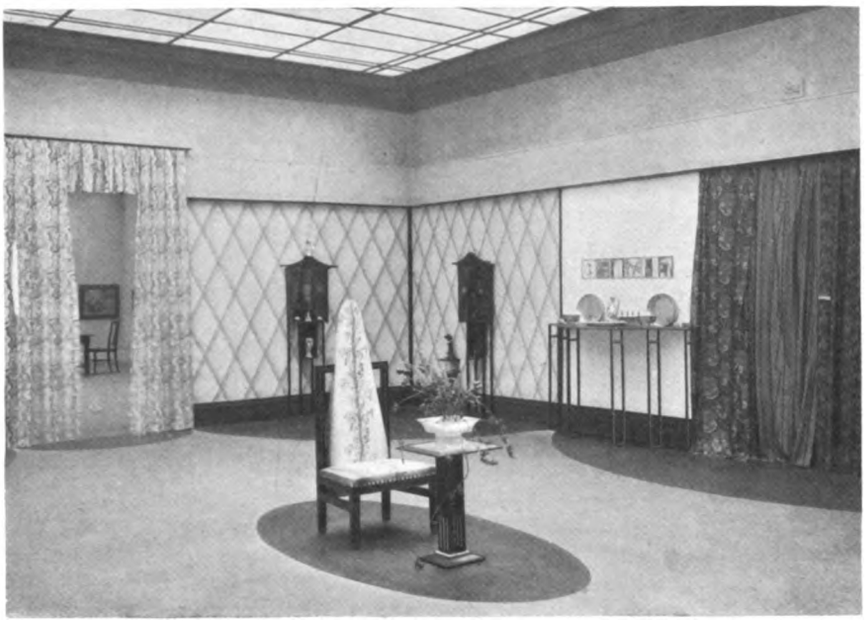


6. This group of Phyfe furniture at the Metropolitan Museum represents the period of his greatest vogue in a career of over sixty years.

CHANGES IN ONE HUNDRED YEARS

IT IS not necessary to more than glance at the accompanying illustrations from the Chicago Art Insti-

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7. One of smaller rooms of the New Art Exhibit at the Art Institute, Chicago. Wall paper is in yellow and green tones, hangings all in purple.

tute to see the tremendous contrasts that exist between the modern art of today and the modern art of 100 years ago. The exhibition at the Art Institute, made up of things distinctly novel today, gathered and arranged by Joseph Urban, represents the most up-to-date achievements of Viennese and other European artists, supplemented by the work of some New York shops. Joseph Urban's shop on Fifth Avenue, the Wiener Werkstatte, the starting place of this unusual exhibition, has thus become the center of advanced thought in house furnishings much as Duncan Phyfe's shop a century ago became a similar center when he introduced new and startling innovations in furniture and furnishings. The Urban decorations and furniture also do not appeal to conservative people of established tastes and fashion, but rather to progressive leaders in present-day ideas who feel that in our times there must be progress and perpetual change in decorative arts even as there are in all the arts and sciences.



8. Colorful detail of Urban display.

DEVELOPMENT OF MODERN ART MOVEMENT

THE great patrons of the new arts have usually been men who have recently made large fortunes, and this was especially true of pre-war Austria. The development of this movement, which began about twenty years ago was due to the intelligent patronage by the *nouveau riche*, of the work of Viennese artists, especially that pertaining to the varied arts of interior decorating. Today the art patrons of Austria are reduced to abject poverty and further development of this movement is expected to take place in the United States.

The success of the "New Art" movement in the twentieth century starting in Vienna, is international in character, whereas Duncan Phyfe was more or less a provincial imitator of the new art of his day. The "New Art" exhibition in Chicago is almost entirely made up of individual works of art. It is a revolt against the historic styles as shown in our museums, on the one hand, and against factory-made products fabricated in quantity, on the other.

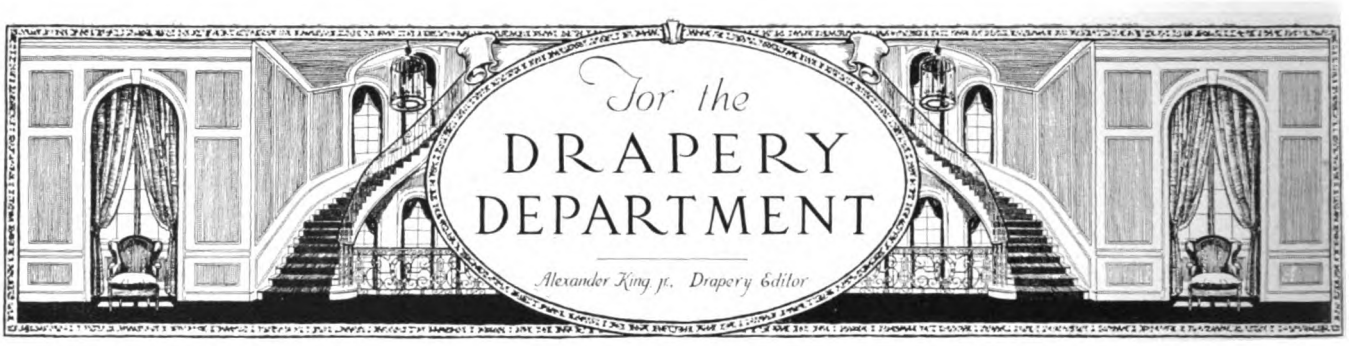
SIGNIFICANCE OF NEW MOVEMENT

THE question now is what this new life and new vitality shown in the Art Institute Exhibition portends, and how far it will lead to more satisfactory achievements in the realm of industrial art. No doubt there were many discussions concerning the changes in furniture making which were initiated by Duncan Phyfe a hundred years ago. There will be, no doubt, even greater discussions and wider differences of opinion concerning the future of the applied arts in the United States today. However, we have an immensely enlarged horizon and tremendously increased resources which offer us endless opportunities for decorative achievements.



9. Main hall of New Art Exhibit at the Art Institute, Chicago. Wall paper is gold and white while curtains are of yellow satin with black stripes.

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HOW TO SELL ACCESSORIES

IMPORTANCE OF ACCESSORIES

NOWHERE is it more a fact that "it is the little things that count" than in the drapery department. The numerous little accessories needed for the proper hanging and adjustment of curtains may seem trivial and unimportant as individual items, but in the aggregate they represent, on the one hand, a well-turned out and artistic job and, on the other, a neat and worthwhile addition to the sales sheet.

Most customers are blissfully ignorant of the out-of-sight accessories, and for this reason it is doubly important that the salesman should know what to suggest for every type of curtain, whether it be a simple pair of made-up scrim sash curtains or the most elaborate window treatment involving a half-dozen different materials and trimmings.

SELL STANDARD FIXTURES

IN THE first place, each pair of curtains must hang from a rod. When selling a pair of curtains, no matter what their value, it is the salesman's business to suggest the proper type of rod for hanging them, and in the event that a rod is not already in place, see to it that the proper one is purchased and installed. Most of the larger shops now have one or more workmen constantly employed in cutting and installing curtain rods for their customers, and by carrying out this work systematically maximum satisfaction with curtains is assured. In this way, too, accurate sizes and adjustments are made certain. It is well to remember that sizes taken by customers themselves are rarely accurate; and they cannot be expected to know whether rods should fit *inside* their window trim or *outside* with bracket attachment.



1. A dignified and graceful arrangement of looped curtains appropriately enriched with flat valance and carved cornice.

Working on the principle of "safety first", it is far better to sell standard fixtures of a good reliable quality, which can be cut and installed by any intelligent workman, than to feature or advise makeshift fixtures.

Rings and sockets should be tried on the rods themselves before shipping, to insure proper fit and easy adjustment. This is a safeguard against mistakes which may lose a valuable customer. Transverse fixtures are immensely convenient adjuncts when properly used, and it is not too much to say that they should be attached to every pair of curtains that are planned to draw back and forth across the window. But where it is impossible to have them installed by a skilled workman they are worse than useless and some other method must be advised, for these clever little pulleys are not practical in the hands of an amateur.

LININGS FOR CURTAINS

LININGS for curtains are another important matter, and here again the question of workmanship is uppermost. If yardage of material is sold for curtains to be made up by the purchaser or by an inexperienced seamstress, it is far better to offer some material which will look well unlined, like taffeta. The various grades of cotton sunfast or chintz, either glazed or unglazed, for a badly managed lining are worse than no lining at all. Damask, armure, brocade and velvet curtains should always be lined, and if used at tall windows and made to draw, may be interlined and weighted at the bottom as well. For beauty and durability all inside curtains should be made with linings, but to insure tidy, graceful curtains with lining attached it is necessary to have them turned out by a good drapery maker. The front

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2. The same cornice as in (Figure 1) used with an entirely different effect in an elaborate Louis Sixteenth bed room.

and bottom edges should be blind-stitched to the curtain, and an inch or two of the face material brought over on the reverse side like a facing.

Present-day usage seems to demand cream, ecru, or white lining material, except in instances where the lining is planned to show, and sateen is by far the most used material. For curtains of costly and perishable stuffs a heavy quality of sunfast is an ideal lining, for it prevents the surface material from getting the full effect of the sunlight.

PUT YOURSELF IN CUSTOMER'S PLACE

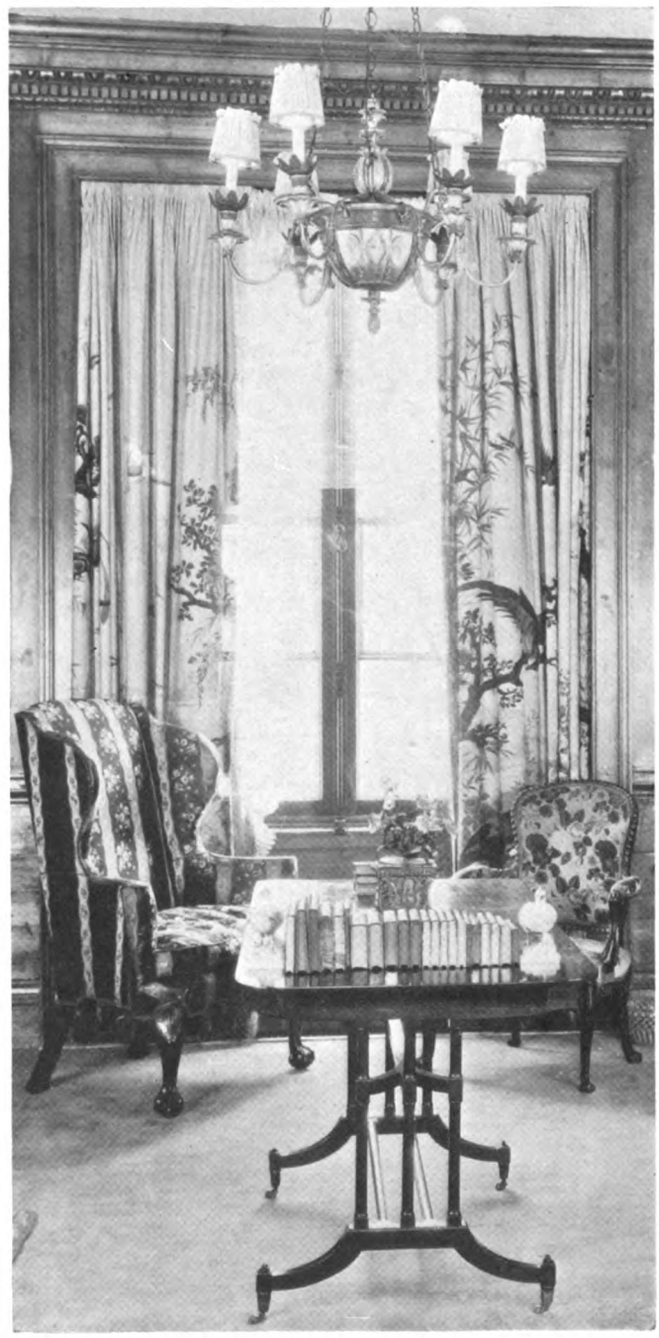
THE simplest and best psychology in selling draperies is for the salesman to put himself in the customer's place, and follow out this theory to its logical conclusion.

To take a case in point, a lady has a bed room to be curtained. What she wants is a cheerful fresh-looking set of curtains and something that will look well with the old rose carpet and mahogany furniture already in the room. Let the salesman go about planning her curtains as though it were a room in his own house. Then he will remember that the glass curtains must be in keeping with the other rooms, that the tone of rose in the carpet must be harmonized with the tone in the curtains. When the fabric is settled he will find just the right trimming, suggest the correct fixtures, linings if they are needed, tie-back loops, and the like and the result will be an attractive room, a satisfied customer, and a satisfactory sale.

ACCESSORIES TO SUIT TYPE OF ROOM

THE various curtain accessories that show in the finished product are usually familiar ground for the customer and she is likely to have more or less definite ideas as to valances, cornices and tie-back appliances, although she may not call them by their right names. Often, too, a degree of tactful persuasion is needed in explaining why it is better for her particular problem not to do certain things she may have admired in a totally different type of room than hers.

The first two illustrations give an idea of this. The first (Figure 1) is a bed room in the style of the Brothers Adam, with satinwood furniture and formal arrangement. The curtains are of striped taffeta, with a narrow fringe to match, and a flat shaped valance finished with an elaborately carved cornice. The second illustration (Figure 2) is a totally different sort of room



3. Intricately embroidered Chinese wall panels simply hung as draw curtains in a deal-panelled room.

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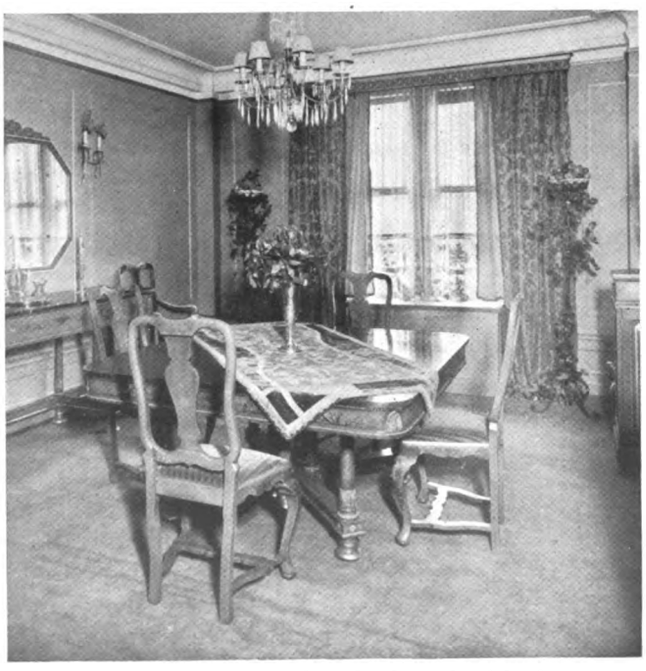
with enameled Louis XVI furniture and the many frivolous and feminine trifles appropriate to this style. Here cretonne curtains in many gay colors have ruffled valances and are finished with an intricate, saw-tooth edged trimming, hung from the same cornice. The effect is totally different but the cornices are exactly the same in design and finish.

USE OF UNUSUAL MATERIALS

EFFECTIVE curtains may often be made from stuffs not usually considered curtain materials. The next illustration, Figure 3, gives a fine example of this. The curtains in this deal-panelled sitting room are made from panels of Chinese embroidery originally planned for wall decorations and are unusually attractive because of their strong coloring and bold design, against the soft, neutral background of grey-brown wood. Made to hang inside the trim and without added embellishment, these curtains show what can be done by careful planning and knowledge of the effect desired.

COMBINATION OF TEXTILES

THE dining room shown in Figure 4 combines three materials, three trimmings and a cornice, and is so cleverly arranged to fulfill the requirements of this particular window that it justifies an accurate analysis. The window itself is awkwardly planned with double panes separated by a narrow piece of trim, and further aggravated by a large radiator beneath. Much of the unpleasant effect so produced is softened and all but lost by treating the window as one wide space. The glass curtains are hung as a single pair and finished at the sill with wide bands of antique filet lace. Next to these are draw curtains of neutral-toned casement silk, also made as a single pair and operated by transverse fixtures all the way across, directly above the line of the radiator cover. The curtains are edged with a narrow fringe matching the damask of the over-curtains. Owing to the peculiar



4. Dining room window cleverly draped with three sets of curtains which successfully mask an awkward space arrangement and cumbersome radiator screen.



5. Curtains caught up with smart Directoire rosettes, an effective means of avoiding mediocrity of effect.

structural conditions, only the damask curtains are made to the floor, and by planning them to lie in graceful folds for about a foot on the floor itself much of the projection of the radiator box is eliminated and a graceful luxurious result obtained. These curtains are finished with a fringe and the entire arrangement hung from a delicately modeled and painted cornice of wood and composition.

Effective results and a well-painted cornice are the outstanding features in the drawing room shown in Figure 5 and both are valuable aids in avoiding mediocrity of effect when the windows themselves are uninteresting and awkward in proportion.

POPULAR CASEMENT TREATMENT

FROM time to time certain methods of making up glass curtains become so popular that they supersede all other methods, and for a time no other arrangement will please the customer. At present curtains trimmed with lace are almost universally planned with horizontal insertions and edgings at the bottom border. The laces most in demand are clever modern copies of wide Italian filet, altar laces, and many of the heavier early types. There is a practical reason for this. A heavy lace edging or insertion with heavy fringe at the bottom edge of glass curtains acts as a weight as well as bringing the trimming in line with the eye as illustrated by the dining room curtains in Figure 4.

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Nature and art unified in this Duluth residence.

NARRATIVES OF THE NORTHLAND

HOW THE HOUSE FURNISHING BUSINESS IS CONDUCTED WHERE WILDERNESS IS STILL UNDERGOING TRANSFORMATION INTO FARMS, MINES, AND INDUSTRIAL CENTERS

Tenth Article in the Survey of the Home Furnishings Industry

By WILLIAM G. WATROUS

MESABE IRON RANGE COUNTRY

ON THE Vermilion Trail, a well-graveled highway leading from the tip-end of Lake Superior toward the Canadian border line, and where one branches off in a westerly direction to reach the marvel towns of the Mesabe Iron Range, are the remains of the vast forests that once blanketed Minnesota and Wisconsin. Moose and deer are here in plenty, and all the wild denizens that were the first inhabitants.

Turning a corner of the road through this fenceless wilderness, a dozen miles from the nearest town, we came to a little nine-hole golf course, with its greens and fairways painfully fashioned from this burnt-over timber land, a mute testimony of modern and quite unexpected pioneering. Not far away was a beautiful lake, with a dozen or fifteen little summer homes on its wooded shores belonging to residents of Evelith, one of the wonder towns that have developed along these mountains of ore. These towns are quite prosperous and the inhabitants are generally well-to-do but averse to any ostentation or display of wealth.



Old Blockhouse at Fort Snelling, near Minnehaha Falls. One of the early outposts of civilization in the Northwest.

TRANSFORMING THE WILDERNESS

WHEN the lumbermen left this ruined waste land, the first hopeful settler built his cabin and began the tedious task of clearing this cheap land. When he was worn out with a hopeless reclamation, another optimist took his place and began the long routine of battling with nature. And a third man succeeded the two that had gone before, finishing the task of converting forest land into farm land that would yield crops and provide a living in return for hard labor.

This is the modern history of the Northland wilderness and its gradual transformation into productiveness. It takes three generations to do the trick, with such aids as Nature and a far-seeing state government may give. It is pioneering such as was a part of early American history, differing only in the sense that scientific knowledge and modern appliances may be brought into play to aid development. In many respects it is the same as it might have been 100 years ago, when the first settlers built their cabins along the streams. The "transformation" is a slow, arduous task.

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SURPRISING DIFFERENCES IN LOCALITIES

IN CONSIDERING homes in various localities of America, we cannot lose sight of the fact that there are certain influences that determine the kind and the welfare of home-serving stores, such as climate, race, prevailing occupations, and industries and habits of the people. Therefore, it is surprising to find that there are such material differences between various sections and states.



Bay front of Ashland. The lumber industry produced its early prosperity. It is now an important lake port.

In Wisconsin and Minnesota, we have a widely varying population and greatly diversified industries, ranging from the zinc mines of southwestern Wisconsin to the iron of northern Minnesota and the copper of the Michigan peninsula; from agriculture to manufacturing.

Long ago, the southern parts became highly cultivated and famous for their dairy products. Cities have developed, residential and industrial, that do not differ materially from other American cities.

LUMBER INTERESTS PREDOMINATE

FRENCH-CANADIANS first explored Minnesota and founded the city that is now St. Paul. But more than any section, this Northland called to those of the north European countries, and so it happened that into these two states there came an influx of Scandinavian and German people. Almost since the Wisconsin territory was divided into two states, lumber interests dominated, and the isolation of lumber camps afforded occupation and retreat for rough and ready pioneers.

While a great number of these lumberjacks followed the retreating timber line, others remained to attempt the difficult task of making homes in the desolated regions. Many of the river and lake cities of these two states came into being and prosperity as "saw-mill towns", and in a sense were left without any industrial reason for existence, when the lumbering interests languished through lack of material.

New industries had to be introduced to provide occupation for all these people, and so there sprang up manufacturing enterprises that found raw material close at hand. Furniture manufacturing may be cited as one example. Sheboygan, Manitowoc, and Milwaukee are now among the well-known centers of production in this field.

ASHLAND A TYPICAL PRODUCT OF EARLY LUMBERING OPERATIONS

IT CAN do no harm, and should result in some benefit, to study the effect of these conditions on various typical cities. Ashland, Wisconsin, was chosen as one well worthwhile. Not many years ago, it was an important saw-mill and lumber port. It has a harbor said to be the largest and finest natural one in the world. Only forty miles away, is the Gogebec Iron Range, yielding a medium-grade iron ore, which has not been highly developed because of the higher-grade ore of the Mesabe Range. Some iron ore is taken out through this port and a great deal of coal is brought in for distribution through the northwest.

There is some manufacturing, and the public buildings are very good, but there are no retail stores of an attractive kind, and although vast fortunes have been accumulated in this district, there are not many homes of architectural value, and none that are furnished in a fashion to deserve attention.

FEW BEAUTIFUL HOMES

IT IS a question whether demand for good merchandise should come first, or good merchandise should *create* desire and demand. In Ashland there seems to be neither. People have made their fortunes and returned to older communities to build their homes. There is little activity or energy apparent in the Ashland of today. There are endless opportunities for making it a beautiful city, and some of its business men with foresight are now taking organized action to advertise its advantages through its chamber of commerce, as has been done successfully elsewhere.



Nicollet Avenue, where some of the finest retail shops of Minneapolis are located. The city is a retail shopping center for this entire section.

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There are a few houses of the preferred styles of 1880 to indicate that its leading residents once had ambitions. There are perhaps five stores that sell furniture, three of them incidentally. Most of it is the designless product of the golden oak period that merely serves a temporary necessity and has no value beyond utility.



Retail establishment of French & Bassett, in Duluth, one of the leading stores of the Superior district.

FURNITURE STORES STILL UNDEVELOPED

THE best furniture store is a barn-like, wooden building of ancient lineage, calling for paint, inside and out. Behind its display windows are platforms of rough lumber. One finds much furniture of excellent quality and origin although of medium grade placed on the floors without any thought as to attractive arrangement.

In most of the so-called furniture stores, there were featured the everyday necessities of pots, kettles, and stoves, together with the ordinary requirements of a more primitive countryside. Lest it should be thought that the writer offers unkind criticism of the stores and people of a particular city, it may be added that this comment would apply to scores of other stores and communities throughout the Northwest. In fact, Ashland is chosen as typical and illustrative of the fact that the idea of "better" homes has not yet found reception in cities of this classification.

EXCELLENT MOTOR-BUS SERVICE

BOTH Minnesota and Wisconsin have set aside large districts as forest preserves. For years, this wild country, with its countless lakes and streams, has been a playground for tourists, fishermen, and hunters. Large sections of cutover land will never be good for anything else. Small communities and cities are directly or indirectly supported by this trade. Splendid highways, maintained by the states and by counties, are to be found, making all parts of these states easily accessible.

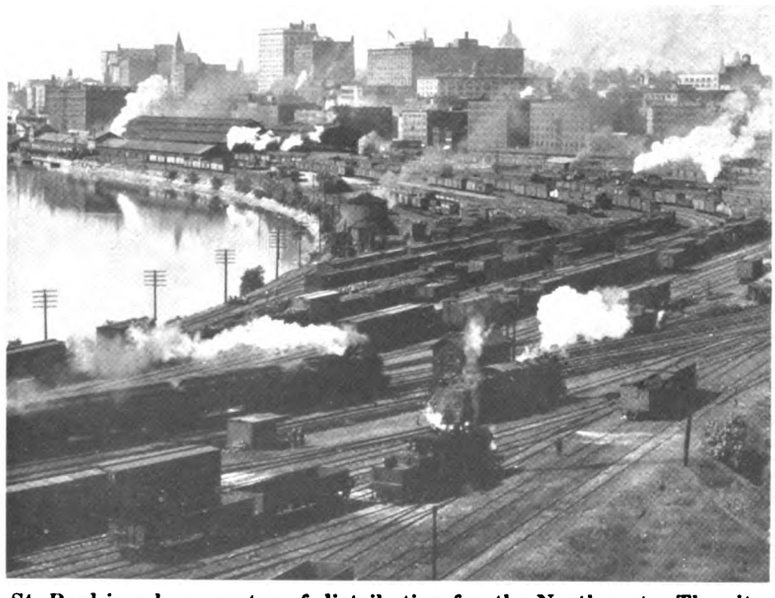
In remote parts, train service is not so frequent nor efficient as it might be; so out of this fact and the existence of good roads, has grown an excellent system of motor-bus transportation between cities. This will be of unquestioned aid in developing all these communities.

A passenger may start at Ashland for Duluth, 70 miles distant, or to other points. The trip may be continued from Duluth to Hibbing, and thence to Minneapolis and other points. The fares are about the same as those on the railways, and the trips are made in approximately the same time.

DULUTH A NATURAL PORT

THE city of Superior, in the northwestern corner of Wisconsin, is only a few miles distant from Duluth, Minnesota, and here is offered an example of the partial eclipse of one community because of the greater advantages of another. In such matters, chance often plays an important part. Located upon a natural harbor, at the tip end of Lake Superior, Duluth happens to be the natural port for the iron ore that comes down from the Mesabe Range on its way to the great smelters of the east and other iron centers.

Ranking as the second American port in shipping tonnage, Duluth and other Lake Superior harbors look forward to the time when ocean-going ships will ply the Great Lakes and St. Lawrence River, carrying cargoes to and from the great ports of Europe.



St. Paul is a busy center of distribution for the Northwest. The city is situated on the Mississippi, of which a glimpse is seen here.

DULUTH STORES CONSERVATIVE

DULUTH has several good house-furnishing stores, carrying excellent merchandise, and operating along conservative modern lines. But with a few notable exceptions in the largest cities, the stores of these states devote themselves to the selling of merchandise only; and not to the sale of ideas that in other sections is considered a part of good merchandising.

Few stores have departments of interior decoration, or feature composite groupings of related lines. It is customary to display furniture in one place, rugs in another, and draperies elsewhere. Customers are left to their own powers of imagination, and to gather together such material as they require, without much constructive suggestion.

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Since it has become a custom among the better stores in nearly all prominent cities and even in small towns, to arrange household merchandise in attractive settings, it seems somewhat strange that furniture stores throughout this section do not follow this idea of display. This is true of store interiors and window showings also. Several good stores were asked why so little attention was paid to this phase of selling, usually considered so important. As might be expected no reasons were advanced for this lack, except economy, and plans to be carried out in the future.



Spring-fed lakes in Minneapolis itself give unusual settings of rare, permanent, natural beauty to many homes of architectural distinction.

SELLING STANDARDS

IT MAY be readily understood that this comment suggests that the prosperous Northwest especially in the smaller cities and towns is somewhat behind the selling standards of the up-to-date furniture store.

Stores are less progressive and hold to older methods of selling. There is not much initiative indicated on the part of house furnishing stores. There is plenty of inclination to supply but none to lead. The better stores of a few large cities are exceptions that tend to prove the rule; in the smaller towns and cities, there is little attempt to imitate the methods of larger stores. Furniture is sold almost exclusively on the installment plan.

Homes that are the most refined outwardly or in regard to their furnishings, and those that are also most elaborate are almost invariably homes of wealth and leisure. Taken as a section, the northwest is much younger in development than even the far west. Its conversion from forest land into cities and farms has been and remains a slow process.

SOUTHERN SECTIONS WEALTHY

IN DISCUSSING the retail stores that supply home furnishings and comparing them with those of other sections, it must be remembered that their own progress is limited by the average conditions. As stated before, the large proportion of people are of north-European extraction, thrifty and conservative. In the southern part of both Wisconsin and Minnesota, wealth has accumulated for many years by virtue of the rich, rolling farm lands that have supported great dairy enterprises and have grown diversified crops including wheat and tobacco.

There are many thriving small cities in this section which have their beautiful homes and social conditions that compare favorably with those of any other district. The section referred to lies below what was once the great timber belt. Milwaukee, which has been described in earlier surveys, is the typical city of Wisconsin, while St. Paul, Minneapolis, and Duluth are the exceptional communities in Minnesota.

These finer homes that are to be found in cities like Madison, Janesville, Sheboygan, or Winona are largely provided for, not by local stores, but by the large furniture stores in the largest cities nearby or from more distant points like Chicago. Interior decorators, for instance, are rarely to be found in all of this section. Most of these specialists, who are pioneering their profession, accomplish rather dubious success. This is due partly to the fact that people who are in position to utilize their services ignore these local decorators in the belief that they are not capable of giving desired results. Unfortunately, very few interior decorators, no matter how capable they are in their profession, have any facility for advertising themselves profitably.

FEW INTERIOR DECORATORS IN NORTHWEST

IN PRACTICALLY all of this series, mention has been made of this general tendency of well-to-do people to seek the services of home furnishers located in prominent cities. It may be said that there are no interior decorators in the Northwest outside of the few large centers mentioned. Even in these cities, interior decoration is assumed to be a part of the wall paper and painting business. This fact alone may indicate the attitude of the trade and of the people as to this specializing department of the home-



Effective display in the Minneapolis store of Wm. A. French & Co. Attractive, well-arranged interiors are the rule in this establishment.

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furnishing business.

Moderately-priced merchandise is quite the rule in the best stores. In the smaller stores that combine furniture with many other commodities, there is practically nothing but goods of inferior quality and of no style. There is practically none of the fine merchandise that is produced by well-known special order houses. Upholstered goods are in high favor in a rather low-priced range and quiet fabric effects. Unquestionably, the idea of utility is uppermost in the dealers' minds, and it follows that the standards of good taste set by the dealers largely determine the kind of merchandise chosen for the home.



Excellent homes border the boulevards of Minneapolis and look out on delightful vistas of forest trees. The city has a metropolitan aspect.

ST. PAUL CONSERVATIVE

THE so-called twin cities, St. Paul and Minneapolis both natural gateways to the far Northwest, form an interesting study in the growth of important communities and in trade conditions. St. Paul, with an interesting history dating back to French Canadian explorers and existing first as an Indian Mission, has developed along very conservative lines. Primarily a jobbing and fur market, a railway center and state capital, it possesses characteristics differing materially from those of its neighbors.

It is not within the province of this article to pass judgment on the relative merits of the two cities. Both are energetic and prosperous; but of the two, St. Paul would appear to be more conservative in its homes and in retail aspects. The large stores here that cater to home needs are almost entirely of the installment variety, catering to popular trade. Much of this conservatism is ascribed to the teachings and example of a famous railroad magnate, who had much to do with the development of his native city and entire Northwest.

MINNEAPOLIS MORE METROPOLITAN

MINNEAPOLIS, on the other hand, has more of the metropolitan aspect, in its retail stores and office buildings. In Minneapolis which is particularly a retail shopping center, we find some of the marked exceptions to the backward and somewhat negligent attitude of retailers throughout the Northwest. There are three important interior decorating houses carrying stocks, and offering service of the same type that one finds in other metropolitan centers. William A. French & Co., John S. Bradstreet, and the Weber Studios are the three worthy of special mention in this field. Donaldson's, Dayton's and one or two other department stores enjoy what might be termed the *"de luxe"* Northwest trade.

Their opportunities are greater because of the lack of constructive ideas among the stores of smaller cities. Concerns of this type may be compared only with similar ones in other parts of the country. A large part of the fine trade thus centers in Minneapolis, and its twin-city, and both of these cities have a number of small factories that produce furniture of various kinds.

UP-TO-DATE MERCHANDISING

AN EXCELLENT example of efficient merchandising policy is indicated by a recent innovation of the French Company. One floor is devoted to the display and sale of artistic furniture of dependable quality suitable for the home of average means, not alone in harmonious design but in appropriateness. Rugs and draperies of corresponding character are also handled in this department of service for the smaller fine home, and also customers are invited to make unlimited use of the staff of interior decorators for advice and counsel.

CONDITIONS IN SHEBOYGAN

IN CONTRAST, consider for a moment the city of Sheboygan; a wood-working community of many furniture factories almost entirely populated by people of German descent with a sprinkling of Hollanders. Homes are neat and well-kept, but buying is extremely conservative both for natural reasons and because the wage scale is said to be relatively low. Of the five larger furniture stores in the city, at least four display the legend "Undertaking."

Retail methods are extensively typical of this class; window displays are made because store windows have to be filled, a perfunctory process without sound selling ideas as a motive. Store stocks are displayed on the floor with the same lack of attractiveness. As most of the populace are well informed as to furniture values, it is practically impossible for retailers to get normal profits. It is said that much of the best local business either goes to larger cities, or purchases are made from factories through local retailers, where better goods are wanted. Manufacturers protect the dealers here; but on account of unusual conditions, the latter lean upon the undertaking business to make both ends meet.

HEAVY SALES TO MAIL-ORDER HOUSES

THIS Northwest territory has always been a fertile field for the mail-order houses. Naturally enough, it is easy and interesting for the isolated family in the woods or on the farm to sit down at the table and pore over the great catalogues sent out broadcast by the large mail-order houses. It is rather a fascinating gamble to order everything from baking-powder to bed-springs as they become necessary and so it is done.

The local merchants have not found ways and means

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to combat this competition. A great many of them do not take the trouble to do so, or give the necessary study to find a solution of the problem. In the larger cities, newspaper advertising is resorted to quite as



Unusually attractive apartment building in Hibbing, Minn. All buildings in this town are considerably above the average in cost and construction for a new community.

effectively as in other sections, and in the case of several of these stores, the work is superior. Newspaper publicity is best understood and most extensively practiced, while direct advertising is still sparse.

OPPORTUNITY FOR DIRECT ADVERTISING

IT IS very probable that merchants would find direct advertising beneficial in competing with mail-order selling. Better delivery methods are needed whereby a large territory may be covered periodically. This, together with direct advertising to reach out-of-town people, would enable the latter to order by mail and secure prompt delivery. This would be a distinct advantage in competition because the farmer must drive to his shipping point or post-office to get what has been ordered from the catalogue houses.

Such a system has been put into operation by the Kelly Furniture Company of Duluth, delivering home furnishings twice a week to points within 100 miles distance. This is a service feature made possible by the good roads that are so commonly found in this section, and that make practically every part of the state accessible to the long-haul motor truck.

TOWNS ALONG MESABE IRON RANGE

ABOUT 70 miles northwest of Duluth is the Mesabe Iron Range, which now provides the great bulk of ore that is converted into iron and steel products at the great production points. Strung along this range is a series of villages and towns that have sprung magically out of the wilderness, offering an interesting study from a home furnishing standpoint and because of the unusual community spirit and intense rivalry existing in this northern section.

Since the mineral rights are owned by the state, there is a large income in the form of royalties, payable to state, county, and municipalities. As a result, there are millions of dollars available for public schools, libraries, streets, and other public utilities. At Virginia, a school has been recently completed at the total cost of $3,000,000. At Hibbing, a school costing $4,000,000 has just been completed. Both are unusual examples of modern architecture and complete equipment.

The old town of Hibbing, surrounded on three sides by the richest strip mines in the "range," was ascertained to rest upon a solid bed of iron ore. The steel company after several years of negotiations obtained consent from property owners and authorities to move the entire village of 15,000,—buildings and chattel,—



New public library, which stands in a section of old Hibbing that was allowed to remain while the main part of the town was moved. It now forms a part of the present city.

to a new location approximately 3 miles distant. In this respect, Hibbing is perhaps the most unique city in America, since it was conceived and built from the architect's and engineer's layout, and under direction of the steel corporation, instead of just growing.



This open iron mine and two similar ones surrounded the original town of Hibbing on three sides. The town was moved to a site three miles away in order to take out the wealth that lay below.

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RETAIL POLICIES AND METHODS



DIRECT ADVERTISING IN THE SALE OF HOME FURNISHINGS

PART V. COOPERATING WITH MANUFACTURER IN RETAIL ADVERTISING AND RETAILER'S ATTITUDE TOWARDS UN-TRADE MARKED GOODS

ADVERTISING EXPRESSES PERSONALITY OF STORE

THOSE who have followed this series of articles, will have noticed that while they stress the importance of direct advertising, they do not confine themselves to this phase of publicity alone. Quite to the contrary, the author desires to show the great value of direct advertising, not only when it is used by itself, but in how much stronger position it places the retail store when used in conjunction with other logical forms of merchandising information.

Please consider advertising itself, in all its forms, as a means to an end. Advertising is the personality of the store owners greatly magnified to reach, impress, and convince the largest number of prospective buyers. The thought that follows is a very important matter to consider: Advertising that is inspired only by day-to-day selling needs, featuring specific merchandise and seductive prices, has no permanent or cumulative value. On the other hand, publicity of any good kind that is based on uniform policy, and designed to create confidence, *does* have cumulative value and *immediate selling value* as well.

This comparison illustrates the greatest basic difference between retail methods in advertising. If a little thought is given to this subject, it may be clearly seen that the advertising message that constantly seeks confidence may also combine immediate selling effort in the same copy. If you look at it mathematically, the store with a broad policy gets twice the value out of this type of advertising as compared with the one that features price alone.

ADVERTISING BY MANUFACTURER

WHILE the foregoing comment harks back to the question of copy, it may also introduce us to one of the livest problems that the retailer must solve in an understanding with the producer. This is the question as to whether the manufacturer will furnish adequate advertising helps to his retail customer; and if so, whether the retailer will use them.

Now here is a phase of relations that remains a problem in the furniture business. The safest and most substantial things are done by precedent, and we cannot make any serious mistake if we follow successful precedent. To begin with, there have been exceedingly few manufacturers who have taken steps to establish a name and reputation, save in the trade itself. In a way of speaking, it might be said of capable producers that they have "sold a birthright for a mess of pottage."

FEW TRADE-MARK NAMES IN FURNITURE

EARNEST designers and clever craftsmen have studied the trend of the times and produced beautiful furniture that has been passed on to the retailer without sign or symbol of its origin. Except in a very few cases, furniture is never branded or trade-marked.

Think over this statement and estimate how many trade-marked names are attached to furniture and allowed to identify these goods on the retail floor. Most of those you are familiar with are attached to some patented devices or articles exploited by broad merchandising campaigns.

Among the numerous producers of fine furniture, there are only two that are well-known by name and whose trade-marks are allowed by the retailer to remain on the merchandise. This is due to the prestige gained in many years of consistent advertising in magazines and newspapers.

There are many kinds of special merchandise such as kitchen cabinets, patent rockers, easy-chairs, bed davenports, and numerous kitchen utilities that are so broadly advertised that the retailer gladly takes advantage of this situation, and exploits them for the simple reason that they are easier to sell than merchandise without name or reputation.

RETAILER'S ATTITUDE JUSTIFIED

HOW about artistic high-grade furniture? Ask the retailer what his attitude is on this question. Almost invariably, his reply will be worded something like this: "Most certainly we would not allow the name of the manufacturer to be placed on the merchandise. We spent thousands and thousands of dollars in advertising to get the confidence of the public and to build up our trade. Why should we then give any of this advantage to the manufacturer?"

This feeling is thoroughly ground into the majority of retailers. Having built up this good will and volume of business in a community, the store naturally objects

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to sharing any of this prestige with the unknown manufacturer. Nor can the retailer be blamed for this attitude, since the manufacturer has not familiarized the buying public with the merits in design and workmanship that probably characterize his products.

MODERN ADVERTISING COMPARATIVELY NEW

IT HAS been only within the past few years that some of the more progressive manufacturers have seen the advisability of giving their customers a certain kind of constructive help in retail advertising. Modern advertising and its close relation to merchandising actually began its present development little more than twenty years ago.

Travelling salesmen of the wholesale houses looked askance and with suspicion upon all plans for general publicity and dealer helps. It could only mean that their selling commissions would be reduced as it became easier to sell the goods. It is perfectly true that commissions were reduced, but these objectors did not realize that the increased volume, due to advertising would also greatly increase their net commissions, as soon proved to be the case.

Retailers were at first loath to stock advertised goods, and in the event that they did buy them, they objected seriously to advertising this merchandise for themselves. But the ferment began to work. Retailers found that their customers were not only reading this general advertising but were convinced and sold to the desirability of the advertised merchandise. They found it was easier to sell such goods. The manufacturer accepted responsibility for providing the stores with advertising that was as good as the merchandise. This was necessarily syndicated matter that applied to general conditions in any locality.

RETAILER FINDS LESSENED SALES RESISTANCE

IT WAS successful. Merchants found that such advertising, while it did commit the store to the handling of certain lines, also resulted in good and better business of greater volume. In the course of a short time, it became apparent to the manufacturer that it was profitable to advertise the merits of a product to the public, and to secure the retailer's active cooperation in distribution to the ultimate buyer.

It became clear to the retailer that he met with far less resistance in selling merchandise that the consumer believed in and knew by name. The store found it easier to utilize the constructive helps furnished by the manufacturer. Advertising of various kinds was produced by experts and given to the retailer, either gratuitously or at a most nominal cost. Such advertising was of better construction and appearance than the store itself could produce.

So it came to pass that the high-grade store accepted the dependable advertised merchandise. Three reasons were involved. (1) Its standard of quality was maintained or improved. (2) People demanded and preferred advertised brands. (3) The merchant made more sales and better profits.

In all of these cases, referring to the various industries, the standard of advertising and merchandise was vastly improved. The making and merchandising of ready-to-wear clothing for men is one of the notable examples. The ready-made suit was lifted from the humorous plane of "hand-me-downs" to a position of popular respect. The same can be done for furniture.

LITTLE MANUFACTURER COOPERATION IN FURNITURE MERCHANDISING

AT THE present stage of furniture merchandising, cooperation is not customary nor is it offered by producers except in a few isolated cases. Recently there have been signs that precedent has been studied and such ideas adapted to the needs of furniture retailers.

It is noteworthy that in the absence of cooperation by the manufacturers, there has sprung up an extensive business in syndicated cut services. In a limited way, these services have carried mediocre and rather weak copy suggestions that have been broadly accepted by retailers because of their economy and labor-saving features. At any rate they are a step forward.

SERVICE OF BETTER HOMES BUREAU

QUITE recently, there has come into the question of retail advertising a powerful influence for improvement. This is the syndicated work now provided by the Better Homes Bureau, the centralized executive office representing the national associations of furniture manufacturers and retailers.

The promotive work instituted by the Bureau aims at a broad handling of the situation that assures a wide public interest in the subject of better homes. It will be recalled that newspapers the country over have given universal editorial support to the automobile business. Every newspaper of any size has an automobile editor and gives much space to the individual news of the industry, tours, routes, and roads.

The business of women's wear has been ably supported by endless fashion notes that maintain great interest in the subject of style. For reasons never well understood, newspapers have never given intelligent editorial support to the furniture retailer, and it may be assumed that interests of the home are as vital to most families as other subjects.

EDITORIAL AND ADVERTISING MATERIAL BEING SUPPLIED BY AMERICAN HOMES BUREAU

THE American Homes Bureau has adopted a plan, recently put into operation, of providing newspapers with complete editorial pages and with material for display advertising that may be utilized by the newspaper for retail advertisers.

While this plan was originally utilized in conjunction with the general observance of a National Better Homes Week, the demand for similar material furnished regularly has already come from these newspapers, and the indications are that this excellent editorial matter will be furnished regularly, so that hundreds of newspapers may provide their readers with interesting and instructive information about the things and ideas that make better homes. This movement gives the foundation material available to retailers for better advertising and may offer suggestions for practical cooperation between manufacturer and retailer.

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WHAT WOMEN THINK ABOUT CREDIT

Why They Refuse to Patronize Certain Stores Offering Liberal Credit Terms

By HELEN CODY BAKER

Mrs. Baker is our Professional Shopper. She doesn't actually buy anything for us but she gets the woman's viewpoint of other women who do buy most of the home furnishings sold in this country.

This month she tells the merchant why many women do not patronize the store that extends liberal credit to its clientele. What she says contains food for thought.

If your store policy embodies liberal credit, you cannot fail to get pointers from Mrs. Baker's picture of your store as many women see it.

If you are conducting a cash business and are contemplating the introduction of some sort of a credit method in your store, you may be able to get some insight into what to avoid and how to proceed.

If you have problems you would like to submit for her opinion, address Mrs. Helen Cody Baker, Good Furniture Magazine, Grand Rapids, Mich., and you will receive a prompt reply by personal letter.—Editor.

NO INSTALLMENT HOUSE FURNITURE WANTED

"DID you buy any of your furniture from an installment house, Jane?" I asked a friend of mine last week.

"Do I look as if I would buy furniture from an installment house?" Jane's tone was frosty. "Do I wear imitation lace, or white-topped shoes, or just what is the matter with me, that you ask me a question like that?"

"Nonsense," I told her. "You needn't be so haughty. Not with me, anyway. You paid for your gas stove in small installments, and weren't a bit ashamed of it. As a matter of fact, you could have bought a better stove in the nearest furniture store, with a better self-lighter, and burners that are more easily cleaned, for a little less money. But you preferred to trade with the gas company because you could make small monthly payments. And you bought your grand piano the same way, as I happen to know, and right now you're paying five dollars a month on a set of books for Janey Junior. Why be so contemptuous about 'Letting Hartman Feather Your Nest'?"

"It isn't done," said Janey. And by that, of course, she meant that it isn't done among her particular circle of friends. I wouldn't let her put me off that way.

"Now see here," I argued, "I know you have a brain, even when you use a stupid phrase like that. Please focus it on this furniture problem for a minute."

REPUTATION OF INSTALLMENT HOUSES

OBLIGINGLY, Jane put down her sewing, clasped her hands over her knee, and looked steadily at the fire for the required minute.

"I don't buy furniture on the installment plan," she decided, "because the places where I want to shop won't sell it that way. I go to Tolby's or Sanderson's or Berkely and Page's," she named two big Chicago furniture stores and our best-known department store, "and they only sell for cash."

"What makes you go there, instead of going to Heilman's or Spiegel's?" (two much-advertised installment houses). "Is their furniture so much better, or are their prices lower? Do you really know anything about either of those places?"

"No," said Jane firmly. "And neither do you, though you've lived in Chicago most of your life. Did you ever buy so much as a candlestick at Heilman's? You know that they have the reputation of selling cheap, over-ornate furniture to people not financially responsible, of getting it back, and selling it over again."

THRIFT VERSUS CREDIT

"I KNOW they have," I admitted. "But, as you say yourself, I can't prove it. And I'm interested in this credit question, Jane. Here we are, young people keeping house on moderate incomes. We ought to use a budget system. We ought to put aside so much every month for beautifying our homes. What a help it would be if there were some way of g e t t i n g useful and lovely things at reliable places like the ones you spoke of, and making really small monthly payments on them. We buy pianos, books, automobiles, gas stoves, and washing machines on the installment plan, and it works beautifully. But when we want furniture, rugs, or draperies, we have to plunk down a whole month's income at once, or two or three months' more than likely,—and let the other bills run; or else borrow the money somewhere and pay interest on it. That doesn't seem reasonable, now does it?"

WOULD ENCOURAGE SAVING

"THE answer to that, of course," Jane remarked, virtuously, "is that we ought to save so much each month toward a home-beautifying fund, and put it in the bank. And not buy furniture 'till we had cash to buy it with."

"Your wisdom," I agreed, "is exceeded only by your beauty. 'Here endeth the first lesson.' Admitting that we ought to, do we? Own up, my dear. Have you and Billy saved a cent since the beginning of the war?"

"Not a cent. We used to, every single month. But when prices streaked up to G, and the baby came, and Billy went to France, it melted away like butter on waffles; and right now we think we're in luck if we have $10 left at the end of the month."

"And when you have, you take it and go to a show, or have dinner downtown. I know, because that's just what Fred and I do. We've lost the saving habit, someway, in these piping times of peace. It's wicked, but it's a fact. We meet our bills every month, but putting something away for the future is another story. And yet, if I could get new furniture for my guest room on the installment plan, I'd manage to squeeze $10 a month into that, and never see another show 'till it was paid for. I feel just the way you do about Heilman's. But perhaps it's an unreasoning prejudice. I'm going there the first time I get a chance, anyway, and look things over."

"I'll go with you," promised Jane, "And keep you from doing anything, in the enthusiasm of the moment,

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that you'll regret the rest of your life. Although I very much suspect that you want a credit story more than guest room furniture, and are planning to quote me as a 'thrifty young matron,' or something of that sort. If you do, be sure and let Billy see it. It would give him a new light on my character."

"EVERYTHING NICE AND REASONABLE"

I LAUGHED, for as usual, Jane was right. And I held her to her promise of visiting Heilman's with me, the very next day. I confess that we both felt a little furtive as we slipped through the revolving doors of that establishment,—so mighty a factor in feminine psychology is the small phrase, "It isn't done." We were welcomed by a broadly smiling gentleman, who cordially beckoned us in.

"I'm not buying anything today," I began, as per schedule; "just getting prices on bed room furniture. And we would like to look around your store a little, if we may."

"Look around! Look around!" agreed the gesticulating gentleman, whose smile had decreased, noticeably. "Look it over; look it all over. Nice overstuffed furniture, nice painted furniture for porches, nice bed room furniture upstairs, everything nice and reasonable. Look around! Look it over!" Dismissing us with a parting gesture, he turned to beckon in a new visitor.

"He sounds like a parrot," was Jane's comment.

"They all do, or almost all," I agreed absently, as I moved forward to examine the nice overstuffed furniture.

HIGH PRICES FOR INFERIOR GOODS

THE general effect was gaudy. Tall piano lamps, with shades of every known color of silk, formed an aisle down one side of the long room, and shed a varied light on rows of divans, couches, arm chairs, and chaise-longues, of which the greater part were upholstered in cut velour, tufted and clipped like a French poodle in summer. There was a great deal of ornamentation for my taste, and the prices were anything but "nice and reasonable." Many of the quieter pieces were 10 per cent higher than similar articles I had priced at other furniture stores where the sales were on a cash basis.

In another section we found dining room suites of an equal elaboration. A lot of inlaid decoration and carving. I remember a court cupboard with a large bunch of daisies painted on each door.

"Who in the world would buy it?" marveled Jane. Later, in the porch section, she called my attention to the fact that several of the brightly painted chairs were chipped and nicked.

NO INTERVIEWS WITH THIS CREDIT MAN!

WE WANDERED back to the rear of the store, where a row of tired-looking people waited to see the credit man. Jane's eyebrows went up again, and they were followed by her nose. Fully half of the line were black folks. Jane is from the South.

"We might as well be going," she tugged me by the sleeve. But I was listening to an altercation between a taffy-haired clerk and a substantial lady of color.

"Positively next week," he was saying, "Positively, unless we get a check by Tuesday."

"Wait until next week to get your bed room suite," whispered Jane. "By that time they'll have hers back here, and maybe you can get a discount on it." The prospect failed, singularly, to allure me. But the taffy-haired boy had turned inquiringly in our direction, and I spoke to him, not to Jane.

"I am writing an article on the credit situation from the woman customer's point of view," said I, and smiled my very nicest. "Is there anyone here who could give me an interview?"

"No, madam, there is not," the hard-hearted youth replied, politely, but finally. "Next?"

As we left the store, without buying bed room furniture or any other kind, I asked a final question of the gesticulating gentleman, "What are your terms on small payments?"

"Ten per cent down," he smiled, "And if you want it, I make it a little less. Come again some time. Nice overstuffed furniture, nice painted furniture for porches. Nice—"

The swinging doors closed behind us, and we drew deep breaths of the clear October air. "Don't talk to me," laughed Jane, "of unreasoning prejudices! Where there's so much smoke, there's *always* some fire!"

DEPARTMENT STORE'S POINT OF VIEW

"NOW that you've seen me through so far," I suggested, "You might as well make a day of it, and come to Berkely and Page's with me. I'm going to talk to Mr. Tolbert, in their credit department. I've known him all my life, and I'm sure he'll give me the point of view of the big department store."

Genial Mr. Tolbert removed his glasses, polished them carefully, and laid them on his desk as I stated the case of the woman shopper of moderate means with all the eloquence I could muster. Then he put them on again, and looked over them at Jane and me with kindly, quizzical eyes.

"The reason we don't allow credit," he stated concisely, "is that we do a strictly cash business. It's only the financially responsible customer who can even run a charge account here, and pay on the first of the month following purchase. A credit system that included small monthly payments would increase our overhead enormously. It would necessitate elaborate follow-up machinery. We simply couldn't be bothered with it. To be brutally frank, we have all the business we need without it; and however sympathetic I, as an individual, may be with the problems of young married folks, this store isn't one bit interested in them, not one bit. It isn't a philanthropic institution, and its terms are cash. If you want other terms, there are other places to buy your furniture, Heilman's, for instance."

"Oh, no!" Janey and I exclaimed, in one breath.

THE PSYCHOLOGICAL EXPLANATION

"QUITE so!" said Mr. Tolbert. "Precisely! And do you know why that particular store has such an unenviable reputation? It's just because it isn't in human nature to value what we get too easily. Suppose, for instance, that I buy a Victrola from Heilman's for $1 down and $1 a month. I take it home and keep it

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four months. It has cost me $5. Then there's sickness in my family, and I miss a payment or two. By that time I'm tired of the Victrola. The freshness is gone from it, I've had more than $5 worth of fun out of it; the installment people come to take it away, and I'm almost glad to see it go. Then perhaps, one of you young ladies comes into the store, and buys that second-hand machine instead of the new one you've paid for, and have a right to. The whole system's wrong. I tell you. And if it weren't, we couldn't be bothered with it."

WHY AUTOMOBILE CREDIT IS "ANOTHER THING"

"BUT it works so beautifully with gas stoves," said Jane.

"And automobiles," I added.

"Now there you've said something," agreed Mr. Tolbert. "But stop and think a minute. You don't make small monthly payments to your individual dealer when you buy a car on time. You either give him your note, which he sells to a broker or surety company, or you go to a bank to which he recommends you, a bank that makes a business of such things, and borrow money at a certain rate of interest, promising to make certain definite payments on certain definite dates, which the bank, not the garage, has the bother of collecting. That's as it should be, because people stand in wholesome awe of banks, and will pay more attention to five words from their banker than they will to whole volumes from their merchandiser. Selling merchandise ought to be kept separate from finance. Finance is the business of a bank. If these installment houses arranged their payments that way, they'd do better.

"And if you'll take an old man's advice," he finished with a twinkle, "Instead of buying what you want today, and taking about four months to pay for it, you'll anticipate your wants by about four months, and save a little every week until you can pay cash. Then we shall be delighted to serve you. You will buy with more judgment and discretion if your are spending money you have sacrificed other things to save, and you'll value your furniture more when you do buy it."

BIG STORES NOT INTERESTED

"HE WAS perfectly right, you know," said Jane, on the way home.

"There was a lot of truth in what he said," I had to admit. "But there's something on our side, too. There's no room for argument about the saving. We should save, of course. But not for furniture, necessarily, any more than for lots of other things that are sold on time, and sold successfully, right along. He hit the nail on the head when he said that the big, reputable furniture houses and department stores aren't one bit interested in the problem of the small buyer. They have business enough without bothering with us, and they can afford to take that cold-blooded, indifferent attitude. You feel it in the air whenever you go into one of those places."

"There must be some kind of a compromise," Jane decided. And there was, nearer home than either of us had thought to look for it.

SYMPATHETIC ATTITUDE OF SMALL FURNITURE ESTABLISHMENTS

THE next day I called on a furniture store that is nearer my suburban home than any in the city of Chicago, one of three home-furnishing establishments that compete briskly for the trade of the nearest small city. I drop in and talk shop with the youth who helps his father in that store, whenever I am in their vicinity. Sometimes I buy things. Oftener I don't. But I always find kindliness, courtesy, and humor. I quoted this boy at some length in a former article on "Farmer, Retailer, and Mail Order House," and I want to give you his view of the credit question, because I find it typical of the furniture salesman in small cities.

"Credit?" he said. "Sure thing. It's the best thing we do. What percentage of our sales are credit sales? Why, practically all of 'em. Furniture runs up into real money, Mrs. Baker, and the people who come to us just couldn't buy it any other way. Farmers, for instance. Their money comes in about twice a year,—but they need things all the time, and have to have 'em. Of course, we know our trade, and whom we can trust, and whom we can't. We never take a smaller first payment than one-third of the whole bill, but we don't get two bad accounts in a whole year. You'd be surprised. Sometimes, when there's sickness or real hard luck, we carry a customer a year or two, or even three but they almost always come across in the end. It's partly because they're afraid of publicity in a place like this, where everybody knows everybody else, and if a van came up to the house and moved their stuff away it would be all over town before night. But it's partly because they know us, and like us, and want to give us a fair deal because they always get one here."

IS THIS THE SOLUTION?

PERHAPS, after all, the most practical solution of this credit question lies at the very door of the suburban or small town customer. Perhaps even city people might find what they are looking for if they went into the country after it? When I began this article it was in my mind to write a plea to the big furniture establishments to make some credit provision for the customer of medium income. But I want to end it by advising the "ultimate consumer" to patronize her local furniture store, and if she doesn't see what she wants, to ask for it. In nine cases out of ten, she will find not only credit, courtesy, and a square deal, but also furniture of a surprisingly good quality. For the small-town retailer, as I said in another story, is wide-awake and eager to change with the times.

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FURNISHING A MILLION HOMES

What Happens When Retailer Says to Builder, "Let's Join Forces", in New Effort to Meet the Needs of the Public

By L. I. NOWLIN

AS HOME MAKERS SEE IT

"WANT half my umbrella? We have two."

"Thanks," murmured the Suburbanite gratefully. "It's only a short walk from the train to my house, but the rain *is* wet."

They sloshed along in the November drizzle, three abreast as the walk was wide, the Suburbanite, the Man with a big umbrella, and the Woman with a smaller one.

"We're building out here, and the wall paper went on today," volunteered the Man as if he were letting out a great secret. "So my wife thought we should come out tonight to take a look at it and see what I would advise in the way of curtains. Not that I'll know. Besides, it's too nasty a night to go anywhere . . . ."

"But we just must be buying," broke in the woman eagerly, "and we were afraid to select anything until the paper was hung; besides John can't come out except after work or on Sundays, and I like to get what he wants, and—oh, you know how it goes when you're building a house and trying to get settled by Christmas!"

"I've tried it myself," affirmed the Suburbanite.

"Then maybe you can tell us—" and they were off, this communicative couple, pouring upon him a spatter of questions relative to finishing and furnishing, the purport being, "*Just what do you do?*" All these questions were delivered in that confidential tone, characteristic of home builders—as if they're awfully proud of this bold adventure of theirs and are pretty smart to attempt it, don't you think; but honestly now, they haven't an idea as to how to go about getting the furnishings, and maybe you can suggest . . . . .

WHAT IS THE THING TO BUY?

THE attitude of this couple is the attitude of some million other couples who are buying, building, or rebuilding houses. These dwellings are to be partly or wholly furnished, and before buying the furniture, rugs, and hangings, home makers want to be advised as to *what is the thing to buy.* The logical source of information is the retail store or the interior decoration shop at which they will make their purchases, and thither they are actually going *en masse,* to be advised.

So it is the progressive retailer who is linking his establishment up in some definite way with the tremendous building activity abroad in the country which has now exceeded any previous period on record. Retailers and retail organizations are actually allying themselves with the real-estate and building-materials men in their communities, so as to make their service to home makers as direct as possible.



1. Front view of Villa Artistic, bungalow built by C. Ludwig Baumann & Co., in cooperation with Home Furnishings Styles Association of America

Even so, it must be recognized that prices on home furnishings are on a fairly high level and people cannot buy carelessly as in 1919. They are buying purposefully; and they are bent on getting the most for their money, whether they be wage earners, small salaried persons, or $20,000-a-year men.

As a result of the call for cooperation, a number of retail real-estate efforts have turned up, during September and October, all of them attempts to get at the "hunches and hankerings" of home makers. New York City, for instance, has seen launched four general types of effort which include the essentials of many individual types inaugurated in other cities. These are not temporary stunts. If successful, they will become permanent features in the selling scheme of the organizations that are promoting them. As such, they are worth recounting.

QUEENSBOROUGH CORPORATION PLAN

THE first example to be cited as reflecting joint action on the part of builder and furnisher is the unique project of the Queensborough Corporation, builders of more than 100 apartment buildings in a suburb of Brooklyn known as Jackson Heights. When completed, the apartments are sold as unit dwellings to persons who automatically become members of the Corporation and so enjoy the additional privileges of landscaped gardens, playgrounds for the children, tennis courts, a golf course, and club facilities.

While the Corporation, which has been building up this apartment suburb some fifteen years, has long realized the selling value of good architecture, landscape gardening, and sports features, it has only recently awakened to the value of showing prospective buyers how to make the most of the interiors they are considering. Yet the architecture of the garden apartments is so planned that the interiors may easily be made twice as charming as an ordinary city apartment, *provided the tenant knows how to do this.* The trouble is, most of them don't.

BUILDER ASKS HELP OF DECORATOR

ACCORDINGLY, the Corporation is working out a plan for answering all questions and objections by actual demonstration.

For instance, before putting Hawthorne Court on the market recently, the Corporation engaged a competent decorator, Mrs. Alice Gillam Munyon, to furnish an exhibition apartment in this Court, with materials suited in style and quality to the prospective tenant-owners. The aim was to produce the attractive effect which the interiors

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2. Living room of model apartment in Hawthorne Court Apartment, furnished at direction of prominent interior decorator

are purported to give, to show how furniture could be advantageously fitted into these many windowed rooms, and to please a variety of tastes in the color and decorative scheme chosen. As furnished, this interior demonstrated practically what the architect and the real-estate salesman said could be done, and the apartments sold like wildfire.

Since the model apartment was opened, the decorator has continued on the job every day, ready to advise with new tenants regarding their particular problems. Special advice the tenants willingly pay for, since they argue that there is no point in buying an apartment costing $8,000, or more, on the grounds of its individuality, unless they can furnish it so that it looks individual.

Parenthetically, it might be noted that the Corporation first tried out a retail establishment on the demonstration proposition, but less successfully. The retailer used fine enough furnishings to promote his decorative scheme, but with no effort to meet the specific demand of apartment dwellers. What he exhibited was obviously an $800 suite in this room and a $1,000 suite in the next, so that, despite their high quality, they gave prospective buyers the suggestion of furniture outfits, which was just what they wanted to get away from.

SAME IDEA APPLICABLE ELSEWHERE

AS SOON as the majority of apartments in one group are sold a new group opens up, and the decorator centers her efforts on the new project; for every group differs in style of interior, bringing with it new problems for the decorator and furnisher. For instance, the Hawthorne Court five or six-room apartment was of an informal cottage type, whereas the Chateau Apartment group is formal in treatment.

Back of this plan of selling the apartment groups more speedily and assisting tenants to furnish their rooms attractively for their own satisfaction, is the expectation of a repeat order. The new tenants display the apartments to their friends, both to show how well they themselves have done, and also to influence their friends to move out to the Garden apartments. For naturally home owners who move to the suburbs want to carry their friends with them, and an attractively furnished interior is the best advertisement a dwelling can have, according to the real-estate men.

This scheme has been gone into at length because it is workable in a large number of cities where new suburban "additions" are being promoted by real-estate men, particularly where new ideas in architecture are being introduced.



3. Vista of Hawthorne Court Apartment

HOME OWNERS' SERVICE INSTITUTE SHOWS RESULTS

IN THE realm of organization activity comes the program of the Home Owners' Service Institute, cooperating with the New York Tribune, to demonstrate to home makers the immediate practicability and desirability of building and furnishing new homes in the outlying sections of New York City. This on a large scale compares favorably with the recent Minneapolis project known as the John Journal House.

The group of building material men who have backed



4. Sun room, which may serve as guest room also. One door opens into a small dressing room, other conceals a wall bed

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Better Homes Expositions in New York City for the last three years, are carrying this enterprise through, with Henry Atterbury Smith acting as consulting architect. They are building a series of six test houses on suburban lots in different localities, to determine for the New York public present costs and conditions of construction. When built, the same idea is applied to the furnishing scheme. These test houses are based on floor plans submitted in the Tribune, and voted upon as most interesting to Tribune readers.

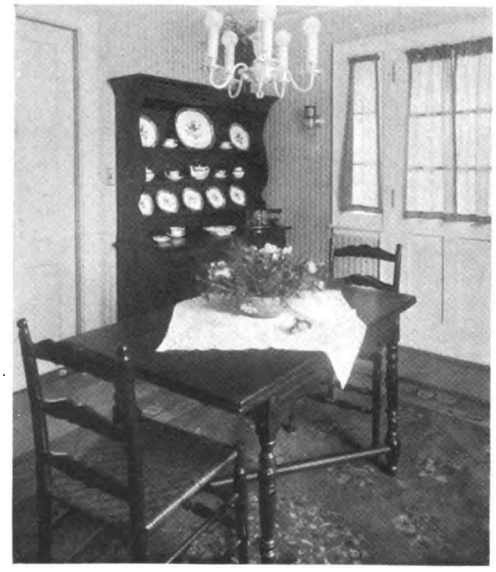
The first model demonstration house which was placed on view at Larchmont Gardens as a Better Homes Week celebration, is shown herewith, (see Figures 5, 6, and 7), a five-room frame house of Early American design, costing approximately $8,000, excluding price of lot. Two New York retail firms, W. & J. Sloane and Ovington's, furnished the house complete, and it was placed on view to a continuous crowd of visitors for a period of several weeks, after which time the house and furnishings were sold.

Three other houses are nearing completion, a six-room stucco house of Spanish Mission type, a seven-room house of concrete block, and an eight-room English cottage of hollow tile construction. How they are to be furnished is yet to be determined, though probably it will be done by some retail concern or association.

Thus far, the furnishing end of this game has not been worked out to such satisfactory conclusions as the building end, chiefly because of the difficulty in finding some person equipped and willing to shoulder responsibility for the furnishing problem, as Henry Atterbury Smith has the architectural plan.



5. Living room in New York Tribune House, which was furnished by W. & J. Sloane and Ovington's, New York



6. Dining room in Tribune House



7. Exterior view of the Tribune House, built by Home Owners' Service Institute, after plan voted the most interesting by Tribune Readers

THRIFT APARTMENTS OPEN

OF SPECIAL interest to retailers are the new Thrift Apartments in the establishment of Abraham & Straus, Brooklyn, which were opened with a public housewarming the week of October 29th.

Here is presented a model furnished apartment plan, of more definite mission than is the average store apartment of this character. It is to be put directly to work, instead of serving merely as an indirect selling stimulus, and is to be tied up, if possible, with the real estate interests of Brooklyn.

The Thrift Apartments are designed to interest the average apartment dweller, just as the Livable House in the Abraham & Straus Store interests a higher customer-level, and especially house dwellers.

The entry to the apartments, at one end of the furniture floor, represents a camouflaged apartment front. On entering, the visitor steps into a typical apartment foyer, with the telephone switchboard to the left and the elevator shaft simulated against the right wall. From this foyer extends a narrow hallway, with the three-room apartment laid out on its left, and the five-room apartment on its right. Here in the foyer, the store hopes to locate its rental service bureau, provided this plan

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proves feasible, a plan somewhat on the order of a similar bureau in a Los Angeles retail store, in order to assist customers in the selection, as well as the furnishing, of a pleasing apartment.



8. Corner of living room in Five-room Thrift Apartment, Abraham & Straus Store, Brooklyn

FURNISHINGS FOR APARTMENT DWELLERS

THE space-saving problem is of great moment to apartment furnishers, and this the store has made every effort to help solve. Indeed, the three-room model, consisting of living room, kitchenette, bed room, and bath, presents in its living room the store's best suggestions for working out a composite living, dining, and guest room. Space-saving furnishings are made much of in all these rooms, and yet with an eye to producing a charming and comfortable furniture grouping.

Completeness is another virtue of the Thrift Apartment furnishings. Beds are fitted with springs, mattress, sheets, blankets, spread, pillows, and pillow cases, and prices can be quoted on all these items. This attention to every detail enables the salesman to refute the customer's complaint that buying furniture and rugs is just the initial expense of furnishing. Salesmen are equipped now to quote prices on furniture suites and rugs, suggesting in addition the necessary accessories such as dishes, silver, linens, and kitchen utensils.

In its first arrangement, the three-room apartment could be furnished *complete* for $695, and the five-room apartment for $1,350, with the salesmen ready to quote prices on all furnishings displayed.

Not only is utility considered, but the decorative idea also. For instance, in the double doorway of the five-room apartment, double velour portières are hung, with the mulberry side facing the living room and the blue side to the dining room, thus making possible two color notes instead of one (Figure 9.) A special window draping in the living room shows how to give added height to a squat room (Figure 8). A most attractive Early American bed room is worked out with odd pieces of dark woods, all procurable at surprisingly small cost, but appropriate in scale to one another and quite effective, silhouetted as they are against the walls, done in cheerful, chintz wall paper.

Of course, these furnishings are chiefly attractive because they seem to go together. In buying inexpensive furnishings, it is this matter of proper selection that is so difficult. Here the store is endeavoring to cooperate with its customers, by rendering it easier for them to make their selections and know that they are correct. To hold the Thrift Apartments to year-around importance, the two apartments are to be furnished anew every month.

DECORATOR'S PLACE AS AN ADVISER IN THE RETAIL STORE

IN BUILDING the Thrift Apartments, R. G. McMahon, head of the furniture department, acted on the same theory as he did in building his Livable House. Having studied store apartments and houses, from New York to San Francisco, he eliminated all the objectionable features he could think of, before making his constructive plan.

"The reason so many model apartments built in stores fail to get tangible results," according to Mr. McMahon, "is that they have shot over the heads of their clientele. They have taken on a museum atmosphere instead of appearing livable, so that while customers are interested, and doubtless fascinated by what they see, they get scarcely an idea that they can carry away and apply to their own home problems.

"In building and furnishing both the Livable House and the Thrift Apartments, we have endeavored first, to build a flexible interior, suited to the English or modified French and Italian styles of furnishings; and next, to brighten the interior with furnishings which promote



9. Dining room in Thrift Apartment, Five-room model. The equipment, which is complete, is based on the average customer's demands

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10. Living room in Villa Artistic

standard ideas of good taste, as well as novel ideas of seasonal interest, and give practical suggestions in the use of store merchandise."

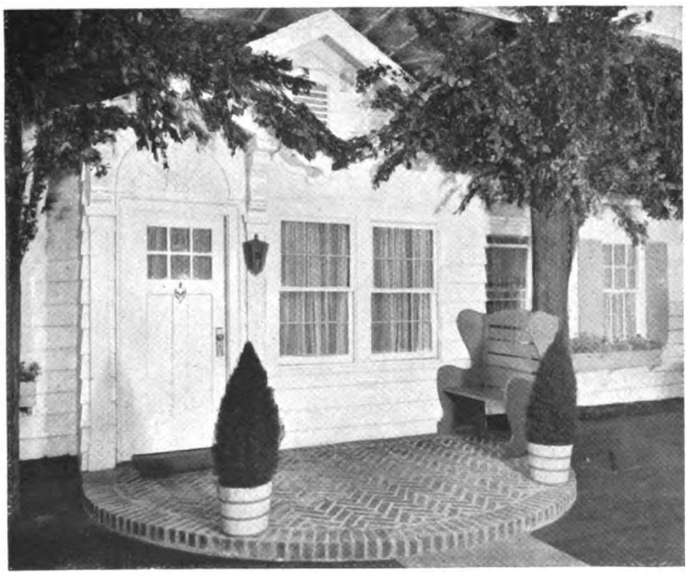
Mr. McMahon is assisted by an able decorator, who supervises the furnishing of the House and Apartments, and gives advice to perplexed customers.

VILLA ARTISTIC—PHASE OF TRIPLE GUARANTEE

A FOURTH type of store home furnishing help is the Villa Artistic, which the C. Ludwig Baumann & Co., a furniture store of the high installment class, has erected and furnished in its Brooklyn establishment. The Villa presents three unique points of interest, method of periodic decoration, selection of furniture to be placed on display, and appeal to the store's clientele.

The Villa Artistic made its bow to the public during Better Homes Week in October, and its initial furnishing scheme was worked out by the company itself. Beginning with December, however, the Villa is to be furnished fresh each month by a committee of experts acting through some prominent New York decorator, who will have the responsibility of planning the interior arrangement.

The assortment of furnishings to be displayed monthly constitutes a clever feature of the plan. The selection will be that chosen for use of all retailers who have become members of the Triple Guarantee Plan. By the Triple Guarantee Plan, some 200 to 300 retailers throughout the country are pledging themselves each to buy $1,000 worth of furniture a month, this furniture to be selected by a buying chief who with this pooled budget of $200,000 to $300,000, can buy furniture of good design and manufacture at a lower figure than any one retailer could hope for, if he were buying it on his own account.



11. Front Entrance to Villa Artistic

The Villa Artistic is the first Triple Guarantee House to be erected. It is expected to serve as a model for other retailers in the association who are contemplating building in or near their stores, a bungalow devoted each month to the showing of the new goods.



12. View of Dining room and Kitchenette in Villa Artistic

WHERE ARE THEY HEADING?

"WHAT is the basis for this form of selling enthusiasm?" asks the home furnishings man after hearing this and similar projects discussed. Simply that the home furnishings retailer is in this way placing his merchandise on a quicker, easier, and safer sales basis. Explaining to, and persuading, the customer what she should buy is one way of selling, but less effective than demonstrating to her so that she may see results for herself and draw her own conclusions. Of course, there is still greater need for salesman persuasion along the line of home furnishings than of dress, but the public is fast becoming educated to styles and qualities in these lines, and to a large extent appreciates having its problem recognized and met by the decorator and the retail store.

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IN METROPOLITAN MARKETS



Meeting Consumer's Price Demands — *Stronger Tone to Retail Market*

Textile Industries and The New Tariff

BETTER DESIGNS AND LOWER PRICES

AS THE year draws to a close, reports from both wholesalers and retailers of New York indicate a well-defined demand by the public for better designs in furniture at moderate or lower prices. This holds true equally for Fifth Avenue establishments as well as those with less wealthy clienteles. One exclusive shop is featuring a number of bed room suites at less than $500. Under that policy they are doing, and have done, an unusual volume of business. J. B. Jones, vice-president of Peck and Hills Furniture Co., which is out of the shopping district, states that retail prices for suites of the type bought heavily there, run much closer to $300 than $500.

The same trend applies to upholsteries and draperies in the popular ranges. Million of dollars' worth will be sold next year under $5 a yard, and most of that business will be done on goods bringing less than $3 a yard. While there is good reason to believe that things are on the upswing, there is a sound basis for merchandising men issuing what seems to be the almost universal ukase to their buyers: "Buy for your public, not your shelves, and pay no attention to the argument that prices are going up. That condition will take care of itself when it develops, but don't let it sell you too much goods." On every hand the feeling pervades that 1923 will be a prosperous year *if* only commodity prices are held in check.

The various "thrift apartments" and "model bungalows" ideas that are springing up are significant. They are a sort of merchandising paternalism that is being undertaken in recognition of the fact that not everybody finds making both ends meet an easy proposition.

FURNITURE EXCHANGE'S RESOLUTIONS

HERE is evidence anew of the need of careful going, a resolution adopted by the New York Furniture Exchange Association at its recent semi-annual meeting:

"Whereas, numerous failures and bankruptcies have occurred in and among the furniture trade, especially among dealers, as a result of which the heretofore existing stability of credit has become shaken and seriously endangered; and

"Whereas, of recent months, furniture dealers have, after the filing of a petition in bankruptcy, offered compositions and settlements which, in the opinion of the Exchange Association have been far from the actual conditions and ability to pay of the bankrupt; and

"Whereas, as a result of these compromises and settlements, great harm has resulted to the wholesale furniture trade, especially to the members of the Exchange, now, therefore, be it

"Resolved: that the New York Furniture Exchange Association hereby condemns the practise of furniture dealers, after the filing of petitions in bankruptcy, of offering compromises and settlements.

"That it is to the best interests of the members of the Exchange Association not to accept any offer of compromise or settlement made by such bankrupts.

"And, be it further resolved: That this Association places itself on record as being of the belief that no member of this Association shall, after any such bankruptcy petition has been filed, sell to such bankrupt any merchandise until such bankrupt has proved to the satisfaction of your Service Committee that the bankrupt had not secreted his assets, or in any way acted to the detriment of the members of the Association."

MOVE AGAINST IRRESPONSIBLE RETAILERS

WHICH is to say, that a bull furniture market in New York might easily be an excuse for irresponsible retailers to operate fast and loose, using the capital of manufacturers over-eager to keep their plants going full time, and in the end depleting that capital by crooked devices too frequently encountered in times of stress to require further elaboration here.

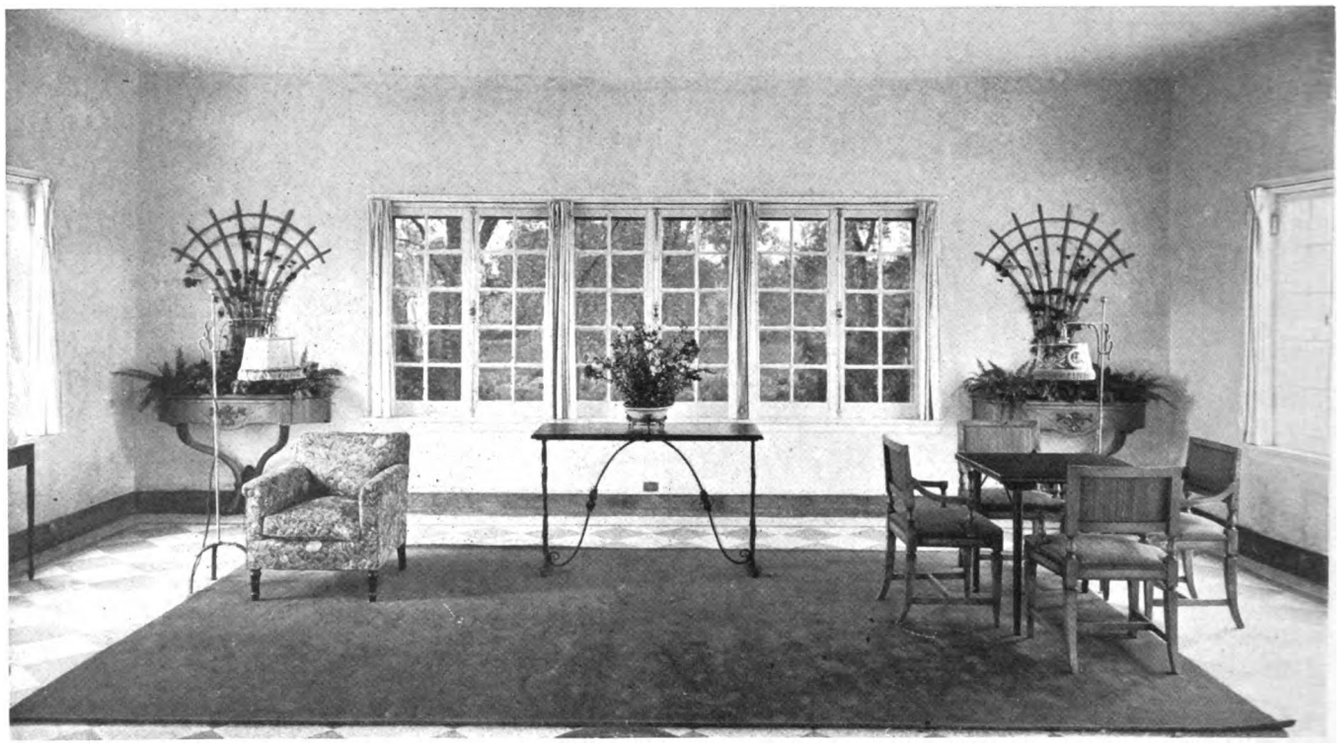
What the Exchange Association has to say about any problem of the furniture industry is significant in New York. It may not be typical of conditions outside, probably does not reflect them in any marked degree. But there are 400 manufacturers and a total of 905 members in good standing of this association. They contemplate buying (for $2,000,000) the building they now occupy, and in which their semi-annual expositions are held. What they find out about the retail business in New York is worth remembering.

DECORATOR'S TRADE IMPROVING

CONSIDERING furniture items separately, we have it on good authority that the patrons of the better decorators are once more buying; indeed, that many bought liberally for summer needs from branch shops located near Oyster Bay, Bar Harbor, Newport, and other resorts.

One factor not always considered by the old-line

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1. Corner of cheerful sun room, furnished simply but elegantly in free inter-period manner, by Miss Gheen, prominent New York decorator. The graceful lines of the console tables at left and right are repeated in the flower trellises above them.

decorators here is that it is now necessary to follow your clientele around, and failure to recognize that condition has made for discouragement that was not warranted this year. Mr. Provost, of the Hayden Company, emphasizes the fact that, while things are improving, "many people do not come in from the country until the first or second week of November. Families of means with out-of-town establishments are making it a practise to remain away later each year, until now nothing but winter drives many of them in. As it is, there is a good deal of activity, and numerous old customers are coming in to look for odd pieces as well as to arrange for repairs and renovations."

WANAMAKER'S REPORTS CONTINUED GOOD HOME FURNISHINGS BUSINESS

WANAMAKER'S, which may be considered as a sort of compromise between the decorator and the popular-priced department store, in point of merchandising policies, reports continued good business after a summer sale that made heartening history for this institution. The fact that Wanamaker's furniture department, with a substantial profit policy and big stocks to carry, can maintain consumer interest consistently in the face of all other demands,—this is a good omen for the retail furniture trade as a whole, throughout Manhattan.

DRAPERY BUSINESS ACTIVE

THERE is a recrudescence of demand for better draperies, also a tendency to want high shades as well as neutral colors. The vogue for sunfast and tubfast casement cloths continues, with preference for champagne and gold hues, also orange, in combination or plain. So-called silk gauze at around $3.50 a yard, fifty inches wide, is a good yardage proposition and selling well. This is but one item in a current demand which kept wholesalers hustling throughout November.

On one particular evening the head of a large upholstery house told the representative of the Hayden Company that his staff had left the showrooms and shipping rooms at 10 o'clock, with seventy orders yet to be attended to. Typical, this, of the consequences of non-anticipation by both jobber, mill agent, and mill, as well as by retailer and decorator. Hand-to-mouth trading suddenly merged into a general cry for immediate deliveries of goods that had not yet been put on the looms.

HIGHER PRICES FOR CRETONNES PROBABLE

THERE is a tendency to trade down on cretonnes, but with rising cotton prices many manufacturers are inclined to stick by their guns, and some had made small advances as early as November 1st. Here and there reports were received of out-of-town buying for spring requirements and one concern, named as specially active in an endeavor to develop its year-'round cretonne market, is now getting out a house organ to help the good work along.

A prominent New York drapery and upholstery goods jobber brings out the pertinent fact, in connection with block prints and glazed chintzes, that in America the service end of sales in this direction has never been properly looked after. That is, manufacturers and merchants have paid little attention to educating the consumer on how to take care of good printed fabrics, particularly when used in upholstery. Abroad, he says, glazed goods are made so that they may be washed with a sponge and restored to almost original freshness. Here, however, the washing of a glazed chintz is equivalent to its ruination, partly because the method of making is inferior, and partly because neither the consumer, nor

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anybody else, for that matter, knows how to do the laundering without harming the surface.

Comparatively moderate increases have been recorded on imported goods, most of which were out of bond before the tariff went into effect. Importers are evidently determined to give the domestic trade a merry battle.

LESS CALL FOR PRINTED MOHAIRS AND VELOURS

SILK fabrics are not so weak as they were two months ago. The fact is, with raw silk up from $6 to $8.50 per pound, activity in silk fabrics for draperies, scarves, and upholsteries of the better class has been most encouraging. During the early November rush a leading silk house worked nights getting out orders, not big ones, but frequent orders in limited quantities. This concern admits a shortage of labor in its field.

Tendencies in other phases of the drapery and upholstery market include a pronounced turning away from printed mohairs and velours. Comparison offices of the retail stores are constantly asking the jobber or mill agent to supply specials to match those offered by competitors on the basis of anticipation or odd-lot buying. Express shipments are still the rule for fill-in orders, and the freight embargo has affected the house-furnishing trades only as regards the carrying of raw materials, or the holding up of cars of furniture. Stripes continue popular, and cream and lilac combinations are proving especially good among the many patterns of these colors.



2. Small formal bed room in which painted furniture is effectively used in combination with delicate fabrics.

TOO MANY PRINT PATTERNS, SAY DECORATORS

DECORATORS complain of too many patterns in prints. One of them, a long time in the business, puts it this way: "There are altogether too many patterns being printed and imported. Everybody is trying to get something different and few are getting anything worthwhile.

"There are too many wild, weird prints on the market that don't mean anything from an artistic standpoint. You can go into almost any wholesale house or mill representative's office and look at 150 to 200 patterns in prints, linens, and glazed chintzes. We would be better off if we had fewer prints, and better."

NEW PRINTED LINENS CHARMING

AMONG experimenters with prints, there are one or two leading linen houses which are doing much to meet the New York demand with suitable color designs applied to their cloths. The results obtained leave little to be desired as far as the requirements of the decorator go. Linen has not had long to establish itself as a paying commercial proposition in the printed cloth line, and to overcome the tradition of its suitability only for slip-covers has been no mean task. Printing for sun and tub fast effects has now been accomplished, which widens the scope of the linen fabric and ought to bring it to popular attention in the decorative field immediately.

Small patterns, of the sort most desired in New England and among the more conservative elsewhere, seem to work out best. Imitations of the more elaborate and loud print patterns have not the appearance of validity as identified with this modest, but substantial and traditionally "quality" fabric.

Which recalls what a well-known mill man and wholesaler and a keen observer of public taste has to say about New England traditions in the matter of draperies: "If we were to offer them the large-figured prints that can be sold in this market, one of these gaudy effects with huge flowers, or lurid backgrounds after the French manner, they would be unspeakably shocked. They would consider that to show such in a New England home were almost indecent." New England, therefore, ought to be the logical developing ground for carefully handled printed linens.

PRICE AND PRODUCTION PROBLEMS ARE INFLUENCING THE CARPET TRADE

THERE is not much to be said about floor coverings but price and production problems. New England, New York, and Pennsylvania manufacturers are nearly all busy and booked solid for weeks, some for months ahead. The axminster trade is in excellent condition. Velvets and tapestries are getting smart responses by way of overflow from the order sheets that other grades are not available to supply. The October increases have proved merely preliminary to others, in one or two important instances. Raw material price increases are accountable for conservative buying.

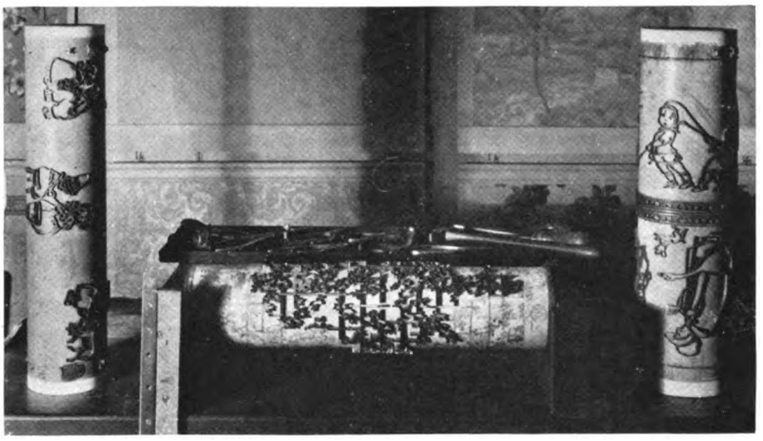
Importers of Oriental goods are hard put to it, some say, to supply anything like the quantity or quality a normal season calls for. In consequence, Chinese goods and the deep-pile American imitations are getting the preference.

VARIOUS SHADES IN DEMAND

IN THE matter of colors, plain patterns hold popularity, both in axminsters and wiltons. The demand for blues is diminishing in some quarters, according to the returns of one of the largest carpet mills. The Northwest is using a considerable quantity in various shades of rose and rose taupes. These are not so strong in Chicago, where blues, brown-taupes, and tans are

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reported as selling well. Enormous contracts for hotels, apartment houses, and theatres are going the rounds of the trade, and there seemed to be, until quite recently, enough of this business to share among any firms with a reputation and an attractive product, *plus* the ability to turn out ample quantity for quick delivery.



3. Wall-paper print rollers for "Mother Goose" nursery paper. From Wall-paper Display at the Philadelphia Home Beautiful Exposition.

fair in the "cream of the market", and again very good in the average department. McCreery's trebled last year's October business in this year's October sales. Namm's and Loeser's both did a good fall business, although held back to a great extent by indifferent buying weather. Brooklyn buyers of house furnishing goods seem to need more stimulus than do those who stop in Manhattan.

FIBER AND GRASS CARPETS IMPROVE

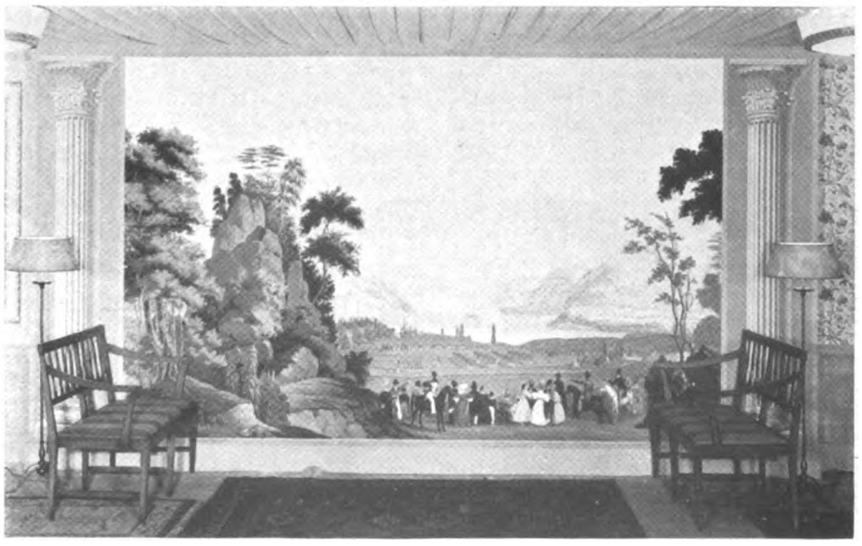
IN THE fiber and grass carpets, there is observed a strong swerving toward subdued tones and color-effects resembling the "heather mixtures" seen in women's clothing a year ago. Chenille rug lines are noted as expanding in the wholesale end, particularly for the export trade. One firm is making four grades instead of two, which was the case a year ago.

Grass and paper carpets seem to have taken a new lease of life, but have been forced to introduce some lower-priced lines. There is a tendency to get away from the old fashion of building these rugs with a light warp. The amount of warp-thread has been doubled and trebled in some instances, although the patterns are being confined to herring-bone and mottled effects, also jaspé designs, with classical or semi-classical figures *worked in*, not painted, for the borders. One manufacturer of grass rugs has employed the familiar Grecian key to excellent effect in this way.

RETAIL MARKET IN GOOD SHAPE

CURIOUSLY, in the very cheapest of such rugs are found color-imitations of the tendencies notable in expensive imported Wiltons; namely: Taupes, champagnes, sand, jade green, and mulberry mixtures. Reds, as a rule, are taboo for use with this class of floor covering, as are also the gaudier tones of green Chinese patterns are being liberally employed in at least one line. Buying inquiry has been good with agents for this class of floor coverings.

Retail rug and carpet business may be considered as very good in the installment trade,



4. "Scenic America," scenic Wall-paper Display shown by the Wall Paper Guild at the recent Philadelphia Home Beautiful Exposition.

LAMPS, CURTAINS, AND ACCESSORIES

LAMPS and accessories at Stern's, Gimbel's, and in two or three specialty shops had just begun really to move around November 1st, although there was a good demand for lamps in September and for a short time in the early part of October, in one of the stores that might be considered as representing an average department.

Specials on lace curtains and mirrors were features of last month's advertising, but mirror business has developed irregular tendencies except where a mirror may be actually required by the decorative scheme in which the consumer is interested. Yard goods for draperies and the making of lamp-shades, have been selling unusually well, but prices have been a strong consideration in most of the large retail operations. Buyers in general are in an optimistic frame of mind.

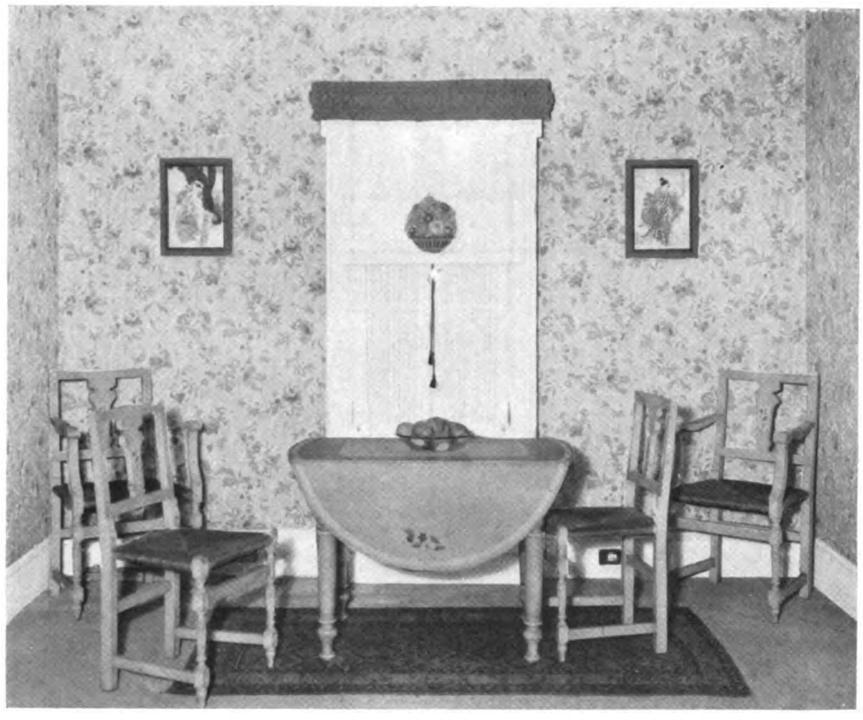
PHILADELPHIA MARKET RESPONSIVE

WITH her carpet looms pounding away at full time in most mills, and in some instances working overtime; with drapery orders pushing the facilities of even the larger makers to handle quick-delivery business; with lace curtains selling well and practically the whole market responding, if not consistently, frequently, to sales efforts, Philadelphia home-furnishing industries promise to close the year 1922 with a satisfying run of business.

Most of the drapery inquiry, we are told, is for quick delivery. In November, the

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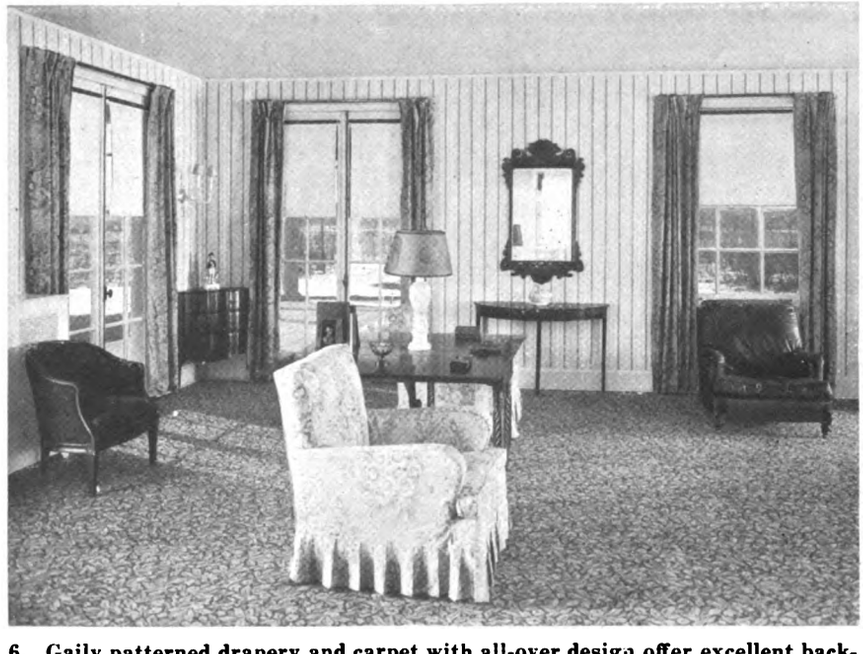
man who could get out wanted goods in time to display on retail shelves and racks by the 15th of that month, was the drapery maker who got the business. In upholstery it was not quite so, because in most things wanted by upholsterers or stores dealing in the upholstery fabrics, there had been fair anticipation, and those things selling best were to be had. The big idea with retailers seemed to be, as one manufacturer aptly pointed out, to get things into the public's hands by Thanksgiving. Now that the Christmas rush is on, mill orders for early delivery are running more toward novelties, scarves, couch covers, and metal brocades and galloons, suitable for use in seasonal fashion.



5. Breakfast room in which Painted Furniture and valance in blue harmonize with wall paper of yellow background subdued with grey-green and dull blue figures. From Philadelphia Home Beautiful Exposition.

TEXTILE INDUSTRIES AND THE NEW TARIFF

BEFORE taking up manufacturing activities in detail, the first fact of importance in production and distribution is that the Philadelphia textile industries are operating under amply protective tariffs. The makers of fabrics required for home furnishing have little to worry about as regards "underpaid foreign labor." Rather, the thing that need worry them, as half a dozen retail buyers have told the writer, is that manufacturers will proceed, as some have done even at this writing, to advance prices arbitrarily to within a barely competitive percentage under the cost of imported goods in the same general class. But the more far-sighted among manufacturers agree that "it is up to us to watch our steps."



6. Gaily patterned drapery and carpet with all-over design offer excellent background for unmatched pieces in this living room arranged by Miss Gheen.

TEXTILE PRICES HEADED FOR INCREASE

THE outstanding matter of importance in cost of textile industries selling to home-furnishing markets is the accelerating climb of raw material prices. Labor here is quiescent and apparently fairly contented. Yet higher yarn prices (both cotton and wool); the heavy speculative pressure which affects such items as 30's two-ply; the competitive contacts between the garment and piece-goods trades as against the drapery and carpet industries; these are having a cumulative effect. One of the largest carpet mills in the country making axminsters has increased its prices a second time within six weeks, each time by about 10 per cent.

This is not a Philadelphia mill, but there is no doubt that other mills will follow suit, may have by the time these words appear. While carpet wools are not hard hit by the tariff, warps are in the hands of speculative interests to a great extent and stuffers and trimmings will be items of increased expense by February, if not before.

POSSIBLE REACTION OF TEXTILE MARKET

SOME mills are booking right through on carpets at prices quoted early in October, expecting that if they cannot cover, their problem will automatically solve itself: i. e., by the time they have run out of materials bought before the

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autumn price-jumps, one of two things will have happened—the retailer will have done so much business that he will be glad to buy in at a new level, believing he can "make the consumer come through," or else another buyers' strike will have begun, and there will be a slump in materials which will enable the weaving industries to produce without appreciable loss whatever orders are not cancelled.

That is a contingency that few wholesalers mention, but whether for propaganda or as a matter of firm conviction, retail buyers of carpets and rugs and draperies and upholsteries have been heard to dwell on it at some length. To summarize the opinions of two men, one a mill man and one a buyer of upholsteries for a very large Philadelphia department:

"There is no doubt that the building activity of the past year has created a tremendous demand for fabrics and floor coverings. It has developed, however, that the public is able and willing to pay only, except to the exclusive decorative trade, medium and low prices. The volume that was expected by some of the department stores did *not* develop this past year, despite assertions to the contrary, although the buying public seems to have gained a great deal in appreciation of what it wants. And the public does want new things and better things.

LAW OF SUPPLY AND DEMAND WORKING

"HOWEVER, the crux of the situation seems to have arisen in the operation of the old law of supply and demand, accelerated in its working since the end of the vacation period, by the manifest profiteering spirit of some manufacturers and yarn speculators. We, the retailers, and we the manufacturers, had better get together and hold things as level as we can—fight these manipulators of raw materials, and stabilize our output of goods."

There is little to be feared at present in either the axminster or wilton mills as regards labor, but some of the upholstery mills are reporting a shortage of weavers, and there are almost daily advertisements for skilled help to get out rush orders. As previously reported in these columns, the weavers of upholstery and drapery fabrics work on a month-to-month agreement. It is usually understood that if no new wage scale is set in September, none will be until the first of February, if at all.

MILLS REPORT MANY SHORT-ORDER SALES

CARPET mills are running to taupes, sand colors, walnuts, and some blues. Here and there blues are reported the best, but the bulk of information counters this, taking demand all in all. Mills catering to "short-order" trade, particularly makers of drum-printed carpets, say that the dealer is in the habit of making his sales before he places his orders. This sounds a bit extreme, although as one mill superintendent points out "there is a big difference between the way department stores take carpets and rugs into stock as compared with the old days. They used to take forty or fifty rolls of a wanted carpet on to their floors without a quibble. Now, they wait until they get orders totaling 1,500 yards of a special color, and they want the stuff tomorrow."

It hardly need be stated that this mill does a considerable business with contracting firms, and is operating hand-to-mouth with a purpose: it keeps clear of the entanglements of over-stocking in goods which it would have to sell to unknown or casual customers, should those goods fail of acceptance elsewhere, and it sells and makes its policy fit a quick-turnover, short-time credit program.

A UNIQUE SALESROOM

AMONG the old-line tapestry and drapery mills we hear of a few items being sold up eight weeks in advance, but there is not a steady production in sight for draperies at this writing. Other mills are working two shifts. In one of them the making of cheap and moderate-priced verdure and figure tapestries has expanded so rapidly that it is really absorbing all of the buildings in the rear of the mill proper. In this process of expansion, rather than make heavy immediate expenditures for a suitable showroom, the mill-owners have, with enterprising ingenuity, converted a near-by livery stable into a spacious, light display room (Figure 9). Hung with inexpensive casement cloths at the windows, there are featured none the less excellent examples of modern American tapestries and a few old "inspirational" pieces. Modern furniture is relieved here and there by groups of Orientals and antiques.

To be sure, the floor is merely a waxed hardwood floor, and the ceiling is inexpensive metal sheathing, enameled white, but the mixture of Greenwich Village and mill-town atmosphere, far from being incongruous, is a delightful innovation.

This mill's activity is an extreme instance of what



7. A Duncan Phyfe Dining Room drapery scheme with upholstering of the same general design. From a manufacturer's Design Book.

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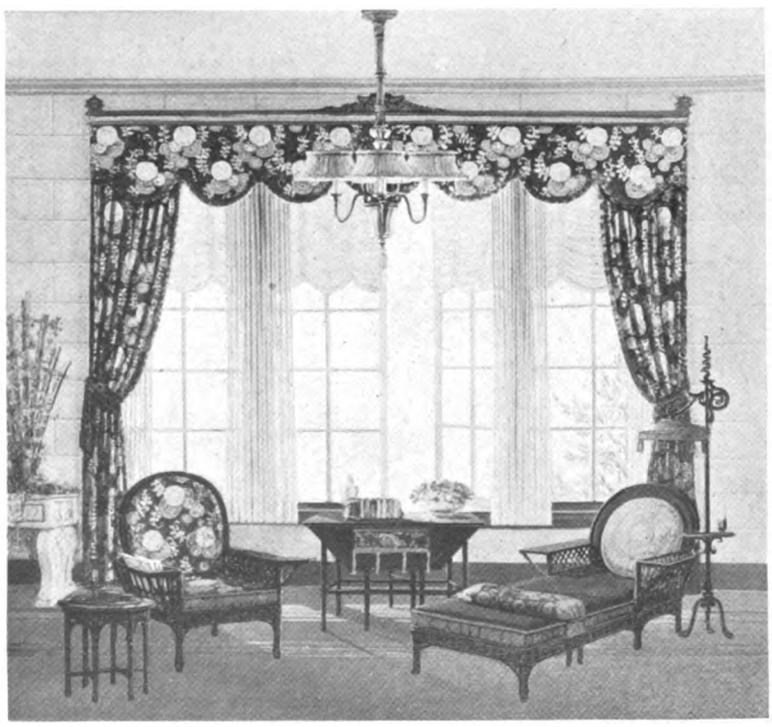
intelligent adaptation of good designing to inexpensive fabrics can do for output. A rival manufacturer says that this plant has jumped from an eighteen-loom production to a total running into the hundreds, including some leased mohair mills. Another has doubled the activity of 48 looms, as has yet another slightly larger.

MANUFACTURING IN DRAPERY LINE

THERE is not much manufacturing for stock in the drapery line, aside from sunfast fiber goods that have proved sure-fire sellers throughout the season. Even here there is a tendency to be cautious about making up too many in one color, although it may be said that sands, ecrus, and champagne effects are in steady requisition. Armures and derby cloths to a limited amount are being made, also chenille in figured patterns resembling a thick cut madras. Arras cloth is being produced by about ten mills now, and selling very well, particularly in golden and a few semi-metallic effects.

One of the largest manufacturers of draperies, upholsteries, and prayer-rugs has just returned from abroad with the conclusion that American manufacturers have little to fear by way of the imputed inferiority of designs from which it is claimed our textiles may come to suffer when we shall have been safe behind the tariff wall a few years. "I do not think that Europe has much that is worth imitating this year," he said. "I spent months looking around, several weeks in the Roubaix district, and whereas it used to be the custom of manufacturers to bring back at least $1,000 worth of samples after these trips, I bought very few.

"In fact, European manufacturers are imitating American designs today, in the hope of giving buyers what they want, and underselling the American manufacturer. There is competition enough among us over here to keep our products from becoming inferior in design to European textiles." All of which is reassuring.



8. Effective Drapery Arrangement in bright flowered cretonne, suggested for a Semi-open Sun room. From a manufacturer's Design Book.

CALL FOR MEDIUM AND LOW-PRICED FURNITURE

IN THE manufacture and sale of such furniture as is made and sold in the vicinity of Philadelphia, there is little to be noted that is new except that reactions from Jamestown and New York have encouraged the trade. One of the large phonograph manufacturers is doing something significant in cutting out to a great extent the manufacture of high-priced period cabinets formerly featured by it, and this trend, although particularly strong because of the sagging in phonograph sales last spring, is one closely related to that of the furniture industry.

Medium and low-priced goods are the *pieces de resistance* of business. You can get buyers to enthuse over sumptuous design, and special-order houses will buy, after the consumer has been sounded out as to his purse. But volume calls for price stability. Retail business has the earmarks of great health in these parts, although one or two drapery men have described it as spotty.

SALE OF ODD PIECES

A RECENT "stock adjustment" sale by Wanamaker's found people in search of living room furniture, of which a great many pieces or suites might be termed not exactly "in the mode." Sale of odd pieces here is always a strong item, and it held up well, especially in the Colonial and other Early American patterns. The local manufacture of imitation Japanese goods, finished with lacquers and gilts in the manner of Nippon, has reached a point where Wanamaker's is able to offer a window display of these unique goods. The base woods are not expensive, the workmanship of the carpenters and joiners has not been extraordinary, but the color-work and crafty creation of the "imported" effect will make the goods sell well.

There are about three good buying days a week in furniture departments in Philadelphia now, but these are not doing the business as a rule that the cheaper advertising retailers of furniture do. Showrooms catering to the small neighborhood merchant who sends his customers downtown for goods, are doing exceptionally well, and the manager of one of these says that all but about 5 per cent of his business is being done on walnut or walnut-combination suites.

The rising price of glass has affected slightly the sale of bed room suites and also of china closets and the like. This increase may force goods made with glass parts or with mirrors to 15 or 20 per cent above current prices. Retail store buyers are fighting this tendency to boost prices, however, and some are attempting to absorb increases that have been forced upon them in furniture unless the increase is a legitimate one and will not discourage the prospective customer.

Merchandise men generally are again talking "slump" after January 1st, but the elements for accounting for such a slump, should it develop, would be a reaction against increased prices. Manufacturers claim, however, that some increases are inevitable.

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DECORATORS BUSY

DECORATORS, in the main, are very busy. George Duncan, of Duncan & Duncan, has been disposing of very high-grade fabrics and extraordinary motifs and odd pieces of furniture and tapestry at quite high prices. He talks of selling chairs done in high-grade tapestries at $500 apiece, of employing silk damasks of rare design and workmanship at as high as $70 a yard, 50 inches wide. Naturally, this is something that can be done only with the *carte blanche* type of account. It seems to be merely the overflow of the reservoirs which received those huge outpourings of national revenue during wartime. In fact, several decorators say that the "old guard," the Philadelphia elite, are not even yet spending as they should for home decoration.

"FINER QUALITY" CHARACTERISTIC DEMAND

ESTABLISHMENTS dealing in furniture and decorations, such as Kier and Haas, Kayser and Allman, F. M. Campbell and Company, report varying amounts of activity in their lines, but Mr. Thompson, of Karcher and Rehn declares that a distinct improvement is to be noted in the demand for high-grade hangings and the finer qualities of upholstery. "We are selling better and better qualities every year," he states, which is in line with the comment of a prominent manufacturer of woolen and fiber rugs, to the effect that even where the consumer cannot pay the price of the soft-hued Orientals or the more luxurious deep-piled wiltons, he is asking for their pastel shades, the subdued elegance in floor-covering color (if not in quality) that declares a vast improvement in consumer viewpoint.

A rather prolonged visit to the drapery and upholstery department of the Wanamaker store convinces us that what is being said about improvement in taste holds good in this case too. There is a big demand here for upholstery tapestries selling as high as $15 a yard, and one color has been going out at this price in quantities of about 200 yards a week. Higher than this price is too much for the average chair.

Embossed pile fabrics in rose, taupe, blue, and brown seem to be selling well for odd pieces; in lighter hangings blue, gold, taupe, and mauve are the best. High shades also are reported as coming back strong, a red verging toward brilliant crimson indicating very pronounced popularity.

SELLING WINDOW DRAPERIES BY CLEVER STORE DISPLAYS

HOW the sale of window draperies is promoted seems to vary with the different stores. There is not much high-grade display work of made-up windows to be seen, but Wanamaker's has been showing for several months sets of four window-seat corners (built around pillars) which have produced excellent business. To visualize what can be done with the materials lying idly by in bolts and rolls, the display man in a drapery department has a missionary's job to do.

Most folks are unimaginative. And to prove how well it pays to stimulate their imaginations, and center them on goods you have to sell, the arrangement of these sets of window seats is offered as an example. Practically every class of goods which was shown in drapery form, combined with cushions on the seat under the false windows where the fabrics hung, sold itself time after time. In one instance, that of a striped pattern of which not a yard had been sold previously, the goods are now being sold as fast as they can be ordered. The point is that these goods, flat on the counters, were only printed drapery goods, and nothing more.

Perhaps nothing lends itself so well to display as draperies and yet most retailers neglect this means of selling. The average customer wants suggestions as to arrangement of draperies, color combinations, accessories, and the like, even though she does not voice her need to the retailer. An effective drapery display enables her to picture how these particular draperies will harmonize with her furniture and rugs and sells her the goods with little further effort on the part of the retailer.

HOME BEAUTIFUL EXPOSITION

AMONG the most effective displays at the Philadelphia Homes Beautiful Exposition which was held in the Commercial Museum was the wall-paper exhibit (see Figures 3, 4, and 5). It was under the auspices of sixteen manufacturers and jobbers of Philadelphia and vicinity and the decided interest shown by the visitors in the samples distributed and the display arrangement was ample proof that people today regard good wall paper as "the thing." The man in charge of the display reported encouraging inquiry, specifically directed at costs and methods of treatment, as well as other interesting details, such as methods of printing, which were illustrated in part with an exhibit. This exhibit showed a workman making print rolls for use in wall-paper manufacture.



9. Showroom of Wholesale Textile House which was converted from Livery Stable and impressively worked out with Comparatively Inexpensive Accessories

Incidentally, wall-paper factories today are running nearly full time, as against 60 to 70 per cent a year ago. Wall-paper men predict that the popularity of stipple paint is over and that the people prefer wall paper today with pictorial or indefinite figure designs. The demand for stipple tone paper, which gave the effect of paint, has fallen 80 per cent within the past year, but the call for pattern wall paper has shown a tremendous increase in recent months.

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The GREAT CENTRAL MARKET



INTENSIVE ADVERTISING TO OVERCOME SALES RESISTANCE

CONSUMER STILL THINKING IN TERMS OF PRICE

A Resumé

A survey of the Chicago market during the past month emphasizes the fact that while furniture dealers report a satisfactory volume of trade they find the public still demanding or waiting for price concessions. As the big special sales are now over, attractive prices must be featured, or the customer, although still in a shopping mood, will refuse to buy, thinking furniture has gone back to top level again. To overcome this sales resistance, newspaper and direct-mail advertising is used and the right sort of selling pressure applied. Specific illustrations, accurate descriptions of furniture and prices are the advertising forces that move goods these days

NEW IDEAS FOR THE RETAILER

IN THESE days of hard fighting for business a lot of sensible ideas, that might not otherwise see the light, come to retailers. One of the latest that is interesting the Chicago retail furniture trade is a proposition of leveling the peaks and hollows in the average shopping day.

The average furniture retailer has got pretty well used to preachments to the effect that the chief obstacle in the way of satisfactory profits for him is the perfectly good selling time that is wasted because of certain arbitrary buying customs. Long ago, he became thoroughly convinced that one of the fundamental evils of his business was that it was likely to have to be conducted on a feast and famine basis. Especially in the smaller towns he was either rushed to death or had little or nothing to do. This has caused him, as we all know, to take on labor-saving household appliances and a host of other related lines that would tend to give him all-year-'round business in addition to that coming from the natural demand in the spring and fall. While catering to the spring and fall trade so as to gain every possible advantage of people's inclination to buy at those times, the progressive dealer now is planning his merchandising on a basis to cause something to be doing in the great "in-between" seasons.

Precisely the same reasoning applies to the shopping day. Did you ever go into a Great Atlantic & Pacific Tea Company store about 4:30 in the afternoon? If so, you have noticed women four or five deep around the counter waiting with more or less—generally less—patience for an opportunity to buy goods. But this troubles the management not at all. The size of the salesforce in that store is determined strictly by the volume of its business. The store figures that it cannot afford to have four or five clerks waiting around a good part of the day for the noon or evening rush. Hence, the women have to take what they can get and they generally are willing to do this because the lack of service and convenience usually means a lower price for the goods they buy.

INTERESTING DATA ON "THE SHOPPING DAY" AT FIELD'S

BUT the high-class furniture store can't do this. A shopper has to have attention shortly after her arrival. This means much waste motion and much dead time among the salesforce.

Marshall Field & Company has made a survey that reveals some astonishing figures and shows the shopping day peaks and hollows evil even more serious than was expected. On a recent average day it was ascertained that only 10 per cent of the sales were made between 8:30 and 11 o'clock in the morning. Between 11 and noon another 10 per cent was made. During the period between noon and 4 o'clock 70 per cent of the day's selling was done. The remaining 10 per cent was scattered over the hour and a half left of the day's time.

Field's checked and rechecked these figures and found they were substantially correct. The writer, seeking the opinions of merchandising managers and furniture department heads in such stores as Mandel Brothers, Carson Pirie Scott & Company, Rothchild, and The Fair found that the experiences of these stores along that line coincided with Field's.

ADVERTISING MAY SOLVE PROBLEM

SOME of the stores have tried to solve the difficulty by hiring extra sales help who have only a part of their time for sale. For example, a couple of university graduates attending the Northwestern University law school work in a certain Chicago furniture department for three hours every afternoon and all day Saturday if they are needed. But this "fill in" help is not very satisfactory, even forgetting the labor turnover involved. The extra salesmen are likely not to be familiar with the store's stock and they do not have the little knacks of salesmanship which make a customer feel she has been given the maximum service.

The obvious remedy therefore, according to the Field idea, is to come right out in plain terms and try to sell the women on the idea of shopping during the so-called

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"off" hours. The matter will be taken up in the advertising and the women will be told of the conveniences and comforts of buying during the morning. That they will be responsive there is little room for doubt. The rush hour shopping period has become so strenuous that the average woman shrinks from it. It is worse than doing a hard day's work.

DIRECT ADVERTISING IDEAS FOR RETAIL STORES

AT THE Direct-Mail Advertising Association Convention in Cincinnati recently certain reputed advertising experts were surprised to learn that the retail store could make good use of direct-mail methods. They wouldn't admit they were surprised. But a lot of little new tricks in the trade were revealed to them in an address by Joseph B. Mills, of the J. L. Hudson Company, Detroit. A number of admiring smiles were noted in the "congregation" as Mr. Mills told about preparing some printed matter in Detroit which was taken across to Paris by one of the buyers and mailed to the store's customers from there so they might know of the things he was buying for the fall trade. The same thing is done by the buyer in Japan and other countries. Mr. Mills said the newspaper, from the very nature of things, must be the center of the store's advertising effort but that an extremely important bet was overlooked if proper attention were not given to the use of direct-mail pieces.

Chicago furniture stores are in thorough accord with Mr. Mills' point of view. The experience of John A. Colby & Sons has been that this method furnishes an invaluable means of catching up all the loose ends in the advertising appeal and making the advertising presentation complete and symmetrical.

ABSOLUTELY ACCURATE ILLUSTRATIONS

BUT Colby's and other direct-mail users among Chicago furniture stores have found out that the illustrations in that particular kind of advertising must be *strictly accurate*. Here is a case where truth in advertising must work out to the absolute limit. If the illustrations are too general or inaccurate, complications are sure to ensue.

Suppose, for example, a drawing of a davenport is presented with a curved arm. The store may not have a davenport that is curved in exactly that pattern and would not intend to make its advertising convey the impression that it had. The illustration would refer to davenports in general. But as sure as fate shoppers come into the store demanding to be shown that particular davenport and if they did not see it rather bad feelings would be stirred up.

CUSTOMERS CONSIDER ILLUSTRATIONS SPECIFIC

ADVERTISING Manager Lane of the O. W. Richardson & Company store, explains this by saying that Chicago furniture users are, as a class, discriminating purchasers. They note carefully the details of all illustrations in newspaper and direct-mail advertising. The fact that the illustrations may be entirely general in their application does not occur to them. They regard everything as specific.

The final proofs of one of the Richardson Sunday newspaper page advertisements was being O.K.'ed the other day when it was noticed that the drawing of a bed in the layout was not exactly according to the copy submitted. The artist apparently had used his own ideas to a certain extent, remembering that the bed was intended to illustrate the line in general. Or perhaps he exercised the entirely human attribute of making a mistake. Anyway, the entire layout had to be rejected in the interest of absolute accuracy.

MERCHANDISING KNOWLEDGE INCREASING

COLBY'S encountered the same problem in a little booklet which might be called an adaptation of a catalogue. It is to familiarize people with all the latest modes in furniture and to promote their education along general house-furnishing lines. The store found by experience that it could not use an illustration in the book unless it had the exact item in stock. People would remember the lines of the drawing and insist on having these duplicated in the original. Every illustration in the Colby book therefore is taken right from stock. There can be no generalizing.

It stands to reason that such an attitude should be held in a metropolitan district where there are so many finely displayed furniture stocks and so much high-grade advertising. Perhaps it would not be so apparent in a smaller community. But the Chicago retailers recognize it all as being merely an outcome of the constantly increasing merchandising knowledge of people in general.

RETAILER LINKS UP WITH NATIONAL ADVERTISING CAMPAIGN

IS THE apparent economic necessity of pursuing the line of least resistance in selling going to cause certain big retailers to link their stores up more strictly with advertised goods? The conservatism displayed by some of the biggest retail furniture dealers in the matter of identifying their stores with national advertising campaigns may perhaps be explained by the fact that the reputation of those stores is fully as great as that of the manufacturer, thus causing the belief that each should carry his own advertising burden.

O. W. Richardson & Company tossed this idea gently into the discard the other day by capitalizing in a big way on the national advertising effort made in behalf of a nationally advertised brand of linoleum. The store sent out 50,000 folders, mostly to stores and offices in Chicago and suburbs, devoted exclusively to the presentation of the merits of this linoleum. Certain patterns were reproduced in colors and the store's selling organization was thus hooked up directly with a publicity outlay of money running well up into seven figures.

"What difference does it make to us," asked an official of the firm, "whether we sell Smith's linoleum or our own? The main thing is to sell linoleum. And if we can sell more of it this way than any other way, then this is the way for us."

The direct-mail presentation was followed up by a large and well-executed window display in which was demonstrated the proper method of laying linoleum so as to get the best results.

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ARTISTIC WINDOW DISPLAYS

THE windows at Marshall Field & Company, A. H. Revell & Company, and the Tobey Furniture Company in the downtown district are especially noticeable this month. Getting into different localities one is attracted by the windows of the Art Furniture Shop out on the South Side and Peterson's on Sheridan Road.

Revell's showed a window display of washing machines in which the demonstration idea was brought out with quiet effectiveness although largely by suggestion. One of the machines was in operation and the soap suds could be seen bubbling away merrily. Then in the background sat a woman. At first sight one likely would get the idea that the figure was one of wax, so still did she sit. But a glance at the face showed that she was real flesh and blood. Then the idea became plainly apparent. Why shouldn't she be sitting still? Wasn't the machine doing all the work? In addition to this valuable principle, the idea of life in the window was carried out effectively. If the woman hadn't been there not nearly so many people would have stopped to look at the machine. And the fact that she was not following the conventional method of wringing or ironing clothes made both angles of the idea hit all the harder.

The window trims this month are running pretty much to completely furnished rooms. A living room is exemplified in a certain Wabash Avenue window and the refined elegance of the furnishings as well as the perfect arrangement attract many people. The window trimmers have learned the highly important principle that many a woman studies the displays from the standpoint of getting new ideas for the arrangement of her furniture. This naturally has a huge advertising value for the store. The proposition of having completely furnished rooms inside the store is one that can hardly be improved upon from this standpoint unless it be to have such a room in the window.

SALES RESISTANCE STILL NOTICEABLE

THE idea brought out in this department last month to the effect that customers had become distrustful and suspicious because of conditions over which the stores had little control brought out a great deal of discussion in furniture stores and departments. It was almost universally admitted that the condition was portrayed accurately and that the dealer had something of a problem in restoring himself to the good graces of his customers on the same basis as before. It was agreed that the transformation could not be wrought in a week or a month, but that it was something calling for constructive effort of the continuous variety.

One dealer ventured to suggest that possibly the condition was aggravated by the exceptional selling pressure everybody seems to be putting on right now. He may be right in a measure. But how are dealers going to do anything else with trade so sluggish and reluctant as is now the case?

SELLING PRESSURE OF THE RIGHT SORT

AN IDEA may be gained from the experiences of a St. Louis stove manufacturer. The president of that concern declares that the main feature of the selling creed which he urges upon his retail customers is that of never asking a prospect to buy a stove. Instead of soliciting the sale outright, the retailer sends the name of his prospect to the manufacturer. Whereupon the manufacturer sends out a carefully conceived system of follow-up postcards in which the story of his stove is told, piece by piece, and his selling argument built up, bit by bit.

In none of this is the woman directly asked to buy. The object is to get her to sell herself, to get her so thoroughly impressed with the stove that she will go to the dealer and ask him to show her one. What it practically amounts to is a request on her part that the dealer kindly sell her a stove.

It is hardly to be said that too much selling pressure is a mistake. But it is not at all difficult to apply the pressure in the wrong way. If a woman can be sold without realizing that the pressure was applied, and she can, it may be concluded that a skilful job has been done. "Make them sell themselves." This is a slogan that cannot be carried out literally in the furniture business, but it at least offers a shining mark at which to shoot and a dealer really can come closer to it than he might think.

QUESTION VALUE OF SEMI-ANNUAL SALES

ARE the time-honored spring and fall special furniture sales a mistake? Chicago retailers are well aware they are treading upon sacred ground when they make the suggestion. And, indeed, a suggestion is all it is. They probably would be in the front ranks of the objectors if any serious move were made to abolish that institution. But their reflections arise from the contrast between late fall business and that done during September. The splendid increase in September volume over that of the corresponding month a year ago brought much optimism. But following months, it must be said, were not quite so good.

As a reason for this, the composite viewpoint of the leading furniture retailers along State Street and Wabash Avenue is that the influence of the September sale is now exerting its reflex action. There has been a time of widely advertised special value giving. Now the festivities are over. Everybody is back again encountering the hard-as-nails facts of life. The special price stimulus is absent. And the selling machinery has slowed down.

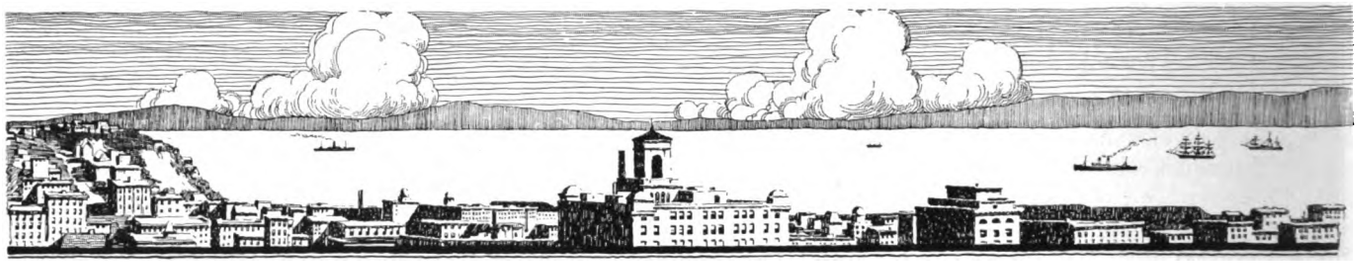
THINKING IN TERMS OF PRICE

IN OTHER words, because the regular fall sales are over people seem to think they are back to the old-time, high-price era. They are in a suspicious mood anyway and are likely to jump at conclusions detrimental to the retailer if there is any possible excuse for so doing. And when no mention of special prices is made at once they are suspicious.

October, second only to May as the moving month, brought much demand for furnishings to help equip newly acquired apartments. There was also a heavy demand from people in suburban sections who had purchased or built new homes. The dealers take these sale figures as indicating with a fair degree of finality that prospects are very much in the shopping mood, but that they are content to wait until the price situation and other things are adjusted to their satisfaction.

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ON THE PACIFIC COAST



RETAILERS' CONVENTION AND COMPLETE HOMES EXPOSITION IN CALIFORNIA REFLECT PROGRESSIVE TENDENCIES OF THE HOME FURNISHING INDUSTRY ON THE PACIFIC

ANNUAL CONVENTION AT OAKLAND

THE annual convention of the Retail Furniture Dealers' Association of California was held in Oakland, October 19th, 20th, and 21st, with a registration of about 250 members. In making his report before the convention, General Manager Clifford A. Williams took up several subjects which are of general interest to those connected with the furniture industry. Every association is confronted by the same problems as those emphasized by Mr. Williams, "one, the securing of a maximum membership, the other, the rendering of a tangible service so apparent in the everyday operation of the member's individual business that he would not sacrifice it, and so constructive as to make him a better merchant and increase the volume of his sales. Some are so obsessed with the policing and protective functions of the Association that they forget that these functions cannot be successfully performed without the moral and financial support of a united organization representing a majority of the dealers of the state and bound together by a tie more easily understood than the single attack on the open showroom evil."

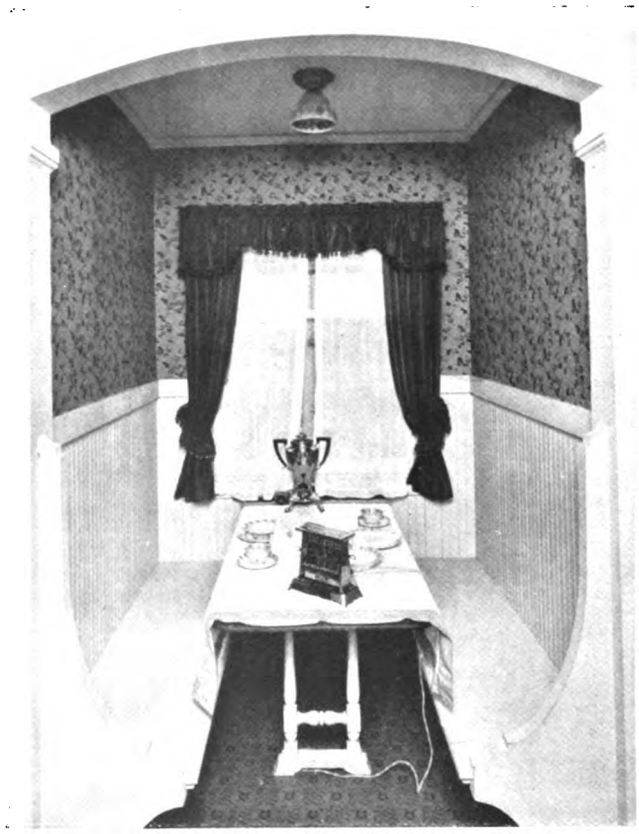
In outlining the definite constructive measures sponsored by the Association under his leadership, Mr. Williams touched upon the conditions in the bedding business. These conditions have been anything but satisfactory, because of the unscrupulous and illegal use of second-hand materials by certain manufacturers. "The laws now upon our statute books are ample to wipe out this evil," said Mr. Williams, "but, unfortunately, no appropriation exists to cover the cost of inspection and the gathering of evidence. This matter has been taken up with the state authorities at Sacramento and with the manufacturers in the San Francisco Bay District, with the result that a fund has been accumulated by subscription which will insure, for a year at least, competent inspection and the gathering of evidence against violators of the law, under the direction of a man thoroughly experienced, not alone in the manufacture and sale of mattresses but also in the more or less intricate matter of detecting violations. This inspector has been named a deputy of the Department of Weights and Measures with the full police powers of the state, giving him access at any time to any manufacturing plant or retail establishment for the purpose of gathering evidence. He is working exclusively for, and under the direction of, the state authorities, has their entire cooperation, and is assured of prompt and effective prosecution authority when evidence of violations has been procured. Now that this movement has been successfully launched in the north, it is our purpose to duplicate it in the south, with similar cooperation of the members and manufacturers in that section." In speaking of the Better Bedding Exhibition which was held November 12th to 18th, Mr. Williams predicted that the Bedding Sales Manual, prepared at the suggestion of the Association, is destined to gain national recognition as one of the first efforts to reduce the selling of bedding to some uniform, accurate, and scientific basis.

PROPOSED ESTABLISHMENT OF NEW BUREAUS

AMONG the constructive suggestions offered by Mr. Williams was one involving the establishment of certain bureaus which would syndicate service to the dealer in the major department of his business. The purpose of these bureaus is to make of each dealer a better and more successful merchant and a better competitor, and to bind him more closely to the Association, because of the evident benefits daily derived from that organization. We understand that a traffic bureau has already been established and is earning the patronage of an increasing number of members of the Association. The proposed advertising and publicity bureau would be of service in syndicating material to those who have not already well-established advertising departments. A cost and accounting bureau under the direction of a well-known firm was also suggested as a probable means of assistance to many concerns.

A proposition which seems most likely to be of benefit to the retailer has to do with the establishment of a merchandising bureau, under the direction of Mr. Bernard C. Jakway. While the bureau has been organized at the suggestion of the general manager of the association, and while it will cooperate with the association in every way, the two organizations will have no financial connection. The most important activity of the bureau will be to prepare a series of bulletins on retail problems, these bulletins to be issued twice a month. The aim will be to make these bulletins of real, practical value, keeping the suggestions concise and definite and at the same time general enough to

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Breakfast nook in two-story house at California Complete Homes Exposition. With its dotted Swiss curtains, blue-balled, fringed draperies, and harmonious color note in wall paper and china, it attracted much attention. Furnished by John Breuner Co., Oakland.

be applied to the problems of any store. This bulletin service will be syndicated, allowing any dealer to have the benefit of expert advice at a very low cost. Prices range from $10 a month for those doing business in excess of $500,000 a year, to $2.50 a month for those doing a business of less than $50,000 a year. In addition to the bulletin service, the bureau offers community development service, better homes exposition service, agency service, personal instruction service. Mr. Jakway, director of the bureau, is widely known throughout the state as a practical furniture man, a writer, and an extension lecturer on interior decoration for the University of California. It seems likely that under his leadership the bureau will be of great assistance to dealers enjoying its services.

NEED OF STANDARDIZED PRACTISES

ACCORDING to Mr. Jakway, the furniture industry is in need of standardized practises. To use his illustration: A woman comes into a store, tells a salesman what interior decorating problems she has to meet in completing the furnishing of a certain room, and asks his advice. This salesman tells her one thing, perhaps a salesman in another department tells her another, and by the time she has received conflicting advice from four or five different men she has lost her enthusiasm and perhaps doesn't buy anything. Through the merchandising bureau Mr. Jakway hopes to standardize, to some extent, the selling practice in the furniture industry. It is Mr. Jakway's experience that, in many cases, no one in a given organization has been properly trained to buy, or to sell, or to give suggestions as to interior decoration. We find so many sales "stickers" because the buyer has not known the principles of proper furniture construction. For instance, out of six Queen Anne suites perhaps only one or two have the proper lines. The others should not be bought. In Mr. Jakway's opinion, many sales have been lost because the lines of the furniture shown were ugly, the colors not good. No sale was ever lost because the opposite was true, notwithstanding the claims of some merchants that they display poor stuff because that is what the public likes. It is felt that while there is bound to be an overwhelming increase in the volume of retail furniture business, this business will not be evenly distributed by any means. The dealer who proves to the public that he can supply something more than mere pieces of wood and upholstery will get the increase in business. It will be the aim of the merchandising bureau to help train buyers and salesmen so that their firms will save money on stock, on overhead, and in many other ways, and increase sales at the same time.

REAFFIRM STAND AGAINST OPEN SHOWROOM

DURING the convention the subject of industrial and general manufacturing expositions came up for discussion, and the following resolution, introduced by A. D. Smith, of Barker Brothers, seemed to express very well the general feeling of the Association with regard to such expositions:

Whereas, through observations made and experiences gained in past industrial and general manufacturing trade exhibitions, at which furniture and home-furnishing merchandise have been displayed by manufacturers and jobbers, and to which such exhibitions the attendance of the general public has been invited and permitted, and



Cross view of tasteful living room and hall in John Breuner House at California Homes Exposition.

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Whereas, such practice brings into direct contact the manufacturer and jobber with the general public and ultimate consumer, and

Whereas, such practice is distinctly detrimental to the interests of the retailer of such furniture and home-furnishing merchandise, therefore, be it

Resolved, that this Association is opposed to the participation in such exhibitions by the manufacturing and jobbing furniture and home furnishing trades, except under the supervision of the Retail Furniture Dealers' Association of California, and the display shall be unmistakably in the interests of the retail trade, and therefore be it

Resolved, that this Association place itself on record as endorsing only such general manufacturing market displays as are confined to the attendance of the legitimate retail dealer in conformity with the closed showroom principles to which this Association is committed, and further be it

Resolved, that copies of this resolution be transmitted to the manufacturing and jobbing trades.

COMPLETE HOMES EXPOSITION A SUCCESS

THOSE who planned and put through the California Complete Homes Exposition recently held in Oakland may well feel pleased over the general interest with which the public regarded the results of their efforts. Ten furnished houses were kept open to the public for about a month, and it is estimated that about 100,000 people inspected them within that time. We understand that a tally kept on one Sunday alone showed about 25,000 visitors. It is easy to see the enormous value of the publicity given those firms which built and furnished the houses. The exposition was modeled somewhat after the Ideal Homes Exposition held biennially in London, which has set building standards for many home makers in Continental Europe.

In a similar way, it is expected by the promoters of the Oakland Exposition that it will set standards in home designing and furnishing for a large part of the West. The plan was conceived by Mr. Leimert of Oakland, and was actively endorsed by those who have to do with home building, from the real estate men to those who handled the details of equipping the house for actual use. Already countless letters have been received by the promoters of the Exposition, asking how the thing was done so successfully.

The idea was not to build and furnish the most elegant houses possible, but rather to set simple standards of good design, good materials, and good workmanship, both inside and outside of the house. It is expected that the houses will be sold completely furnished as they stand. It is too early as yet to tell just what the results of the sale will be, but judging from the interest with which every detail of the furnishings was inspected by the visitors, purchasers will probably not be long in appearing. We are told that practically all of the heating plants were figured at cost of installation and that some of the houses were priced at less than cost.

HOUSES COMPLETELY FURNISHED

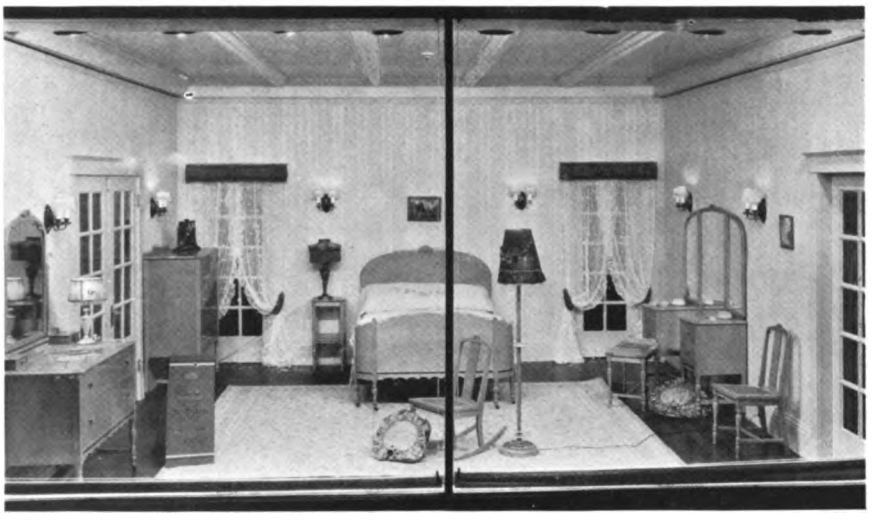
TO GIVE an idea of the style of the houses included in the exposition, the two-story house furnished by the John Breuner Company of Oakland, was offered for $14,500. The furnishings amounted to about $8,000, although this sum could have been cut to $6,000 if a few very expensive pieces had been omitted. This included everything that the average person would have in a home, down to the silver, bedding, electrical appliances, sweepers, and dusters. In this house the experiment was tried of covering every floor with linoleum, mostly in the jaspé effects. This was simply an experiment and was not meant as an endorsement of the plan. The idea appeals especially to those who have old floors and wish to discard carpets and use rugs of various kinds. The same company also furnished a bungalow which was priced at $11,250 for the building and about $6,000 for the furnishings. We are told that the firm could have supplied similar furnishings for about $3,000 by eliminating some quite expensive articles and by making a few substitutions. The idea in furnishing the houses was to produce something that would be tasteful and attractive and at the same time within reach of the average home seeker.

The guest books kept in the houses furnished by the Breuner Company show registration from many parts of the United States and Canada. Nearby schools used the exposition as a prize feature, offering to take all pupils who were above a certain grade to see the houses. Many clubs studied the subject of interior decorating and then visited the building to pass judgment on the schemes that had been worked out there. Altogether the promoters of the exposition feel that they put through one of the biggest things of its kind ever



Window display, Bare Bros., San Francisco. Awarded first prize in Furniture Style Show Contest Conducted by San Francisco Chronicle during Better Homes Week, an event which seems destined to become permanent.

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One of six rooms given prizes for Interior Decoration in Furniture Style Show Window Display Contest. Window Display of Redlick-Newman, San Francisco.

attempted and carried it out quite successfully.

TEACHING "MAH JONGG"

CROWDS of Christmas shoppers have been attracted by the window displays of the Breuner Company, featuring "Mah Jongg," the new game which seems to be taking the Coast cities by storm. As Mah Jongg is an adaptation of an old Chinese game, three girls dressed in Chinese costume, with an appropriate background of Oriental furnishings, actually played Mah Jongg in the display windows on two successive days. East Wind, the dealer, played with North Wind and South Wind, and passersby could see how one "pungs," "chows," and "Mah Jonggs".

In addition to the window display, a corner in the Chinese and Oriental rug department was made attractive with hangings, and instructors in the game were there from ten o'clock in the morning until five in the afternoon presiding over ten "Mah Jongg" tables. For two days free instruction was given, with no obligation to buy on the part of the visitors. The purchaser of a set was entitled to an hour of free instruction at home or at the Hotel Oakland. An average set was from $14 to $35, although prices ranged all the way from $10 to $1,000. The sets were all made in China and the more expensive ones were of hand-carved ivory. The game is very popular just now and Breuner is pushing it as a Christmas feature. The firm is also repeating one of its successes of other years; that is, it has a Santa Claus who actually makes Christmas toys in the store. We understand that this feature has always attracted great crowds.

SALES AND STICKERS

OPINIONS differ greatly as to the value of special sales. L. Kreiss & Sons of San Francisco does not favor them "because the regular salesforce can not handle the crowds, a lot of people feel at liberty to come in just to look, without any idea of buying anything, with the result that everything is upset and no money made." This firm makes a point of giving salesmen 2 per cent extra for selling odd pieces of broken sets. Birch-Smith of Los Angeles mark "stickers" with special prices and the salesforce makes extra efforts to sell them. "Sterling" of San Francisco does not favor special sales, but marks down furniture to give the public the benefit of lower prices. John Breuner makes a point of not allowing goods to stay in the store. This firm finds semi-annual sales helpful in clearing out left-overs.

BLUE LIGHTS TO SHOW COLORS IN UPHOLSTERED FURNITURE

STORE lighting is always an interesting and important subject and the last word on it has certainly not been said as yet. Apparently, it is not enough to equip your establishment with fixtures which diffuse a soft amber glow. According to H. B. Silvey, buyer for the Bledsoe Furniture Company, San Diego, blue lights should be used wherever upholstered furniture is shown. The customer wants to know exactly what color she is getting, and neither amber nor white electric light gives such satisfactory results in this connection as the blue light used to show gems and the colors of silks in silk departments. It is Mr. Silvey's idea that amber light creates a pleasant effect in certain parts of the store, particularly the main floor. But he approves of the plan which is to be carried out by the Bledsoe Company of putting blue lights on the upper floors where overstuffed furniture is shown.

In connection with the subject of color, we have frequently heard it suggested that furniture salesmen should be more carefully instructed in the actual, complete arrangement of rooms, with special attention to color combination. The idea seems to be that many men who are born salesmen have no special eye for color—in fact, some of them seem to be rather blind



Unusual window display at Lachman Bros., San Francisco, which received much favorable comment during the recent Better Homes Week.

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to color effects. They may, perhaps, understand and appreciate good lines and proportions in individual pieces of furniture, but fail when it comes to giving expert advice to customers on the combinations needed to produce the desired results in their homes.

CONSERVATIVE STORE'S CREDIT PLAN A SUCCESS

EVEN conservative, well-established furniture stores seem to be falling in line with the general system of giving some kind of credit terms to customers. In the opinion of Mr. Silvey, of the Bledsoe Company, the giving of credit has not hurt that store a bit, but has rather increased its prestige as well as its sales. The firm's more wealthy patrons seem to admire the store for giving those who are in moderate circumstances an opportunity to get reliable goods conveniently. And they also seem to admire the poorer people for wanting good quality and for being willing to save each month rather than to put up with something inferior. The firm does a great deal of credit business, we understand, allowing a year for payment and adjusting the terms to meet the customer's needs. A 10 per cent cash discount is allowed.

According to Mr. Silvey, the firm is giving better values than ever before, and people in moderate circumstances are able to take advantage of these values. Mr. Silvey feels that furniture companies are doing really constructive work for the community, for they and the banks are the two big groups that encourage home thrift. It is his idea that this topic will soon be a subject of such general interest that it will be given free publicity all over the country.

NOTABLE TAPESTRY EXHIBITION SHOWN IN SAN FRANCISCO MUSEUM

AN EVENT of interest to interior decorators and to art lovers in general was the recent exhibition of tapestries held in the Palace of Fine Arts, San Francisco. The tapestries were on display to the public for about a month and thousands of visitors, not only from California, but from many parts of the United States, took advantage of this rare opportunity to study the art of tapestry weaving in Europe from the fourteenth century through its periods of development, to its decline in the nineteenth century. We understand that this exhibition presents the first complete historical survey of the art of tapestry weaving ever given in America. According to Mr. Laurvik, director of the San Francisco Museum of Art, "virtually every loom of importance in France, Flanders, Germany, Switzerland, Spain, England, and Russia is here represented by historically famous pieces which run the entire gamut of subjects that engaged the interest of the most celebrated designers and weavers of each epoch from allegorical, classical, historical, and mythological to genre subjects, landscapes, religious pieces, and even portraits and still-life subjects. The only omissions of any consequence are the Italian looms and Soho, and the output of these was relatively small and the examples extant are scarce. The Gothic series is perhaps the most complete assemblage of all the most important types ever brought together at one time in this country and every noteworthy type of design is here included.

"My chief concern in organizing this exhibition has been to make it exemplify, first, the history of tapestry, and, second, its æsthetic qualities as these have appeared during the different periods of its changing and varying development. All the tapestries shown are of the highest work in their particular category and many of them are among the supreme masterpieces of European art, considered from whatever point of view one may choose to regard them."



Early Fifteenth Century Hunting Tapestry, probably woven at Arras. On view at San Francisco Tapestry Exhibit.

REPRESENTS CHOICEST COLLECTIONS

WHEN we learn that these tapestries were chosen from seventeen of the choicest collections in Paris, New York, and San Francisco, we are particularly pleased that so many people took advantage of the rare opportunity of studying such masterpieces. Groups of students from a number of schools in and near San Francisco were sent to see the tapestries and special lecture courses were arranged for their benefit. The daily lectures given in connection with the exhibition by Dr. Phyllis Ackerman were of great interest and value to the many visitors who attended them. This collection was assembled solely for the San Francisco Museum of Art.

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FILET GRANDEE

The Aristocrat of Filets

as used in the New York home of Mrs. F. A. De Peyster. As this photograph suggests, this curtaining lends itself best to a distinguished setting.

Booklets That Will Interest You

Booklets, "Concerning Window Draperies," and "Twelve New Ideas for Decoration," will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps.

Quaker Lace Company

Mills: Philadelphia, Pa. Wholesale Salesrooms: 890 Broadway, N.Y.

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Grand Rapids Upholstering Co.

Grand Rapids, Mich.

MAKERS OF

Library and Livingroom Furniture

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Would be willing to handle your line on a commission basis for the metropolitan district only.
What have you to offer?
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RETAIL SALESMAN WANTED for high class decorative establishment. Apply New York Galleries, 419 Madison Avenue, New York City.

DESIRE POSITION as interior decorator. Have had ten years' experience in best class work. Studied in Europe. Best references. Address, Desk 123, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

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(*Wants continued on Page 114b*)

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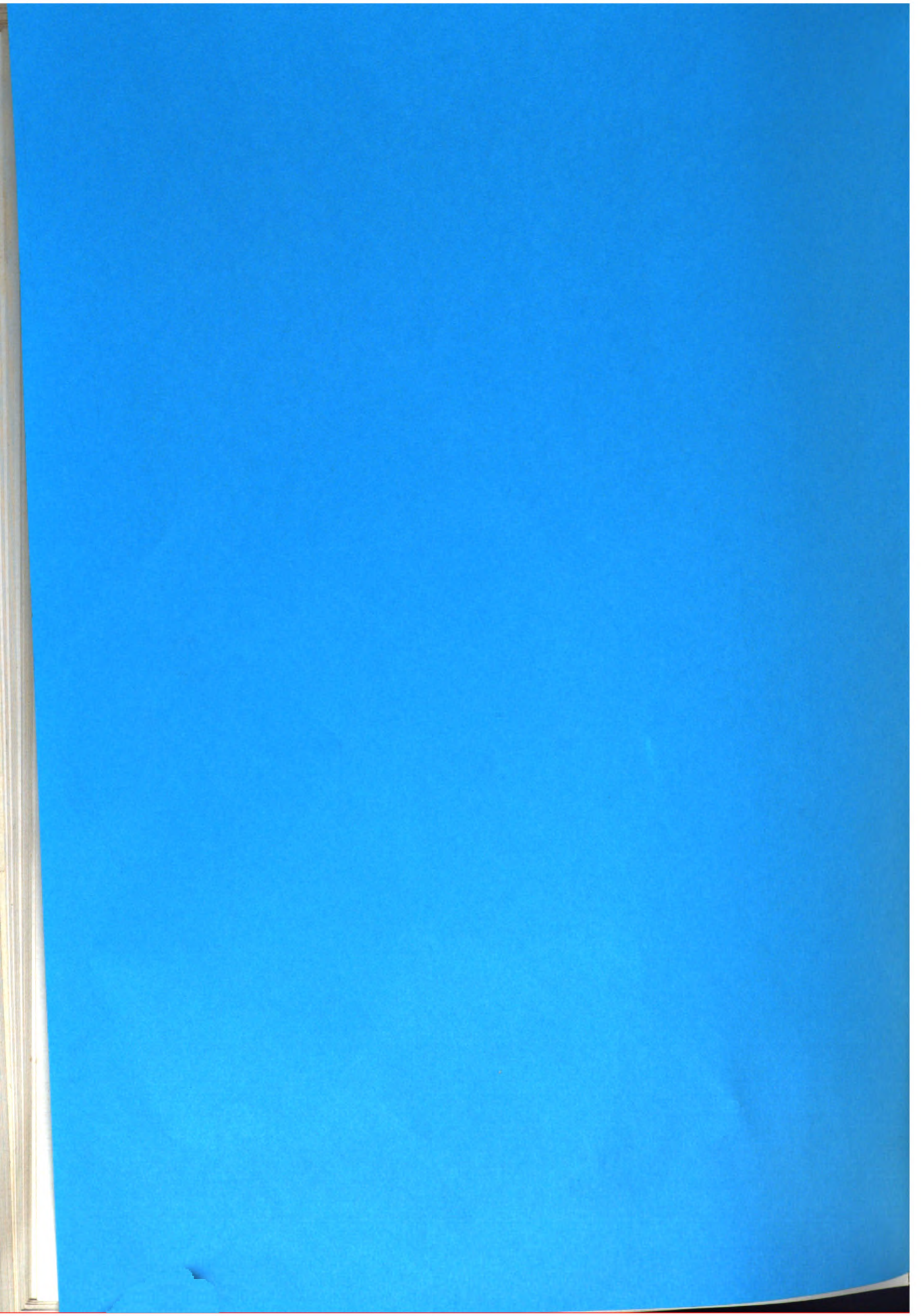


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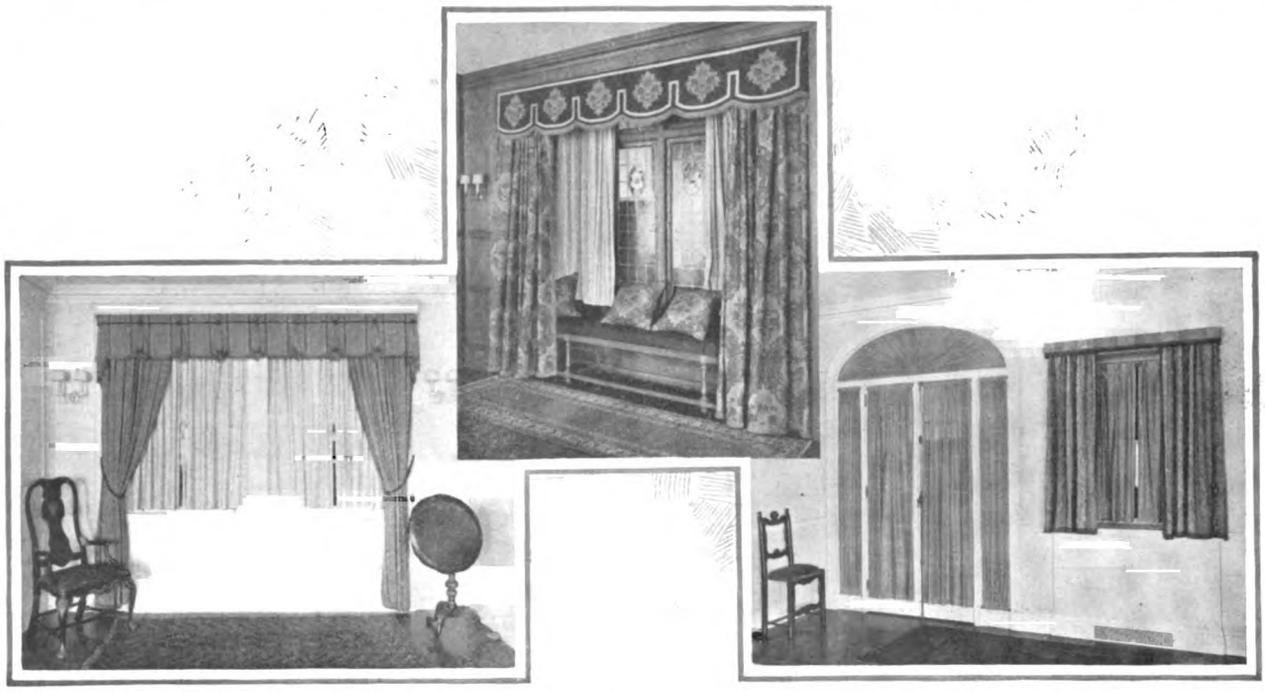
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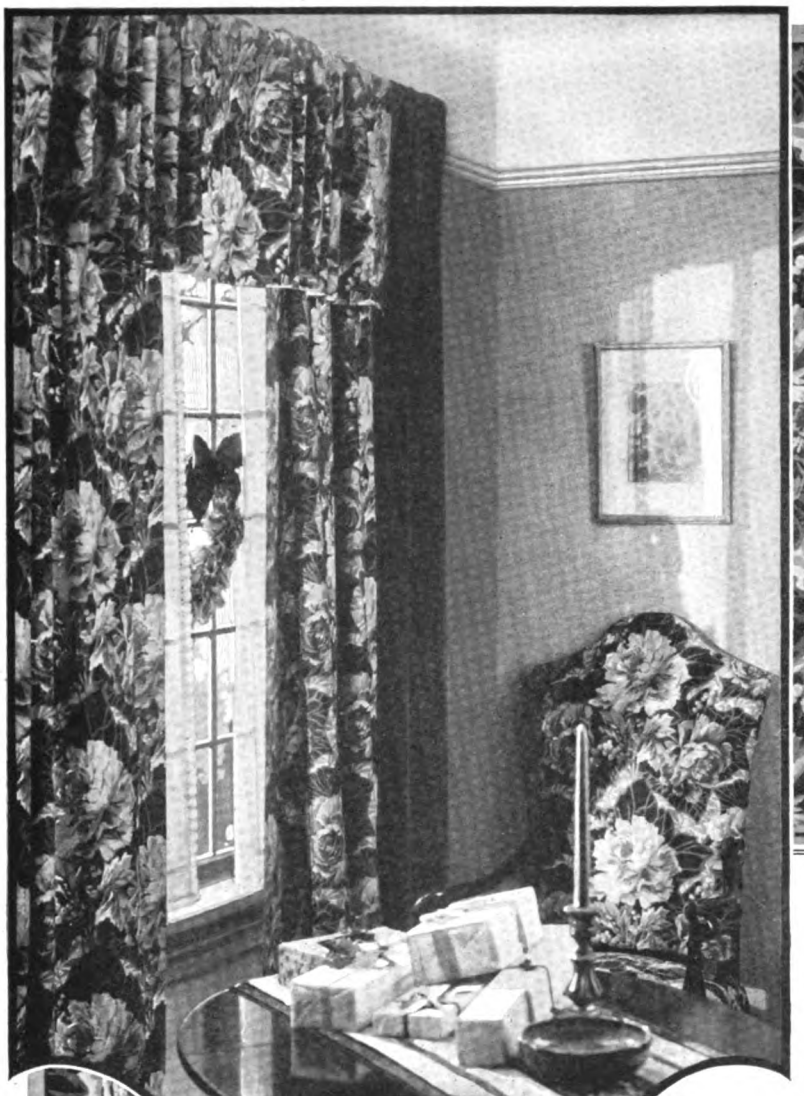
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At the Art-in-Trades Club Exhibition, held at the Waldorf-Astoria recently, representative Witchin Fabrics were on display in the Witcombe, Mc Geachin Exhibit here photographically reproduced.

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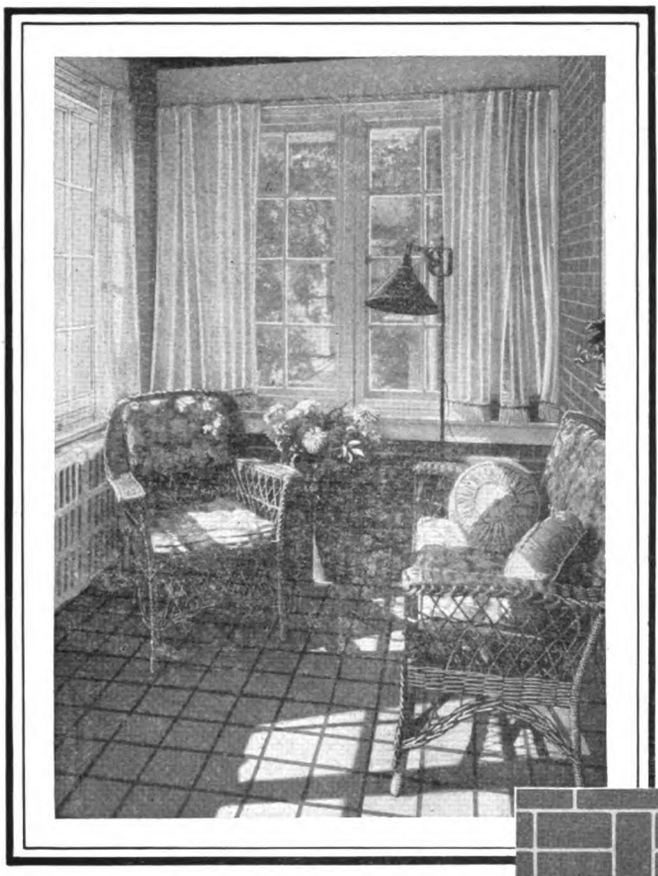
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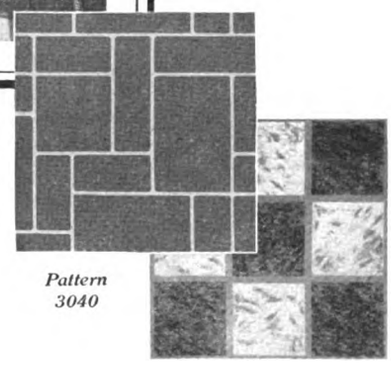
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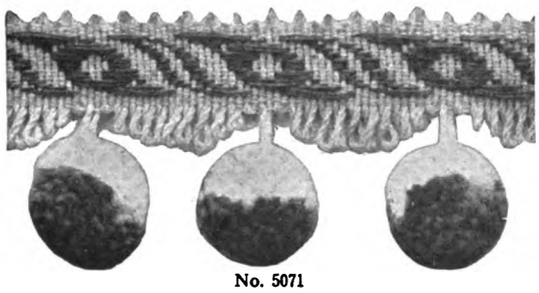
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Ball fringe has regained all its old-time popularity as a trimming for laces, cretonnes and madras. We have 54 colors in stock—from which we can match any sample of fabric you may send us.

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of textiles, Mohair and Worsted have made the Fabrics of Richness, Beauty and Durability.

CORDOVA VELVET is made of blended mohair and worsted in a variety of pleasing patterns and color combinations; also in plain goods.



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DECORATIVE REQUIREMENTS calling for fine, seamless Chenille Rugs, in special shapes and sizes and harmonious self-tone color-schemes, are met by the FIRTH CARPET COMPANY.

FIRTH Carpets, in quality of materials used and workmanship employed, are made on a QUALITY basis.

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BEARING THIS TRADE-MARK HAVE BEEN CAREFULLY TESTED AGAINST SUN AND WASH AND REPRESENT THE RESULT OF GREAT CARE TO PRODUCE APPEALING DESIGNS AT PRICES ATTRACTIVE TO THE WIDEST RANGE OF PURCHASERS.

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Manufacturers of

DRAPERY and UPHOLSTERY FABRICS

Noteworthy additions have been made
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An Inspection of Our Line is Invited

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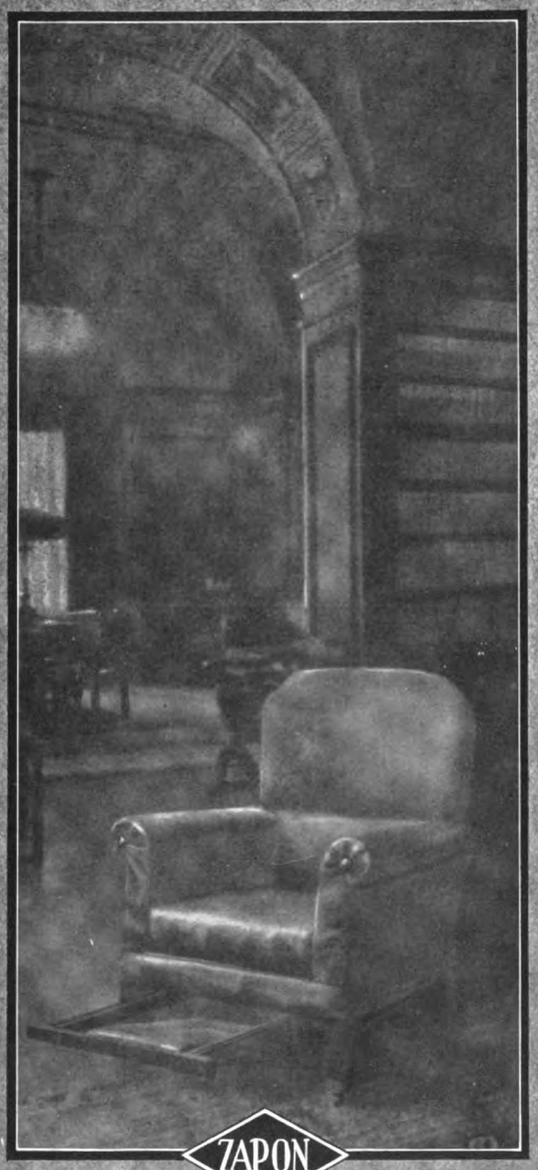
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HARRY T. DYOTT
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The upholstery that is durable

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We also carry a large stock of highly artistic designs ready for immediate delivery.

Our line is of special interest to the high-class trade and interior decorators

Jones & Brindisi, Inc.
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Whatever the need for a decorative fabric, it will be found at its best in the Royco line. Wonderfully beautiful fabrics in a wide variety of exquisite designs and marvelous colorings. Reasonable in cost too and with a long life that makes Royco truly the fabric economical.

Royco upholstery fabrics, art silk draperies, scarfs, couch covers, art silk casement cloth and Dolly Madison Shade Cloth are on exhibition at the show rooms listed below. It will be worth your while to see them.

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The increasing vogue of Glazed Chintz is opening a wide range of new uses for this well known decorative fabric. For furniture coverings, curtains, valances, roller shades; for wall coverings and countless other purposes fashion now dictates—artistic, colorful, durable glazed chintz.

We are now experiencing the heavy demand anticipated, and are featuring extensively to decorators and the furniture covering trade an exceptional line of HAND BLOCKED AND ROLLER PRINTED CHINTZES, 36 and 50-inch widths, in a great variety of designs and colorings—DEMI-FINISH.

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Our Scotch Art Rugs are made especially for the exclusive, decorative trade, who have found that we are of great assistance to them when working out harmonious color schemes in interior decoration through the medium of our selftone color lines and quality samples.

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The Art Woven Haircloth

Feltay

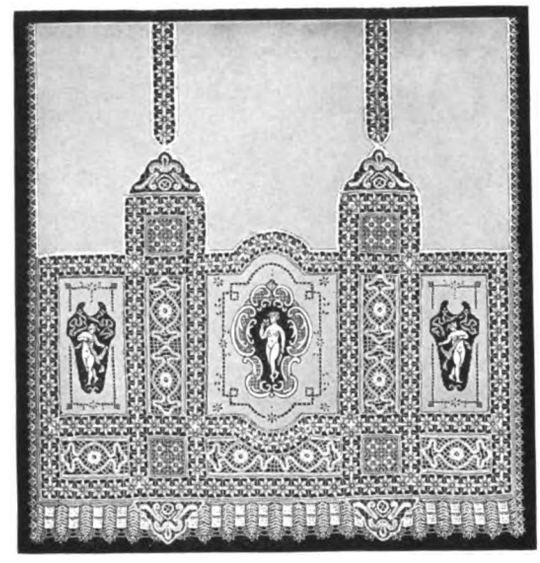
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We can still make immediate delivery on *Table Scarfs.*

Don't allow your assortment of these attractive and profitable holiday sellers to run low.

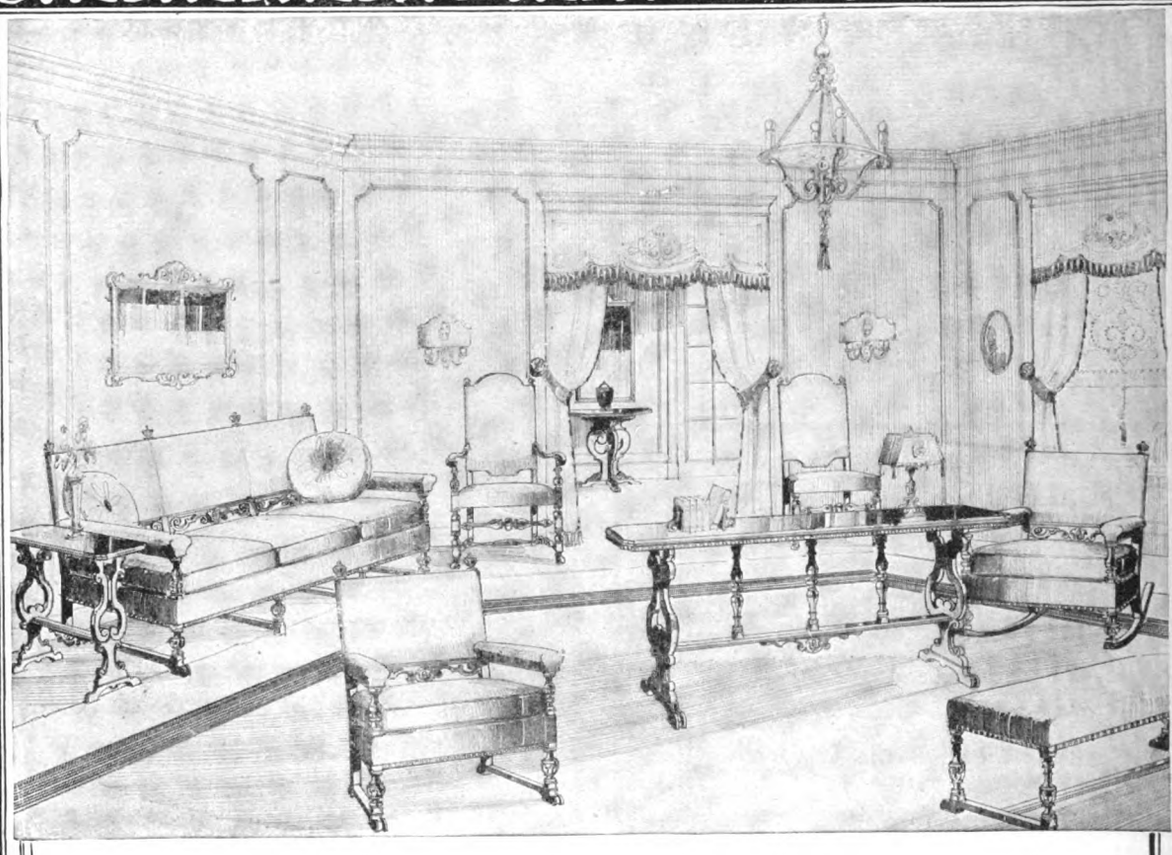
Can duplicate most of our popular numbers, or will be glad to send a dozen on open order from 75c. to $6.50 each.

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Upholstery & Drapery Fabrics

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An Artistically Designed

Italian Renaissance suite of living room furniture, made in solid Walnut, and finished in our Florentine finish—a soft dark brown, high lighted and lacquered giving it that smooth satin effect and antique appearance.

The above Suite is one of a number shown by us together with a variety of odd living room chairs and tables at

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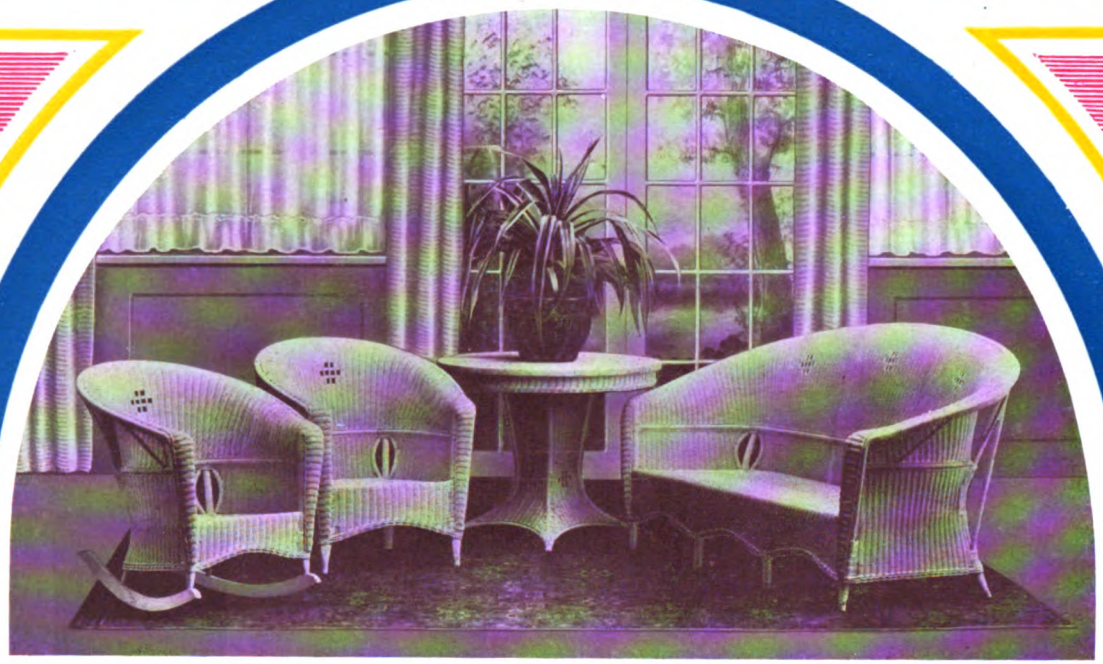
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Price as shown in *Natural Ivory* Finish without Upholstery:

	ROCKER	CHAIR	36" TABLE	60" SOFA	Complete 4 Piece Suite
Pattern 309	$29.00	$28.75	$28.00	$62.00	$147.75

Fine Close Woven Round Reed in Natural Ivory Finish

Most artistic shape, in exquisite harmony of line and design made from small Genuine Round Reeds closely woven. Beauty creation; the sight of which creates a desire of ownership. One of the finest examples of **Genuine Reed Furniture** made.

Invitation to Visit our New Salesroom in Grand Rapids

We extend you a most cordial invitation to attend the opening of our new Salesroom, entire third floor Gilbert Exhibition Bldg., during the Furniture Exposition beginning January 1st, 1923. See the most beautiful floor devoted to the display of furniture in Grand Rapids. An education in decoration, where we have on display the finest collection of **Genuine Reed Furniture** ever shown. More new ideas, features, class and style, introducing new shapes, finishes, upholstery and exclusive fabrics. Highest class artistic workmanship in **Genuine Reed Furniture,** ranging from the low and popular priced goods that meet competition in price, to the very finest examples of close woven, fine **Genuine Reed Masterpieces.**

Colored Booklets Without Charge

We furnish our customers colored booklets of our special pattern furniture without charge, with your name and retail price printed on booklet. These booklets are the greatest selling help we know of. Customers handling our furniture report big sales from booklets they send out. Write for particulars and send for regular catalog and price-list.

American Reed & Willow Furniture Company

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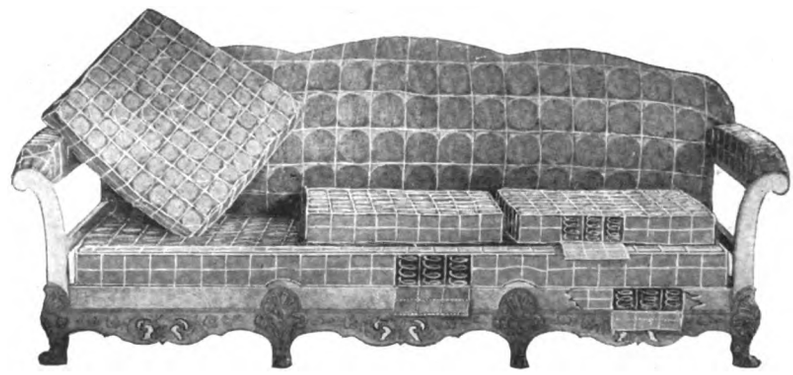
185 Madison Ave., New York. 368 Congress Street, Boston.

FACTORY: WAKEFIELD, MASS.

Shown at Grand Rapids January Exhibit. Entire Third Floor Gilbert Exhibition Building.

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DOWN INNER-SPRING CONSTRUCTION.
PATENTED 11/15/21., 3/28/22.

"What Is Your Spring Construction?"

When you are buying upholstered pieces, ask this question. The woman who buys for her home will enthuse over the downy softness and comfort of upholstery based on Nachman constructions for seats and backs.

The manufacturer who uses Nachman Spring Construction, employs it for strength, neatness and quality. At the same time it is the most economical. You are certain of desirable quality in the important details of comfort and stability when the answer to your question is

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"The Furniture Capital of America"

A Mosaic of the Worlds Best Furniture Thought

Bedroom Furniture
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Furnaces
Refrigerators

Kitchen Cabinets
Floor Coverings
Oriental Rugs
Reed Furniture
Rattan Furniture
Imported Novelties
Domestic Novelties
Chairs
Lamps
Draperies
China Ware

MIDWINTER -SEASON-

January 1
To
January 20
1923

The Grand Rapids Market Association
Promoting the Grand Rapids Market.

AMPLE HOTEL ACCOMODATIONS

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Rindge Furniture Exhibition Building

Ready for the January Market

THE RINDGE BUILDING, the newest, most centrally located and one of the largest furniture exhibition buildings in Grand Rapids is ready for the opening of the January market.

This six-story structure is superbly lighted, ideally arranged, has all modern conveniences, including commodious, safe and fast elevators. It is practically fireproof.

On account of the demands for its unexcelled floor space, plans are being prepared for five more stories to the building to be available for the July, 1923, Market.

Many of the leading exhibitors will display their lines in this building during the January market. Among these will be:

Jamestown Upholstery Company, Jamestown, N. Y.
Illinois Cabinet Company, Rockford, Ill.
Empire Manufacturing Company, Rockford, Ill.
Co-operative Furniture Company, Rockford, Ill.
Withrow Manufacturing Company, Cincinnati, Ohio
A. C. Norquist & Co., Jamestown, N. Y.
The Seaberg Mfg. Co., Jamestown, N. Y.
The Chautauqua Cabinet Company, Mayville, N. Y.

John D. Martin Furniture Company, representing:

- Richmond Furniture Mfg. Co., Richmond, Ind.
- K. D. Cabinet Company, Richmond, Ind.
- Williams Furniture Company, Richmond, Ind.
- Arcadia Furniture Company, Arcadia, Michigan
- East Jordan Cabinet Company, East Jordan, Mich.
- H. W. Smith Chair & Furniture Company, Aurora, Ind.
- William Kopp Company, Louisville, Ky.

Capital City Chair Company, Atlanta, Ga.

Wagenknight's Service, Chicago, Ill., representing:

- DeLuxe Furniture Company, Chicago, Ill.
- Period Cabinet Mfg. Co., New Albany, Ind.
- International Furniture Co., Inc., Chicago, Ill.
- Louis Bierfeld Co., Chicago, Ill.
- McLedhercamp Co., New Albany, Ind.

New York Willow Furniture Company, Brooklyn, N. Y.
Statesville Furniture Company, Statesville, N. C.
Peninsular Furniture Company, Grand Rapids, Michigan
Hagerstown Table Works, Hagerstown, Md.
Gudeman & Company, New York, N. Y.
Bay View Furniture Co., Holland, Mich.

David B. DeYoung, representing:

- Bolte & Craig Company, New York, N. Y.
- Lockhaven Chair Corporation, Lockhaven, Pa.
- Brown Bros. Co., Gardner, Mass.

Fulton Company, Bay City, Michigan
Standard Wood Turning Company, Chicago, Ill.
Harper Furniture Company, Lenoir, N. C.
McLeod Furniture Company, Grand Rapids, Michigan
Onondaga Bed Mfg. Company, Syracuse, N. Y.
Midland Wood Turning Company, Chicago, Ill.
Craftsmen Furniture Shop, Inc., Grand Rapids, Mich.
Grand Rapids Office Chair Company, Grand Rapids, Mich.
West Branch Novelty Company, Milton, Pa.
William F. Drueke Company, Grand Rapids, Michigan
Peerless Furniture Company, Grand Rapids, Michigan
Ransford Furniture Company, Grand Rapids, Michigan
Elk River Manufacturing Company, Butler, Tenn.
J. H. Grayson Mfg. Co., Athens, Ohio
Little-Jones Company, New York, N. Y.

Buyers are cordially invited to make this building their headquarters when they visit Grand Rapids.

Exhibitors seeking display rooms, write now for space terms and leases.

Address: Henry T. Heald

RINDGE BUILDING

10-12 Ionia Ave., N. W. Grand Rapids, Michigan

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KEELER REALTY COMPANY

OWNERS AND MANAGERS

OFFICE IN BUILDING

Manufacturers of Furniture and of kindred lines can make a profitable investment by securing permanent space in the KEELER FURNITURE EXHIBITION BUILDING.

To the Buyer the lines in a Furniture Exhibition Building make it.

JANUARY, 1923. Sales Season from JANUARY 1st TO JANUARY 20th, 1923, inclusive.

LIST OF TENANTS IN THE

Keeler Furniture Exhibition Bldg.—January, 1923

	Floor
Adler Veneer Seat Co., Long Island City, N. Y.	1
Alaska Refrigerator Co., Muskegon, Mich.	2
American Furniture Co., Batesville, Ind.	7
American Furniture Co., Martinsville, Va.	3
Anchor Furniture Co., Jamestown, N. Y.	7
Aurora Furniture Co., Aurora, Ind.	7
Baker & Co., Inc., Allegan, Mich.	4
Barnard-Cope Mfg. Co., Minneapolis, Minn.	6
Barnard & Simonds Co., Rochester, N. Y.	3
Batesville Cabinet Co., Batesville, Ind.	7
Bechtold Bros. Uph. Co., Grand Rapids, Mich.	4
Bernhardt Chair Co., Lenoir, N. C.	2
Blackhawk Furniture Co., Rockford, Ill.	3
Bloch & Co., L. D., New York City	1
Cabinet Makers' Union, Indianapolis, Ind.	7
Cabinet Shops, The, Grand Rapids, Mich.	2
Carolina Wood Products Co. (of Del.), Asheville, N. C.	6
Casiraghi, Inc., Aug., New York City	1
Chesterfield Furniture Co., Inc., New York City	4
Cleveland Window Glass & Door Co., Cleveland, Ohio	2
Colonial Mfg. Co., Zeeland, Mich.	5
Crest Co., The, Chicago, Ill.	4
Cron Co., The, Piqua, Ohio	1
Daison Mfg. Co., Inc., Philadelphia, Pa.	2
Downing, Geo. H., Tidioute, Pa.	1
Ellis Lumber Co., Milwaukee, Wis.	6
Federal Furniture Factories, Inc., Hoboken, N. J.	6
Ficks Reed Co., Cincinnati, Ohio	4
Field & Co., Marshall, Chicago, Ill.	1
Furniture Capital Shops, Grand Rapids, Mich.	3
Furniture City Upholstering Co., Grand Rapids, Mich.	2
Gillis Company, J. W., Rochester, N. Y.	1
G. R. Marble & Fireplace Co., Grand Rapids, Mich.	1
G. R. Refrigerator Co., Grand Rapids, Mich.	1
Gross Company, Edward, New York City	1
Hastings Table Co., Hastings, Mich.	4
Hemsing & Son, Souderton, Pa.	1
Hesse Sales Co., Michel, St. Louis, Mo.	4
Indianapolis Chair & Furn. Co., Aurora, Ind.	7
I-XL Furniture Co., Goshen, Ind.	2

	Floor
Jeffery Chair Co., Piqua, Ohio	1
Jeffery & McNulty, Pittsburgh, Pa.	1
Joerns Bros. Furn. Co., Stevens Point, Wis.	6
Keeler Brass Co., Grand Rapids, Mich.	1
Keeler Realty Co., Grand Rapids, Mich.	1
Kent-Coffey Mfg. Co., Lenoir, N. C.	2
Kittinger Co., Inc., Buffalo, N. Y.	6
Lenoir Furniture Corporation, Lenoir, N. C.	2
Lusaky, White & Coolidge, Chicago, Ill.	1
Lyon Furn. Mercantile Agency, Grand Rapids, Mich.	2
McVey, B. C., Biltmore, N. C.	6
Macey Co., The, Grand Rapids, Mich.	1
Marshall Field & Co., Chicago, Ill.	1
Michigan Distributing Co., Grand Rapids, Mich.	2
Michigan Star Furniture Co., Zeeland, Mich.	4
Mount Airy Furniture Co., Mt. Airy, N. C.	6
Mount Airy Mantel & Table Co., Mt. Airy, N. C.	2
Mutschler Bros. Co., Nappanee, Ind.	2
Newcomb-Macklin Co., Chicago, Ill.	1
Northern Refrigerator Co., Grand Rapids, Mich.	1
Paalman Furniture Co., Grand Rapids, Mich.	6
Ranney Refrigerator Co., Greenville, Mich.	2
Rockford National Furniture Co., Rockford, Ill.	5
Rockford Superior Furniture Co., Rockford, Ill.	3
Rose, Henry, Chattanooga, Tenn.	2
Rustic Hickory Furn. Co., LaPorte, Ind.	2
Schoeck Mfg. Co., Inc., Syracuse, N. Y.	1
Sikes Chair Co., Buffalo, N. Y.	3
Sikes Co., The, Philadelphia, Pa.	3
Sinclair-Allen Mfg. Co., Mottville, N. Y.	6
Smith, Royal B., New York City	1
Steul & Sons, Inc., Henry C., Buffalo, N. Y.	6
Tennessee Red Cedar & Novelty Co., Chattanooga, Tenn.	2
Thauwald Co., C. F., Cincinnati, Ohio	5
Tisch-Reim Corporation, Grand Rapids, Mich.	1
Unagusta Mfg. Co., Hazelwood, N. C.	3
United Electric Co., The, Canton, Ohio	2
Valentine-Seaver Co., Chicago, Ill.	5
Western Furniture Co., Indianapolis, Ind.	2
Zeeland Furn. Mfg. Co., Zeeland, Mich.	2

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The Leading Buildings in the National Market

OVER 200 exhibitors value their identification with these Grand Rapids buildings as an important trademark asset, and a primary step in national distribution. Not only the largest and the leading lines are found here, but almost every kind of furniture and allied product is included. Buyers naturally visit these central buildings first. Since erection, neither building has had a foot of unleased space. Both are under the same careful management.

The Market Homes *of* 200 National Lines





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THE FURNITURE TEMPLE
Enlarged to Three Times Its Original Size

DEMAND for exhibition space in centrally located buildings in the Grand Rapids Market has become acute. Few manufacturers are willing to show in new, outlying buildings.

To meet this demand, and accommodate many of its present exhibitors who require larger space, the Furniture Temple is planning an addition to be ready for the January Season of 1924.

The Enlarged Temple will be one of the three largest buildings in the market, with unexcelled location, only two blocks from the Pantlind, Furniture Men's Headquarters, and less than five minutes' walk from the new Morton.

The Temple houses many of the leading, national lines. The Enlarged Temple will embody the latest ideas in attractive exhibition space arrangements, and will be under the management of the present Temple and Klingman buildings.

Address inquiries for space to the

MANAGER, FURNITURE TEMPLE, GRAND RAPIDS

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BLODGETT BUILDING

GRAND RAPIDS, MICHIGAN

The Pioneer Furniture Exhibition Bldg.



Ottawa Avenue Half Block South of Monroe

EXHIBITORS JAN. "23" SEASON

First Floor

Charles P. Limbert Co.....Holland, Mich.
Otsego Furniture Shops, Inc.....Otsego, Mich.
Grand Rapids Bookcase & Chair Co.....Hastings, Mich.
Charlotte Furniture Co.....Charlotte, Mich.
Prichett & Powers.....Grand Rapids, Mich.

Second Floor

E. J. Morley.....Rochester, N. Y.
E. V. Strause, Inc.....Rochester, N. Y.
Valley River Furniture Co.....Murphy, N. C.
Tindall-Gerling Furniture Co.....Shelbyville, Ind.
Tindall-Wagner Manufacturing Co.,Shelbyville, Ind.
Emerich Furniture Co.....Indianapolis, Ind.
Indianapolis Bank & Store Fixtures Co.....Indianapolis, Ind.
Davis-Birely Table Co.....Shelbyville, Ind.

Third Floor

Valley City Desk Co.....Grand Rapids, Mich.
Grand Rapids Office Chair Co. Grand Rapids, Mich.
Conrey-Davis Manufacturing Co.....Shelbyville, Ind.
Garrison Company.....Fort Smith, Ark.
John J. Madden Mfg. Co.....Indianapolis, Ind.
Umphrey Mfg. Co.....Crawfordsville, Ind.

Fourth Floor

The Lawrence Freedman Co.....Grand Rapids, Mich.
Grand Rapids Period Fur. Co. Grand Rapids, Mich.
Northern Mfg. Co.....Tippecanoe City, Ohio
Granby Manufacturing Corp.....Newport News, Va.
Burrowes Manufacturing Co.....Portland, Me.
Eagle Wood Turning Co.....Chicago, Ill.
The Gunn Furniture Co.....Grand Rapids, Mich.
Maher Bros. Company.....Medina, N. Y.

Fifth Floor

Dunbar Furn. Mfg. Co.....Berne, Ind.
Newark Ohio Furn. Co.....Newark, Ohio
Henry Heyer & Sons.....Milwaukee, Wis.
Stout Furniture Co.....Indianapolis, Ind.
Ed. Roos Company.....Forest Park, Ill.

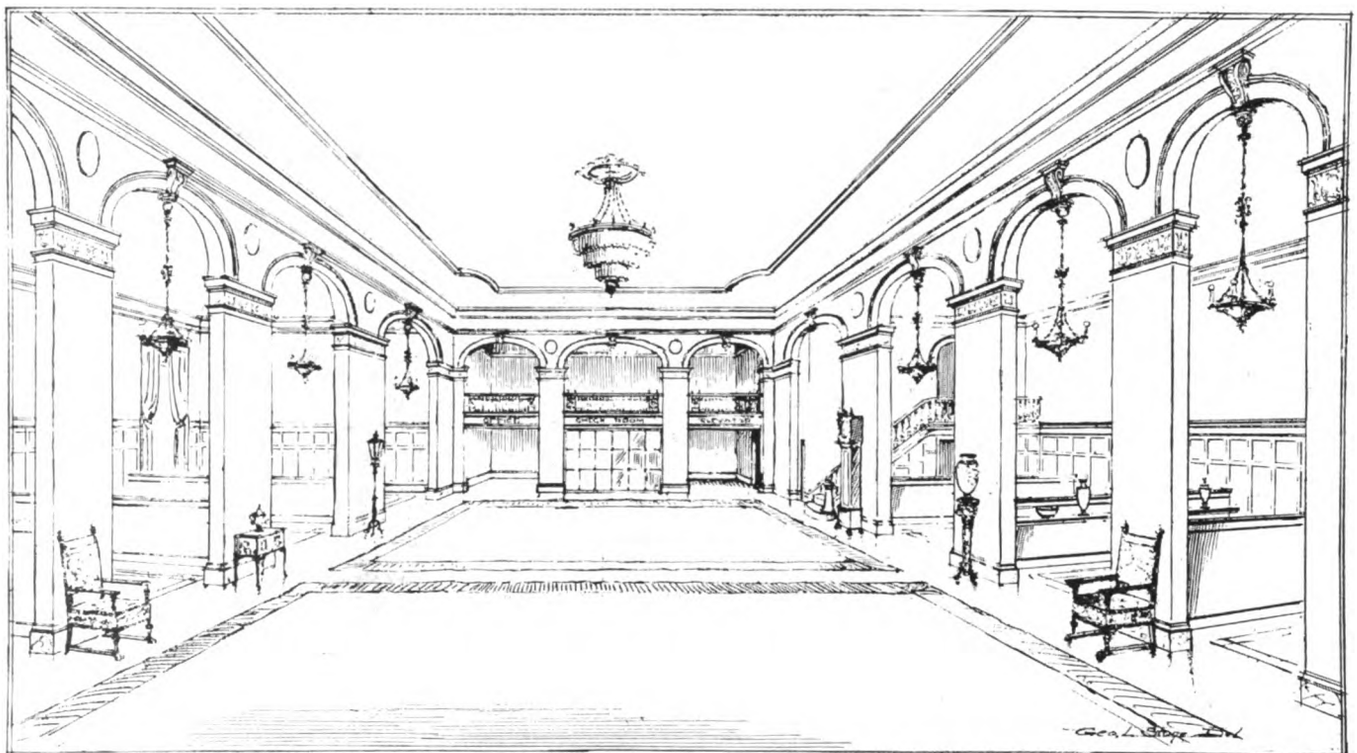
Sixth Floor

Spencer Duffy Co., Inc.....Grand Rapids, Mich.
Metalarts Studios.....Chicago, Ill.
Malen & Company.....Chicago, Ill.

Seventh Floor

John Widdicomb Co.....Grand Rapids, Mich.
Furniture Studios, Inc.....Grand Rapids, Mich.

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GRAND RAPIDS FURNITURE EXHIBITION BLDG.
MAIN FLOOR SHOWING SECTION OF LOBBY, GALLERY AND SHOPS
—C.O. SKINNER, PROMOTING.—

THE ENTRANCE AND LOBBY of any Exhibition Building is the KEY to the Building, its management and its tenants.

THE BUYER KNOWS THE STORY AT A GLANCE

He knows this Exhibition Building with its beautiful Lobby, its dignity, refinement and hospitality contains only lines of merit—representative manufacturers known for their quality, plus volume production.

ARE YOU ONE OF THESE MANUFACTURERS interested in securing space in such environment. This atmosphere of refinement will prevail throughout the building.

Our typical floors, (2nd to 7th inclusive) each contain 17,500 square feet rentable space in units of 2,500 square feet, all beginning at a spacious aisle leading from passenger elevator.

A WONDERFUL OPPORTUNITY for a group of manufacturers having the same salesmen, or Sales Agencies having several lines TO SHOW TOGETHER ON ONE FLOOR.

We shall be glad to tell why our EXHIBITION BUILDING will be the FIRST TO BE VISITED BY A MAJORITY OF BUYERS. Why and how we will render better service to BOTH BUYER AND SELLER at approximately the same price of other Exhibition Buildings.

ALL MANUFACTURERS OR SALESMEN interested in space beginning June 1st, 1923, Inquire of

CHARLES O. SKINNER,
37 Prospect St., S. E.
Grand Rapids, Mich.

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GILBERT EXHIBITION BUILDING

Monroe and Commerce, GRAND RAPIDS, MICH.



DIRECTORY

American Emblem Co., Utica, N. Y.---First Floor
American Reed & Willow Furniture Co., Wakefield, Mass.---Third Floor
Athens Table Co., Athens, Tenn.---Fifth Floor
Automatic Cradle Co., Stevens Point, Wis.---Fifth Floor
Belding-Hall Co., Belding, Mich.---Fourth Floor
Burkhardt Furniture Co., Miamisburg, Ohio---Fourth Floor
Chase Furniture Co., W. H., Grand Rapids, Mich.---Sixth Floor
Cincinnati Artistic Wrought Iron Works, Cincinnati, Ohio---Fifth Floor
Columbia Feather Co., Chicago, Ill.---Second Floor
Cuyahoga Picture Frame Co., Cleveland, Ohio---Fifth Floor
European Upholstery Co., Grand Rapids, Mich.---Sixth Floor
Harder Manufacturing Corp., Cobleskill, N. Y.---Fifth Floor
Hoenigsberger, A., Chicago, Ill.---Sixth Floor
Kelton-Aurand Manufacturing Co., Bay City, Mich.---Fourth Floor
Lincoln Chair Co., Columbus, Ind.---Second Floor
McDougal Co., Frankfort, Ind.---Fifth Floor
Martin Steel Products Co., Mansfield, Ohio---Fifth Floor
Maxwell-Ray Co., Milwaukee, Wis.---Second Floor
Metal Office Furniture Co., Grand Rapids, Mich.---First Floor
Metropolitan Chair Co., New Haven, Conn.---Sixth Floor
Mulvaney Art Studios, Chicago, Ill.---First Floor
Orinoco Furniture Co., Columbus, Ind.---Second Floor
Peterson Manufacturing Co., Chicago Ill.---Second Floor
Prestonia Manufacturing Co., Louisville, Ky.---Second Floor
Stomps-Burkhardt Co., Dayton, Ohio---Fourth Floor
Thomasville Chair Co., Thomasville, N. Car.---Fifth Floor
Warner Shade & Novelty Co., New York, N. Y.---Sixth Floor
Wolverine Furniture Co., Zeeland, Mich.---Fifth Floor

Mr. Manufacturer: What % of Production Cost does your finishing department show?

Will you consider a saving in finishing cost, together with an improvement in the quality of your product?

Are you open to conviction regarding the superior results being obtained by leading manufacturers who are using a

NON-VARNISH FINISH?

PRESQUELE METHODS and Materials have won leadership at home and abroad and are available to all furniture manufacturers. For years the famous "Stickley Fumed Finish" was imitated but never equaled. Now the rich "ANTIK" Spraying Stain challenges the best results of the Renaissance Master.

Arrangements can be made for one of our experts to demonstrate The Presquele Method in your plant.



Spraying natural highlight effects without the sandpaper operation.
Drys quick, permitting prompt shipment.

PRESQUELE FINISHING COMPANY

Albert Stickley, Manager

Grand Rapids, Michigan

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302,582,770

AMERICAN WALNUT Advertisements

To swell the swiftly rising tide of walnut popularity

The demand for American Walnut for all purposes—furniture, interior woodwork, phonographs, fixtures, panels, radio cabinets, automobile trim, store interiors and show windows—is the unanswerable argument proving the overwhelming and growing preference of the public in its favor today.

To make the market still greater this comprehensive list of national magazines and business publications will carry the story of American Walnut during the period ending December 31, 1923. Consider what this means to you. How each of these millions of advertisements is an active sales builder for walnut you have to sell. Are you fully prepared to take care of this demand?

Samples of American Walnut consumer literature mailed free to you upon request

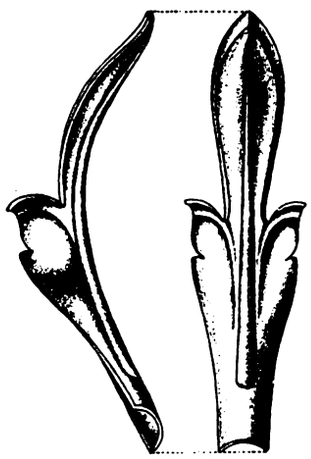
AMERICAN WALNUT MANUFACTURERS' ASSOCIATION
Room 1112, 616 South Michigan Boulevard, Chicago, Ill.

"This is a walnut year"

Digitized by Google

Wrought Iron In Its Finest Art Forms

For Retailers, Decorators, Architects



1273

We carry in stock at all times more than 1500 individual parts suited to the construction of Lighting Fixtures, Floor and Table Lamps.

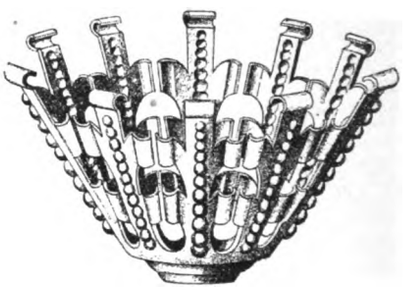
Special attention is called to our very large assortment of ornaments, including Leaves, Twigs, Flowers, Squares, Rosettes, Cups, Wreaths, etc.

Ornamental Fence and Grille Work.

Stock lists and price lists sent on request. Two catalogs are available to manufacturers



0685



0396

J. G. BRAUN

609-615 South Paulina Street
CHICAGO

SPOKANE: R. C. STEEPLE, Western Representative, 118 N. Lincoln Street

NEW YORK: 158-160 Greene Street

GRAND RAPIDS QUALITY HIGH-GRADE BEDDING ONLY



See our Exhibit:
8th Floor of the Furniture Temple

GRAND RAPIDS BEDDING CO.

Grand Rapids, Michigan

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Pittsburgh Plate Glass Company

Glass

Mirrors

Paints

Brushes

Use PLATE Glass

Nothing Else is Like It

Warehouses in all Principal Cities



The BRADLEY & HUBBARD MFG. CO.

Designers and Makers of

ELECTRIC LAMPS of All Kinds

LIGHTING FIXTURES—ANDIRONS AND FIRE SETS

SMOKERS' STANDS, BOOK CONSOLES, ETC.

Superior in every particular

FACTORIES: MERIDEN, CONN.

New York Salesrooms:

FIFTH AVE. BUILDING, FIFTH AVE. AND 23rd ST.

Budget Making Time

The successful executive in business today *plans his work and works his plan*. And the financial part of his plan is the Budget.

Consider your BUDGET a Business *Guide*—not a Law.

Based on judgment, past experience, figures and facts, it forecasts income and expenditure. It shows the amount of expected sales, the consequent production schedule and inventory requirements. It is the commitment sheet of your business.

The Budget protects profits by preventing loss. It justifies the spending of money by *necessity and expediency*—not by tradition. It is the one dependable safeguard against overproduction, overexpansion and overexpenditure. It is the cause and effect of financial policy.

It is the link of confidence between business and its creditors.

Insure profits for 1923 by making your Budget NOW.

It has been the pleasure of the Ernst & Ernst organization, for many years, to cooperate with firms, nationwide, in preparing, and providing means for the constant and accurate checking of, the Budget.

ERNST & ERNST

AUDITS—SYSTEMS—TAX SERVICE

NEW YORK	CHICAGO	CLEVELAND	INDIANAPOLIS	NEW ORLEANS
PHILADELPHIA	MINNEAPOLIS	BUFFALO	TOLEDO	DALLAS
BOSTON	ST. PAUL	PITTSBURGH	ATLANTA	FORT WORTH
PROVIDENCE	ST. LOUIS	DETROIT	RICHMOND	HOUSTON
WASHINGTON	KANSAS CITY	CINCINNATI	BALTIMORE	DENVER

Digitized by Google



When the Seals Come, Buy Them

A LITTLE before Christmas, you will be offered some Christmas Seals. Keep them and use them on envelopes and packages. Send a check or money order to cover the small sum they cost.

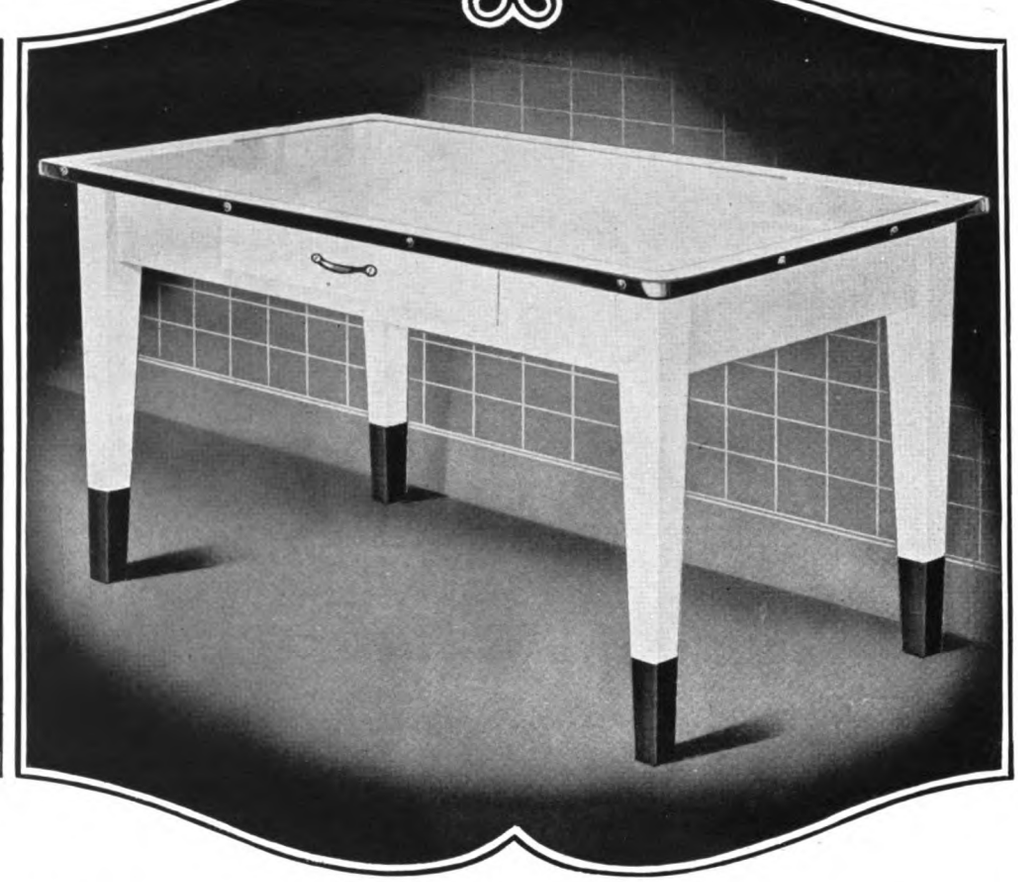
When you do this, you help in the fight against tuberculosis. You help save human lives. Your help goes where help is most needed—to the house that is clouded with the threat of death. When the seals come, buy them.



Stamp Out Tuberculosis with Christmas Seals

THE NATIONAL, STATE, AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES

Digitized by Google



A Year's Record of Sales Speaks for Itself

This table is now famous

MANY dealers buy CRYSTEEL Tables as a leader. Other dealers *will not buy any other table.* They know they are selling a piece of kitchen equipment *that will not come back* to customers who WILL.

CRYSTEEL Table Tops are white as snow — *always.* The process by which Porcelain is Fused on ARMCO Iron to accomplish this marvelous Top material was perfected by BENJAMIN years ago. CRYSTEEL is the toughest, whitest, cleanest Table Top Material and *can't* be copied.

The Frame is either All Metal or fine grained Wood, and never wabbles. All Styles have Blue Boots to prevent Mop Stains.

CRYSTEEL Tables are sold under a Plan that makes it well worth while to push them exclusively. Better write TODAY and begin to increase your Table Profits.

Crysteel Works
of BENJAMIN ELECTRIC MFG. CO.
847 West Jackson Blvd.
CHICAGO

Digitized by Google



The wood finish that is PROOF against steaming-hot liquids

A ZAPONITE finish is water-proof—proof against the stains, discolorations, white spots and blisters caused when steaming-hot liquids are spilled on ordinary finishes.

Aside from this superior quality, a ZAPONITE finish will not check, will not craze. It may be struck a blow sufficiently hard to dent the wood yet the finish will remain unharmed. It is immune from the effects of heat and will not paper mark in shipment. It is easy to handle and easy to use because as many as three coats may be applied in forty-eight hours.

Let our Service Division help you to determine how ZAPONITE can be used in finishing your products at a saving in your production costs. Write us about this service TODAY.

Celluloid Zapon Company

200 Fifth Avenue, New York City

Branches: Chicago, New Haven, Los Angeles

THE PIONEER
ZAPONITE
WOOD LACQUER

Downy Rest Bed Springs

They Rest You All Over

The Last Word in Bed Spring Construction

Take a DOWNY REST Bed Spring, place it side by side, with any other bed spring, and nine out of every ten people will favor the DOWNY REST—That's one big point.

Ask a user of a DOWNY REST, five, ten or twenty-five years later, if the DOWNY REST Bed Spring is satisfactory and the answer will be invariably the same—"It is a mighty fine spring"—That's another point.

And if you ask a DOWNY REST dealer how these springs sell, if the price is right and the house square, he will tell you promptly that the DOWNY REST is the right spring proposition—That's the point that we're most proud of.

Write for literature and proposition for dealers.

Haggard & Marcusson Co.

Since 1887

1109 W. 37th St., Chicago, Ill.



DownyRest

The Bed Spring that Rests You all over

Digitized by Google



Windsor Chairs

The N & S line of Windsor reproductions will be shown during the coming market

Third Floor, Furniture Temple
Grand Rapids, Mich.

NICHOLS & STONE COMPANY

"The Home of Windsor Chairs"
GARDNER, MASS.

Digitized by Google



1923 will be a bigger, better year for every merchant who sells Davenport Beds, because



there will be a bigger, broader, more powerful advertising campaign during 1923, using twice as many magazines as before, and a dominant newspaper campaign over the whole country, besides. To this huge effort



the leading furniture merchants in every American community are going to give whole-hearted co-operation, because they know that by doing so, they can count the results in actual sales. Now, then—



who is the leading furniture merchant in YOUR community?



DAVENPORT BED MAKERS OF AMERICA, 905 S. Michigan Ave., Chicago

© 1922, Davenport Bed Makers of America

Digitized by Google



No. 830
Long Davenport Bed

Buy for a Big Season's Business

At the January Market, 1319 Michigan Ave., Chicago, there will be displayed the beautiful new designs which have been added to the Kroehler line. You will want to purchase generously. Kroehlers are the fastest selling, largest selling davenport beds on the market. They have built tremendous business for the merchants who have pushed them.

Be sure to see the new Kroehlers, and learn about the remarkable new advertising campaign which will build Kroehler prestige and *your* sales through the KROEHLER MADE CHICAGO NEW YORK STRATFORD CAN. coming year.

KROEHLER MANUFACTURING COMPANY, CHICAGO

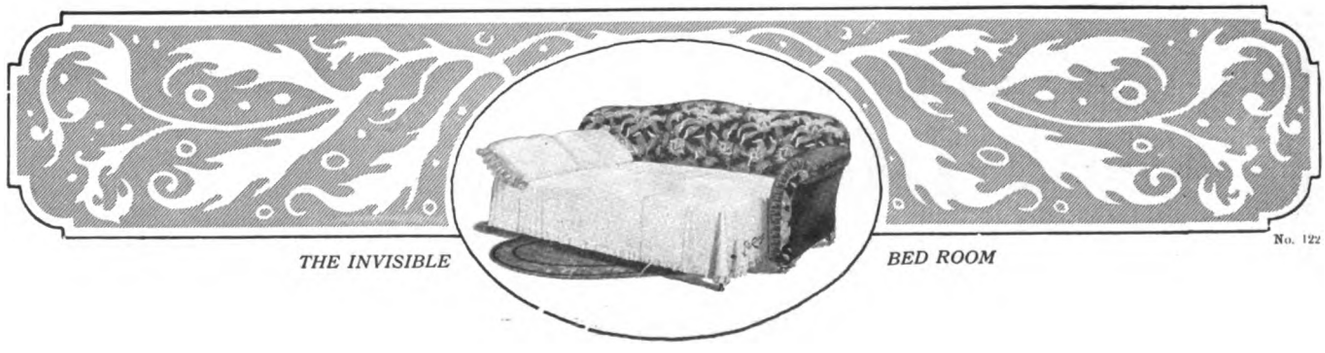
New York Showrooms: 130-132 WEST THIRTY-FOURTH STREET, N. Y.

Factories at KANKAKEE, ILL.; NAPERVILLE, ILL.; BINGHAMTON, N. Y.

Canadian Factory: STRATFORD, ONTARIO

KROEHLER

Davenport Bed



THE INVISIBLE *BED ROOM*

No. 122

Digitized by Google

Made of High Grade
Hardened Steel
Specially Treated
to Give
Frictionless Surface



Extra Heavy
Size—1⅛ in



⅞ in.



¾ in.



⅝ in.



½ in.



⅜ in.

Reg. U. S Pat. Off.
No. 995758 which will
be strictly enforced



Furniture Footwear
Easy Movement

A furniture footwear device must give easy movement over any floor, covered or uncovered. Unless it does it means weakened furniture. No device ever made gives ease of movement under all conditions as effectively as

DOMES *of* SILENCE

"Better than Casters"

In addition this, simple slide has the added important qualities. which ordinary devices do not possess:

Economy
Simplicity
Silence
Invisibility
Adaptability—Suitable for covered and uncovered floors alike.
Service— Long wear.

Gives protection to furniture, floors and rugs and are the perfect footwear for furniture--

DOMES of SILENCE *Division*
Henry W. Peabody & Co.
17 State Street, New York City

In All Your Furniture Oraers,

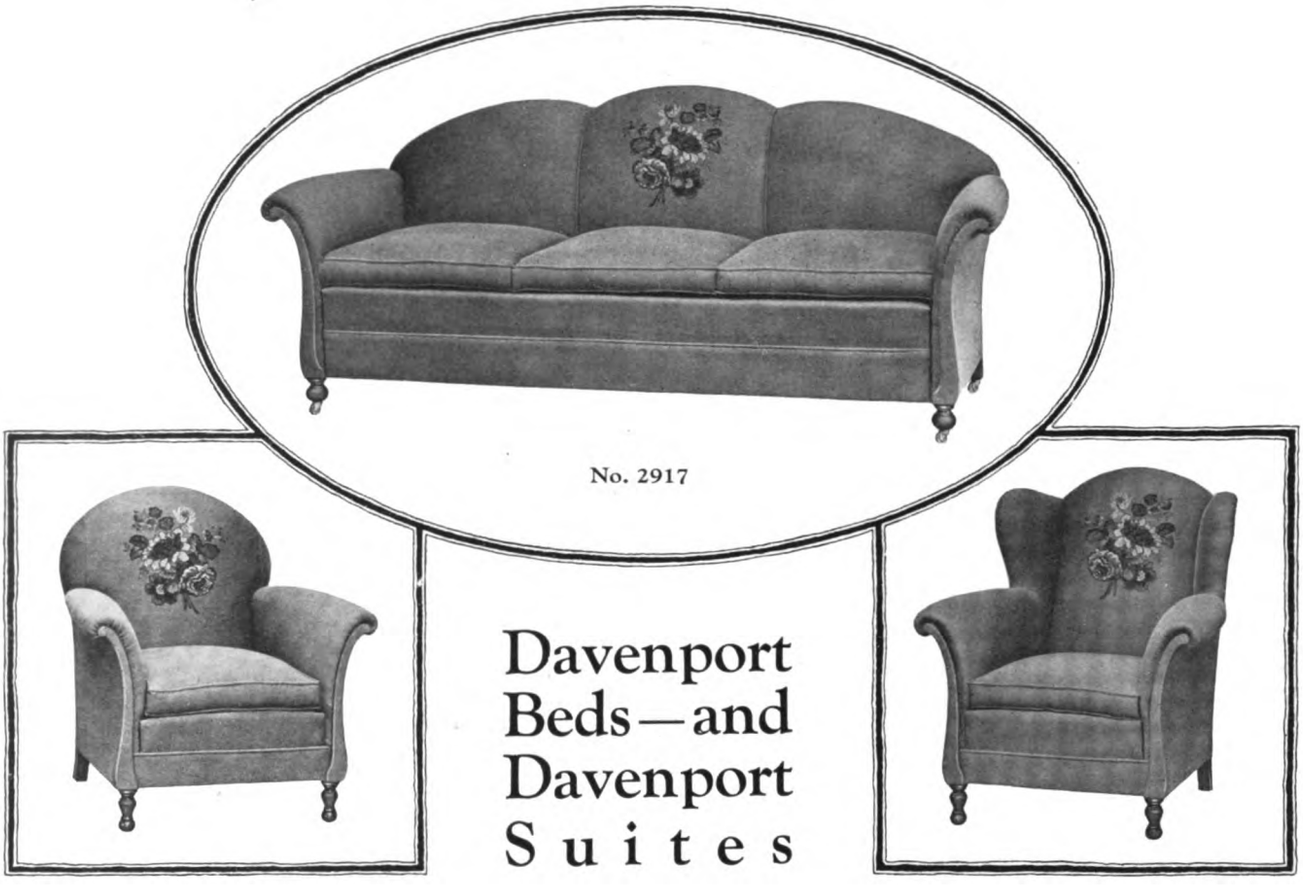
***Specify* DOMES of SILENCE**

"Better than Casters"

P-205

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Pullman



No. 2917

Davenport Beds—and Davenport Suites

Every store can sell more Davenport Beds. The Pullman line, with its style range, mechanical superiority and high-grade finish, adds prestige to any store.

Pullman is tried and proven, and well deserves its world-wide reputation as "the Perfect Davenport Bed."

Pullmans are built to maintain this reputation, and priced to meet all competition.

Your attention is called to pages 150-151, this issue

Pullman Couch Company

CHICAGO

EXHIBITING AT NO. 1319 MICHIGAN

THIRD FLOOR

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VALENTINE-SEAVER CO.

OUR POLICY of serving our dealers and the public with the highest quality product at fair prices is backed up by a merchandising plan which is always consistent and conservative.

A visit to our display will give us an opportunity to prove that we strictly maintain this policy under all circumstances.

Winter market exhibit in the KEELER BUILDING, GRAND RAPIDS, MICHIGAN

Exhibit opens January 1st, 1923



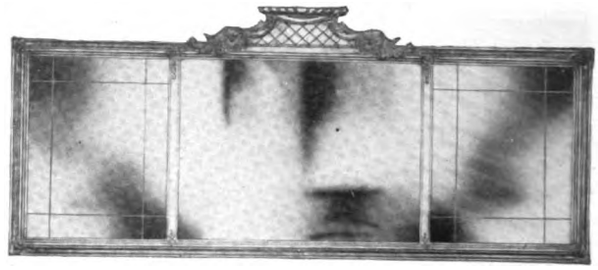
OFFICE AND FACTORY:
1727 SEDGWICK ST.
CHICAGO

VALENTINE-SEAVER CO.

Newcomb, Macklin & Co.

Galleries, Retail Salesrooms and Factory:
State and Kinzie Streets
Chicago, Ill.

Salesrooms: 233 Fifth Ave., New York City



Announce
Their Semi-Annual Exhibition *of*

MIRROR FRAMES — CORNICES
PICTURE FRAMES — BOOK ENDS
DRAPERY HOLDBACKS — HAND MIRRORS
and DECORATIVE SPECIALTIES

at the

KEELER BUILDING
(Ground Floor)
Grand Rapids, Mich.
January 1st to 20th

Webster Furniture Company Inc.

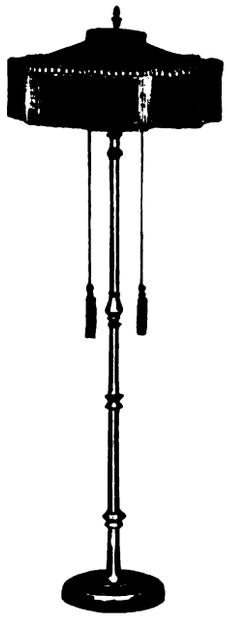
MANUFACTURERS OF
FINE FURNITURE
625 HAGUE ST.
Rochester, N. Y.

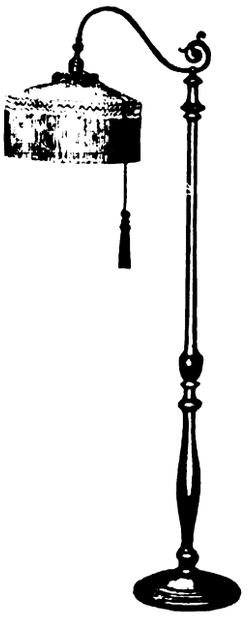


HIGH-CLASS WINDSOR CHAIRS
A SPECIALTY

Digitized by Google

"Harmonizing Units Distinguish Rindsberger Lamps From Others"





From Rindsberger — for your January and February Sales

Special Announcement:

It's an out and out fact that during the month of January things move slowly even in the best lamp factory—**AND SO** in order that we may keep our men going at full speed during this month, we are prepared to offer ***"Sensational Values"*** which will result in record-making history in the sales annals of your store during January and February if you are quick enough to take advantage of them.

We earnestly suggest that you write us immediately for **"special prices"** and further information—or see us at our display during the Chicago Market in January.



The four appearing lamps comprise our "Specials" for your January and February Sales



Rindsberger Manufacturing Corp.

18-22 East 24th Street Dept D-2 Chicago, Illinois

Permanent Display With

S. KARPEN & BROS.

811 S. Wabash Ave. Chicago, Ill.

37th and Broadway New York City

Digitized by Google



SUPER-UPHOLSTERED FURNITURE

FROM a comparatively unknown line, Super-Upholstered Furniture has attained almost national distribution and quadrupled its sales within four years. The reason is in the line itself—see it at the Grand Rapids Market!

The new line—designs and covering fabrics—ranks with the finest in the country; we're justly proud of it. You can't afford to miss looking it over!

Fourth Floor
Furniture Exhibition Building

E. Wiener Company
MILWAUKEE

Market Time



Everybody at some time or other goes to market—the pig of mother goose fame, you, we and all the rest of the folks.

You will be going soon—and we hope to see you at Grand Rapids or High Point. We are sure you will like the latest originations in Reedcraft by Ficks Reed Company.

Many years of fashioning the world's finest, lightest, most durable reed into the beauty of the latest furniture designs have made Ficks leaders in Reed.

If you haven't received the Ficks catalog, write for it.

Ficks REED CO.

Factories:
CINCINNATI · OHIO
LONG ISLAND CITY · N. Y.

BEDDING

of Known Dependability by a Reliable Maker of 67 Years' Standing

NO matter what grade of bedding you require, your ultimate satisfaction depends upon the integrity of the maker in delivering exactly according to specifications.

The integrity of this firm is established through more than half a century of service in supplying quality bedding for America's foremost hotels and clubs.

You may obtain bedding from us of luxurious comfort for one bed or a thousand, made to your order, with an assurance of utmost quality.

Ask for illustrations, price list and particulars.

CHARLES P. ROGERS & CO., Inc.
Est. 1855
16 East 33rd Street
New York

Digitized by Google

THE MAYHEW COMPANY of Milwaukee, Wisconsin, will hold its January exhibit of living room furniture, odd chairs, cane firesides and wood-seat chairs and rockers, in new and attractive designs and coverings, at their established exhibit space, second floor, Manufacturers' Building, to which they extend the Trade a very cordial welcome.

MAYHEW COMPANY
MILWAUKEE, WIS.
U. S. A.



No. 2731

Entire Sixth Floor
CENTRAL MARKET FURNITURE BUILDING
1414-20 So. Wabash Ave.
CHICAGO

STYLE AND INDIVIDUALITY

ARE THE HIGHLIGHTS IN OUR NEW Line of Living Room Furniture, Windsor Chairs, and Breakfast Sets.

A special feature of this Season's Display will be many new and Beautiful designs in our line of "Merikord" Fibre—The World's Best Fibre Furniture.

The "American" Line offers the Season's most interesting and inviting Furniture Display.

American Chair Company
Sheboygan, Wisconsin

Digitized by Google

Making staunch friends and customers



PARIS, 28 RUE D'HAUTEVILLE
NEW YORK, 404 FOURTH AVE. COR 28TH ST
TELEPHONES, BELL 4400 GRANT

KAUFMANN AND BAER COMPANY
(INCORPORATED)
SIXTH AVENUE AND SMITHFIELD STREET.

CABLE ADDRESS "KABACO" PITTSBURGH

PITTSBURGH, PA.
October 16th, 1922.

DEPARTMENT
IN ANSWERING REFER TO ABOVE DEPT

The Stearns & Foster Company,
Cincinnati,
Ohio.

Gentlemen:

It gives us great pleasure after having done business with you for many years to state that we have always found your product to be highly satisfactory in every respect.

In going over our files we find that we use about 4000 of your mattresses per year, and our records show that we have yet to have a complaint on any of your product we have sold. This, we believe to be a most wonderful record and one which we are proud to acknowledge as we feel that we share these benefits by making a staunch friend and customer for the Store every time we sell a Stearns & Foster mattress.

We wish that you could see for yourselves the enthusiasm displayed by our salesmen in selling a Stearns & Foster mattress. They feel so positive that it "will make good", that they do not hesitate to say so, and the customer is usually sold.

The writer also used your product very extensively while he was in New York with Lord & Taylor, and also previously during the period he was with Stewart & Company of Baltimore, Md.

We wish to take this opportunity to thank your wonderful organization for the great care and skill they have displayed in the manufacture of a product that gives the maximum in comfort and service to the customer of the retail store, and at the same time builds up the character of the store that sells it.

Very truly yours,

JMC/5

ALL COMMUNICATIONS TO RECEIVE PROPER ATTENTION SHOULD BE ADDRESSED TO THE COMPANY

TALK to our dealers. You will find them enthusiastic over the selling merits of Stearns & Foster Mattresses. They wholeheartedly recommend them to their customers because of maximum comfort and service. They know that the people that buy them are satisfied, and being satisfied they will tell their friends. They find our mattresses a business-building line. Stearns & Foster Mattresses "make good."

January Exhibits: Grand Rapids and Chicago

THE STEARNS & FOSTER COMPANY, CINCINNATI

Established 1846

NEW YORK CLEVELAND PHILADELPHIA DETROIT PITTSBURGH ST. LOUIS CHICAGO DES MOINES

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BROOKLYN CHAIR COMPANY



No. 274

Carry in stock an attractive line of salable goods

Dining, Bed Room and Office Chairs; Ladies' Desk Chairs; Colonial patterns, both wood and genuine rush seat. Breakfast Room Suites. Kaltex and Reed Furniture.

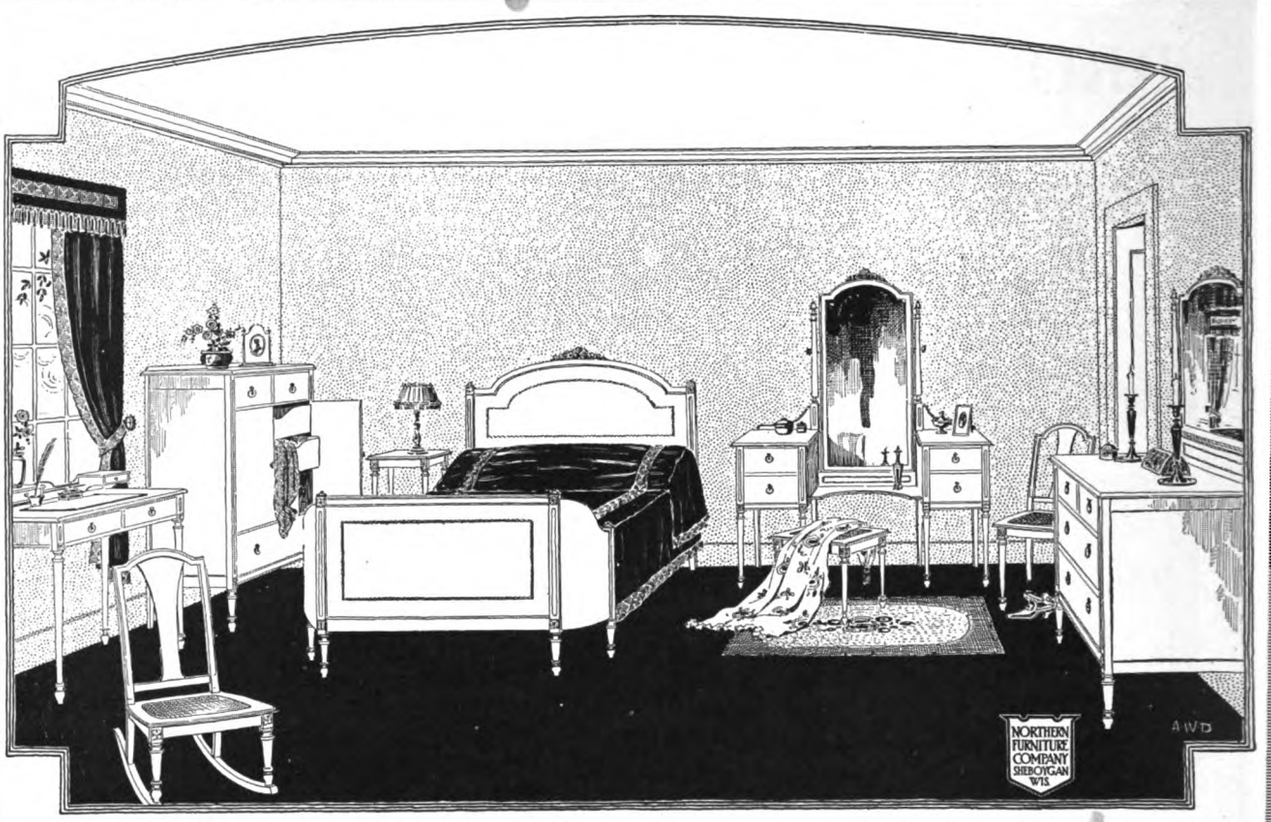
See the line

Office and Showrooms: 425-433 W. 28th Street
NEW YORK CITY



記 SOY KEE & CO. 瑞
CHINESE IMPORTERS
7-9 MOTT ST., NEW YORK CITY.

Digitized by Google



7700 bedroom suite in combination American walnut. A modification of the Louis XVI style, handled in a simple, homelike fashion, to meet the requirements of modern homes.

MULTIPLIED SALES

Progressive dealers agree that NORTHERN FURNITURE is the best repeater of any medium-priced line. From a small midwest town a dealer writes:

> "Enclosed is an order for another suite just like the last received from you. We set this one in the window this morning and by 2:00 o'clock we had sold it, and another just like it."

With the public definitely and permanently sold on the Better Homes proposition, and furniture buying reaching higher points every day, wide-awake merchants will buy the stock that moves fastest—NORTHERN FURNITURE.

NORTHERN FURNITURE COMPANY SHEBOYGAN WIS.

NORTHERN FURNITURE COMPANY

Manufacturers

SHEBOYGAN -:- WISCONSIN

Exhibition Space, Furniture Exchange, Grand Rapids, Mich.

Digitized by Google

Buy from Kiel—and you have **all** the advantages that c o m e through selecting from the most complete line of medium-priced living room and dining tables in America.

To dealer and user—the Kiel trade-mark on a table is a pledge of guaranteed quality.



Design 2143

42″ x 54″ Top. Oak. Italian Renaissance Two-tone Jacobean or Fumed ..... 6 ft.
42″ x 54″ Top. Veneered Top, Gum Base, Renaissance Two-tone or American Walnut Wax ..... 6 ft.
45″ x 60″ Top. Oak. Italian Renaissance Two-tone Jacobean or Fumed ..... 6 ft.
45″ x 60″ Top. Veneered Top, Gum Base, Renaissance Two-tone, or American Walnut Wax ..... 6 ft.

Be sure to see the display of Kiel Tables at the Chicago Furniture Market in January. See the new designs that have been originated in Kiel Guaranteed Quality.



Design 4305

20″ x 54″ Top. Most desirable in Two-tone Renaissance, Two-tone Mahogany, or Two-tone Walnut. Also furnished in Mahogany or Walnut Wax.

The KIEL FURNITURE CO.

Milwaukee — *Permanent Sales Floors at New York, High Point, Chicago, Milwaukee, San Francisco, Los Angeles* — Wisconsin

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The Sheraton	The Colonial	The Art-Mission	The Universal
Top, base and three sections	Top, base and three sections	Top, base and three sections	Top, base and three sections
List—$89.00	List—$48.50	List—$41.50	List—$32.50

Globe-Wernicke



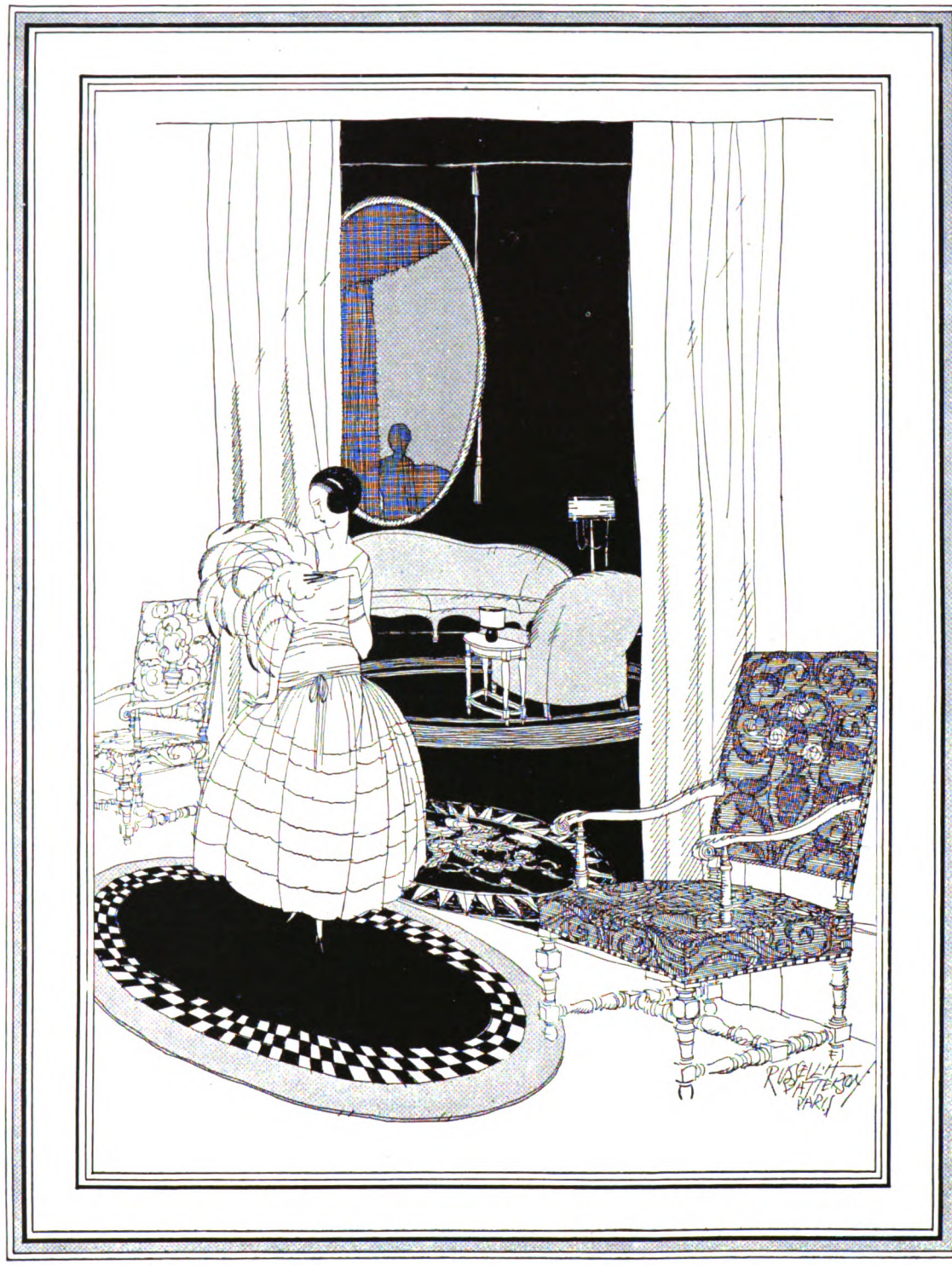
See the three ladies looking at the Globe-Wernicke Sectional Bookcase! They are only three of millions who will see this same Universal in the December national magazines. Your customers will be reading about these famous, popularly-priced bookcases. Tie on your Christmas tag and put one in your window! Sales opportunities by the thousand are being opened for you. New dealers, write to

The Globe-Wernicke Co.
CINCINNATI



A Merry Christmas to you! We have many sales helps that teem with Christmas spirit and selling force.

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Announcing
January Exhibition
of KARPEN FURNITURE

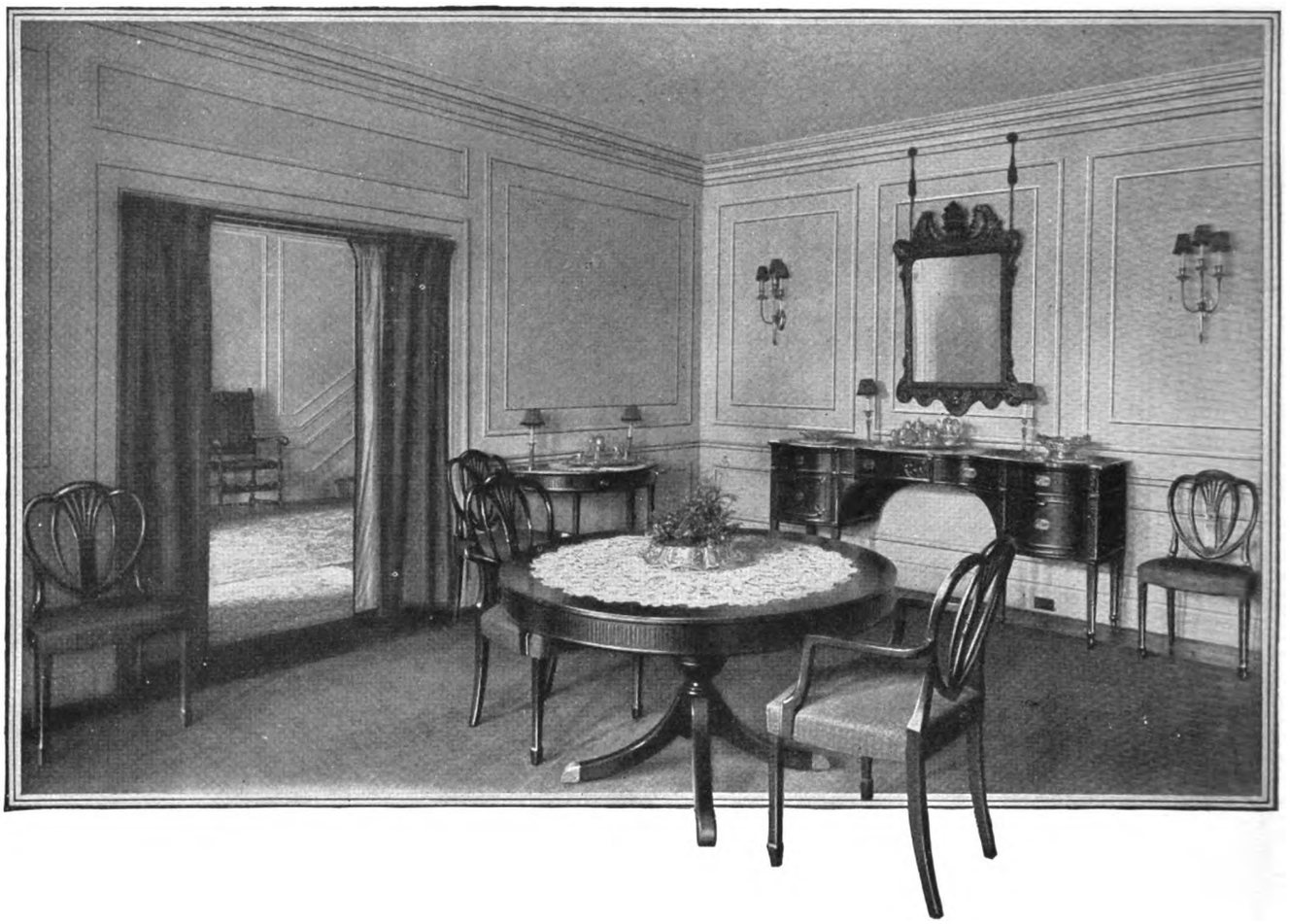
Chicago - Beginning - Jan. 1
New York - Beginning - Jan. 15

CHICAGO
801-811 S. Wabash Ave.

KARPEN
FURNITURE

NEW YORK
37th and Broadway

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ART, as applied to house furnishing, usually begins in the dining room.

It is the ambition of nearly every housewife to own a "Genuine Mahogany" table and a set of Georgian or Colonial chairs.

The simple dignity and beauty of these pieces, usually mean a refurnishing of part, or all of the house. That's what makes the furniture business good.

There is real pride in the assertion—"My dining room is furnished in **Genuine Mahogany.**"

And the housewife of today is sophisticated. She knows that Chippendale, Hepplewhite, Sheraton; Duncan Phyfe and all the long list of Colonial furniture builders, used Mahogany and nothing else.

She also knows that replicas of these accepted styles must be made of

SOLID MAHOGANY—or
MAHOGANY (solid or veneered)

She also knows that the so-called "Mahogany finish" is a delusion and a snare and will not accept it, if she asks for and pays for **Genuine Mahogany** furniture.

The woman of today asks the furniture dealer a lot of pertinent questions about furniture, and he is trying his best to satisfy her.

Isn't it good business policy to help the dealer along by building more Genuine Mahogany furniture in response to the nation-wide demand for it?

after all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, Inc. St. James Building 1133 BROADWAY, NEW YORK

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The Story of Service *and* Quality

THE Milwaukee Chair, pictured above, is one of a set made more than thirty years ago for the office of Mr. Samuel Insull, President of the Commonwealth Edison Company of Chicago. These chairs are still in use in Mr. Insull's office, where they bid fair to give service for an additional fifty years, for they are still in perfect condition.

This proves an interesting fact for the purchaser of office chairs. Naturally desired for their beauty and character, Milwaukee Chairs **should also be desired for their economy.** Though they are not lowest in their first cost, they are the best investment possible in chairs.

This has been the purpose of our half-century of effort; to make Milwaukee Chairs stand for real value on the inventories of their purchasers; to make them an **investment** instead of a **buy.** Our constantly growing business and the ready acceptance of our product by careful purchasing agents is an ample reward for all our pioneering.

MILWAUKEE CHAIR COMPANY

New York *Chicago* *Milwaukee* *Minneapolis* *Seattle*



The Federal Reserve Bank of Chicago have installed Milwaukee Chairs as pictured here. It is interesting to consider that they may outlast the building.



More Than 4,000,000 Milwaukee Chairs in Service

Our New Office Chair Catalogue will be ready for distribution the first week in December. Write for your copy.

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Chesterfield

For Elegance–

combined with comfort,
quality and economy in

Good Living Room Furniture

Beautiful new designs will be shown
at the Chesterfield Exhibit
in the
KEELER BUILDING
Grand Rapids. Mich.



Chesterfield Furniture Co. Inc.

Office & Factory
295 Vernon Ave., L.I. City

Showrooms
226 East 42nd St., N.Y.C.

HASTINGS THORO BRED TABLES

THORO-BREDS

January Exhibition
4th Floor, Keeler Bldg.
Grand Rapids, Mich.

HASTINGS TABLE CO.

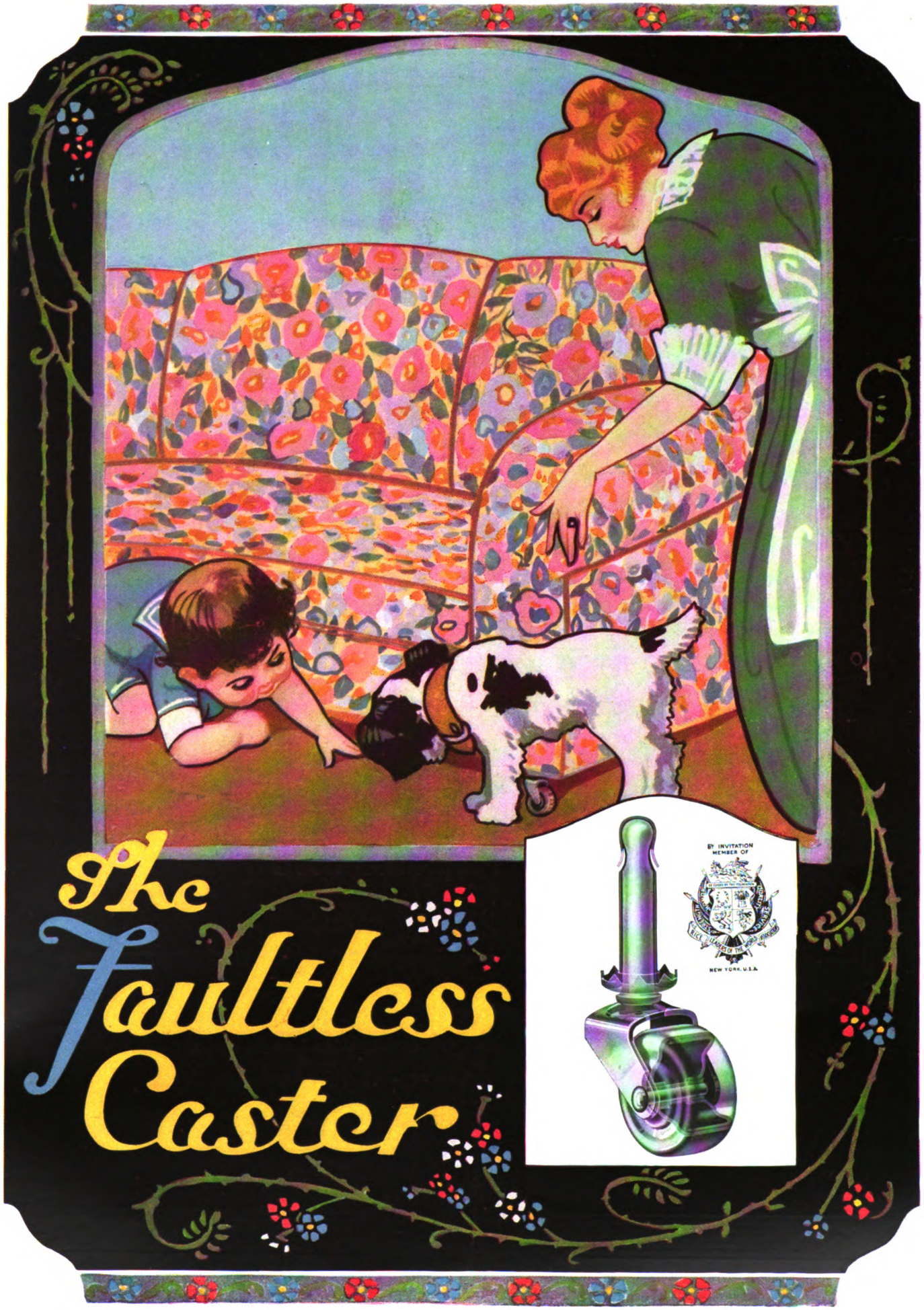
TABLES—DESKS—CABINETS—TEA WAGONS

NOVELTIES

HASTINGS

MICH.

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A Perfect Principle

—*a Faultless Caster*

STARTING with the best possible principle of caster construction we have for many years been accustomed to manufacture a product that adds a touch of refinement to and enhances the value of every article of furniture of which it becomes a part.

¶ *When you buy* FAULTLESS *Casters you buy elegance, sturdiness, quietness, correctness of design and service*



FAULTLESS CASTER COMPANY
Evansville, Ind. - New York—*Fifth Ave. Building*

Grand Rapids Sales Office, P. S. Johnson, Manager
10 Fountain St., N. W., Grand Rapids, Michigan

Move the
FAULTLESS
Way

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American Furniture Novelty Co.

Manufacturers of

High-Grade Novelties

GOOD FURNITURE TO MAKE THE HOME ARTISTIC

Davenport Tables — Spinet Desk Tables
Spinet Desks — Ladies' Secretaries
Smoker Cabinets—Humidors—Smoker Stands
Sewing Cabinets — Book Troughs — Ferneries
End Tables — Gateleg Tables — Tea Wagons
Telephone Stands — Telephone Cabinets

Exhibited at
1319 Michigan Ave., Chicago
Furniture Manufacturers Bldg.
Jamestown, N. Y.
Furniture Exchange Bldg.
San Francisco, Cal.
Factory:
2607 Flournoy St., Chicago, Ill.



Lamp No. 897/2149
Shade No. 896/283a/26"
Mirror Black and Gold
Decorated

Manufacturers
of
Silk Shades
of
Distinction

—

Importers
of
Lamps
from the
Orient

—

Exclusive creations are continually being added to our vast assortment of manufactured silk shades and imported complete lamps.

MORIMURA BROTHERS, Inc.

53-57 West 23rd St.
New York
N. Y.

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ROCKFORD'S FAMOUS

In January *at* Grand Rapids

Dealers from everywhere will be buying and preparing for a heavy spring demand.

An excellent showing of real dining room furniture, exclusive in design, will be made by

Rockford Superior Furniture Co.

ROCKFORD, ILLINOIS

3rd Floor, Keeler Building

Exhibit in charge of Frank Karlson

Representatives in Attendance:
L. A. OLSEN, W. H. DANIELS, CARL V. SMITH, D. L. LEFLWICK, F. C. PARCHERT, BEN OWEN

Harry Lowenthal & Son, 610 W. 150th St., N. Y. C., Metropolitan Representative.



No. 209 Buffet

"We exhibit only in Rockford"

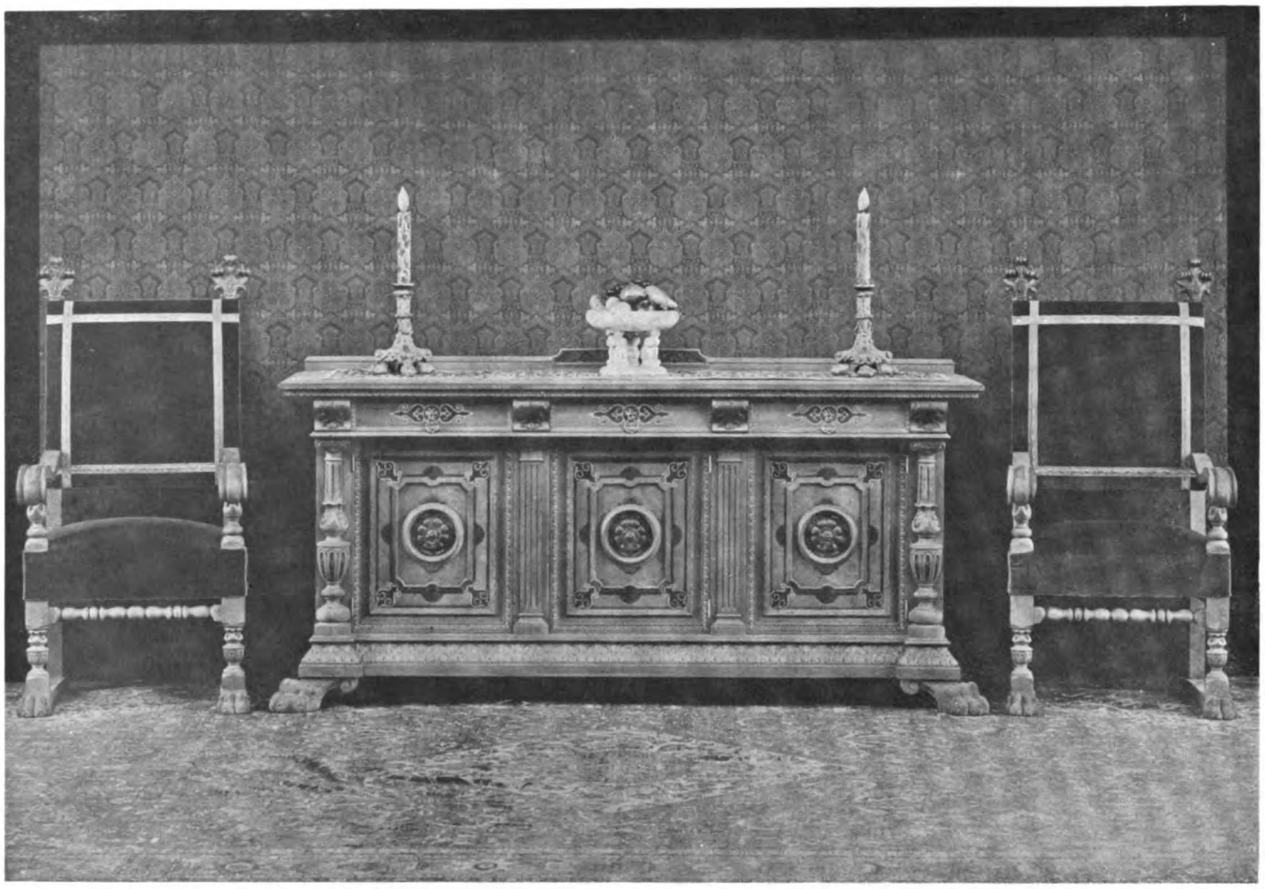
Many new numbers are added this season making our line still more attractive to the exacting buyer

EXCEL MANUFACTURING CO., ROCKFORD, ILL.

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GOOD FURNITURE

Distinctive Furniture
for the dining room beautiful



Our Factory Showroom

will be especially attractive for the coming season with an exhibition of the finest in modern designing and workmanship, priced to suit a wide range of requirements.

An increasing number of buyers attend our exhibitions and represent the finest stores in the country. Their regular appearance each season certainly has but one significance.

ROCKFORD FURNITURE COMPANY

ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

Furniture of extreme elegance and fine workmanship.



We extend a cordial invitation to all buyers to visit our showrooms on the 7th Floor of the Manufacturers Building, during the Grand Rapids Winter Exhibition, January 1st to 20th.

ROCKFORD CHAIR & FURNITURE COMPANY

ROCKFORD, ILLINOIS



No. 540 Vanity

Announcing

ROCKFORD REPUBLIC FURNITURE CO.

Exhibiting January Market

Fourth Floor, Klingman Bldg.
Grand Rapids, Mich.

Also
at New Factory Showrooms
in
Rockford, Ill.

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GOOD FURNITURE

SKANDIA FURNITURE CO. ROCKFORD ILL.

JANUARY 1st to 20th

Visiting dealers at Grand Rapids are cordially invited to inspect the many new designs in Library and Dining Room furniture in the display of

SKANDIA FURNITURE CO.
ROCKFORD, ILLINOIS

ENTIRE SIXTH FLOOR, FURNITURE TEMPLE
GRAND RAPIDS, MICH.

No. 664 China





888½ Buffet

On the Fifth Floor Klingman Bldg.
Grand Rapids Jan. First

Many new designs of Dining Room Furniture will be open to inspection of visiting dealers.

You are cordially invited

E. H. Dahlberg, Central.
Hettech & Ward, Metropolitan Reps. F. J. Murphy, Western Rep.

Permanent Exhibit at Factory

ROCKFORD DESK COMPANY
ROCKFORD, ILLINOIS

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ROCKFORD'S FAMOUS

NEW CREATIONS of unusual interest will be on display at our Exhibit in the Furniture Temple, Fifth Floor, and visiting Buyers are cordially invited to inspect our new line.

ROYAL MANTEL & FURNITURE CO.
Rockford, Illinois

EXHIBITION
Fifth Floor, Manufacturers' Building, 110 Ionia Avenue
SALESMEN: W. P. Keeney, J. J. Levy, John Kuhn, W. M. Engel, Geo. T. Gosling, C. E. Blomberg, L. O. Coonan, Sam Weinzimmer



497½
Popular Number in a Lady's Desk

UNION FURNITURE CO.
ROCKFORD, ILLINOIS

?

What Would You Like to Know?

GOOD FURNITURE MAGAZINE maintains a well developed information service for the benefit of the trade.

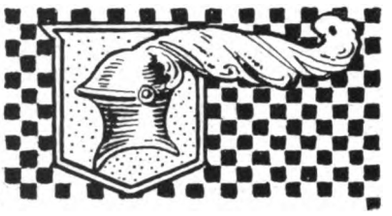
This is at your service at all times.

LET US HELP YOU

GOOD FURNITURE MAGAZINE
GRAND RAPIDS, MICH.

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GOOD FURNITURE



THE

TOP FLOOR

OF THE NEW

RINDGE BUILDING

IN

GRAND RAPIDS

WILL CONTAIN EXHIBITS OF THE NEW CREATIONS

OF THE

ILLINOIS CABINET CO. - EMPIRE MFG. CO.
COOPERATIVE FURNITURE CO.

of **ROCKFORD, ILLINOIS**

These three concerns are each the makers of an entirely new line. The Empire Manufacturing Co. will show their Big Dozen Line, consisting of six dining room and six bed room suites, together with a few suites from the Cooperative Furniture Co. The Illinois Cabinet Co. will present to the trade their latest patterns for the January Market, noted for the "Illinois" quality in their construction.

A staff of salesmen will be in attendance

DON'T FORGET THE

TOP FLOOR

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ROCKFORD'S FAMOUS
GOOD FURNITURE

Announcing

A comprehensive exhibit of
Dining Room Furniture
including many new patterns of instant appeal.

A line of good merchandise
priced to facilitate resale.
Your inspection is cordially invited.

Exhibit: 6th Floor, Manufacturers' Building,
Grand Rapids

MECHANICS FURNITURE CO.
Rockford, Illinois

MIRRORS
Worthy of Your Unqualified Recommendation

Exclusive purchasers who display good taste naturally turn to designs that are produced by our skilled artisans. Our MERIT MARK is more and more in evidence wherever exceptional Mirrors are displayed and sold

A Card Today Will Bring Our Catalog

Furst Bros. & Co.
BALTIMORE, MD.

MIRRORS
PICTURES

FRAMES
ART GOODS

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UNIVERSITY OF MICHIGAN



Advance Showing

New Styles ~ ~ ~ Finer Values in

SIMMONS BEDS

for the greatest market year

1923

NOW at the Three SIMMONS National Display Rooms

CHICAGO NEW YORK SAN FRANCISCO

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Beds Beautiful

NEW JANUARY MARKET DESIGNS FINISHES THAT FIT ANY HOME *at Prices Your Customers Cannot Resist*

IN the closing weeks of an extraordinary selling season, furniture merchants all over the country are looking forward eagerly to what 1923 will bring them—both in volume of sales and in what the January market will offer in new designs and greater values to stimulate business and start the New Year with an immediate buying movement.

In contrast with a year ago, the situation is most encouraging.

General business continues to improve. New building, according to leading authorities, exceeds all previous records, with a total of about 5 billion dollars for the year just closing.

December reports indicate that nearly 2 billion dollars of this new construction is still in progress—a large part of it in houses and apartments which will need new furniture.

Innovations in design and value

To give you every possible help in anticipating and supplying these demands, we are taking this unusual method of bringing to your attention, *in advance,* some of the most attractive Simmons beds to be shown in this great January market.

S I M M O N S

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They are entirely new and distinctive. They are new in lines—in finish—in color schemes—in construction.

They introduce a new note into American home furnishing and decoration. They meet and satisfy the growing flair of American women for intrinsic beauty and finer values in the equipment of their homes. They mark a new high level of Simmons utility, comfort and endurance.

They represent the Simmons idea of service—to supply to your customers happy combinations of style, character and substantial quality at prices so moderate every home-maker will instantly recognize their value. There are Simmons beds adapted to every home, from fine country houses to simple cottages.

Advertising that will sell beds for You

Merchants handling Simmons products will be backed up in 1923 by the strongest and most appealing advertising campaign ever used in the furniture industry.

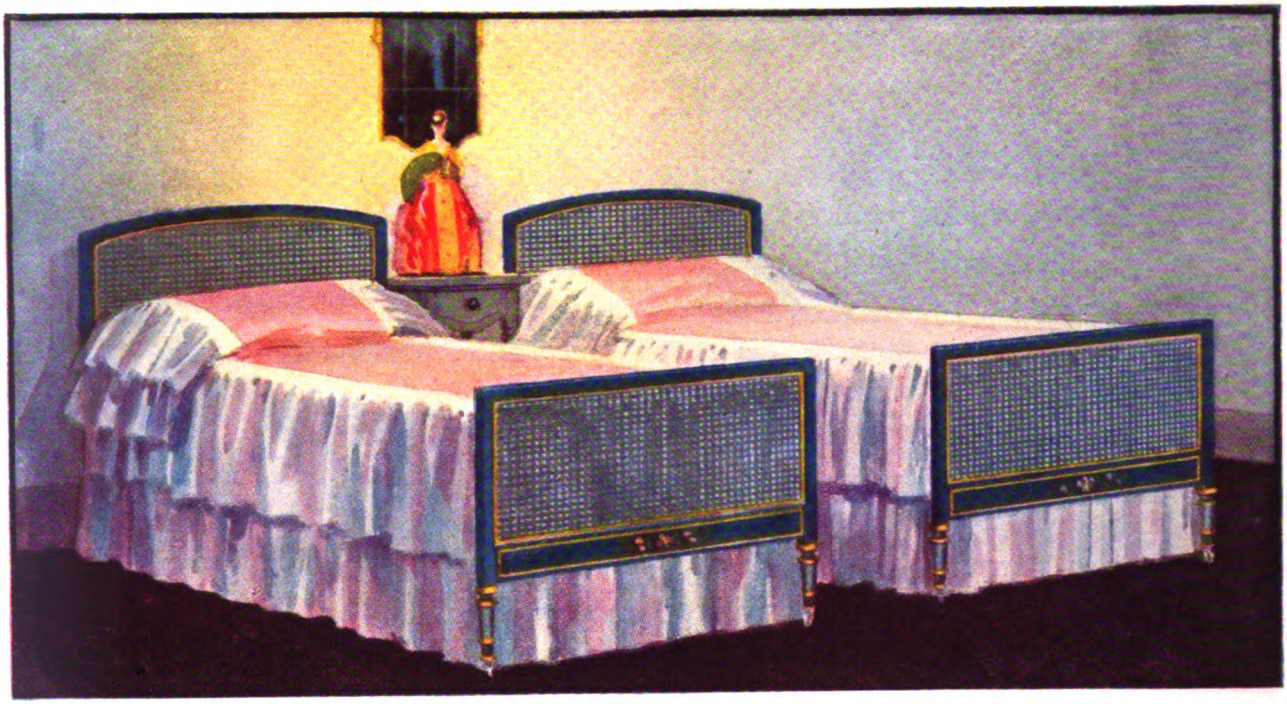
To get the most out of this advertising and profit by the trade opportunities 1923 holds out, you will want a representative line of Simmons beds on your floor before buyers come in.

Right now, you can order any beds shown here from any Simmons Sales Representative or Local Service Station—today.

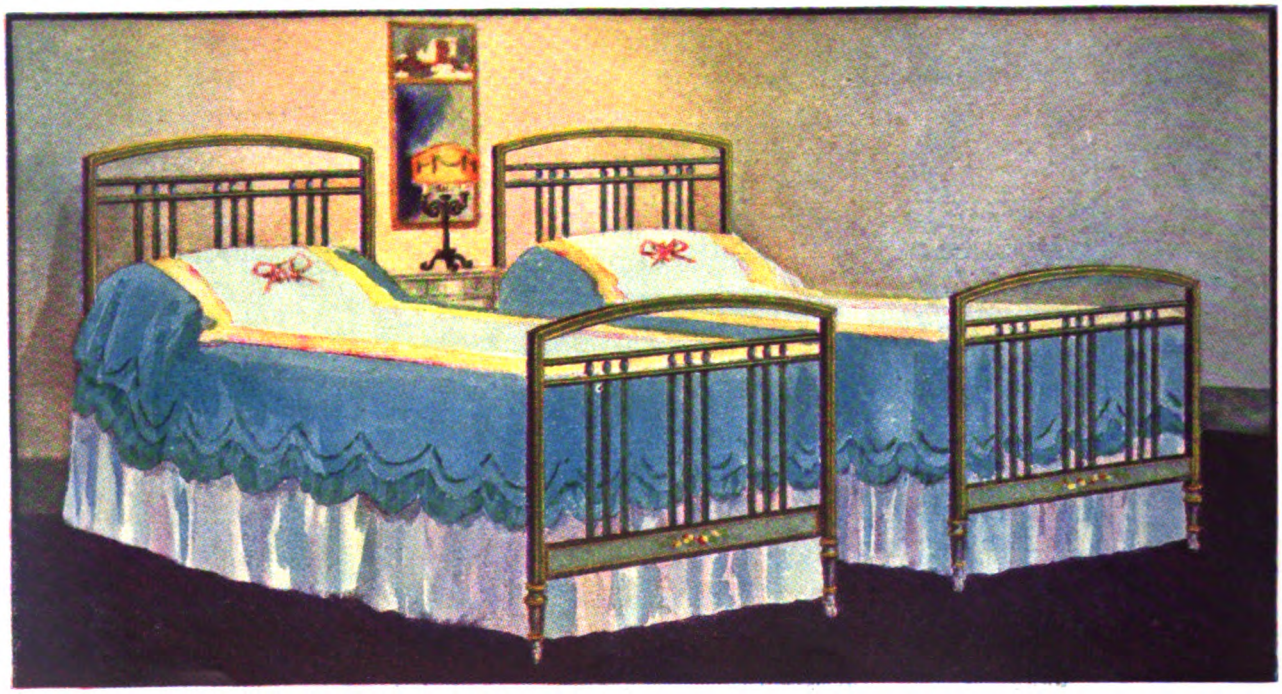
We want you to see the complete Simmons line of Beds, Springs and Mattresses in our National Display Rooms at Chicago, New York or San Francisco, when you come to market. If you are delayed in reaching the market, however, you can depend on it that these new designs are the most attractive beds we have ever built and the greatest values 1923 will offer. Your regular Simmons salesman will help you—or you can order direct if transportation conditions make early shipments advisable.

S I M M O N S

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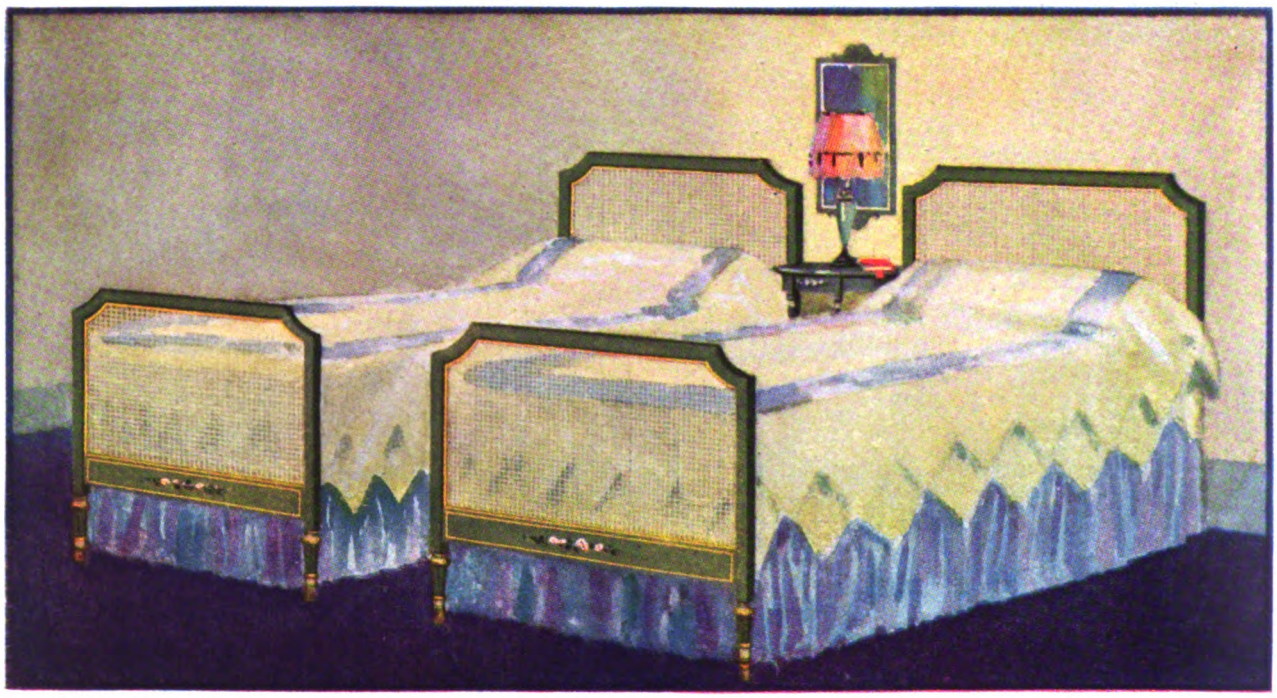
THE SIMMONS LAKEWOOD DESIGN 16606—Choice of two finishes: soft jade green and old gold, with panel of Simmons cane in pale primrose yellow; and warm blue and gold with panel in pale turquoise. Molding about panel in burnished gold. Height of head 37 inches, including casters; foot 25 inches. All standard widths. Packed in sealed dust-proof carton.



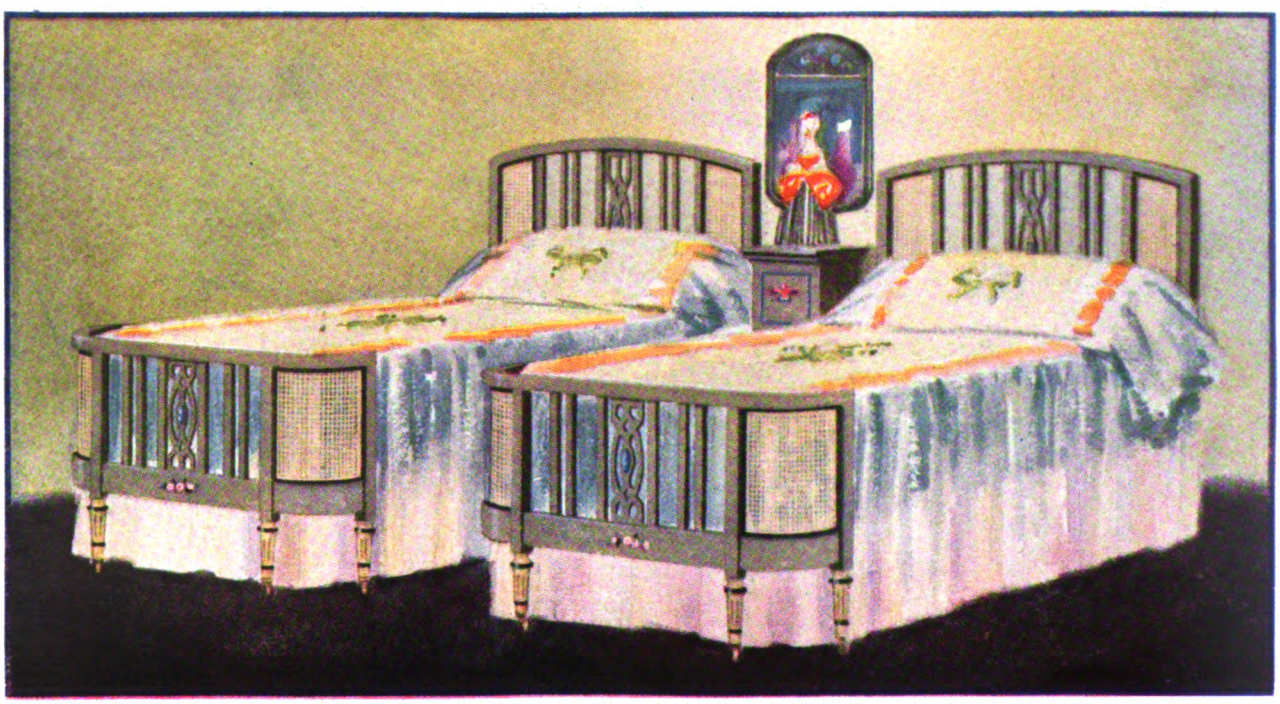
THE SIMMONS VENETIAN DESIGN 16544—Choice of two finishes: pale jade green and matt gold; or soft Adriatic blue and green. Italian in spirit; square posts with mitred corners, decorative spindles. Conventional flower decoration on panel. Height of head, including casters, 45 inches; foot 33 inches. All standard widths. Packed for shipment in dust-proof carton.

S I M M O N S

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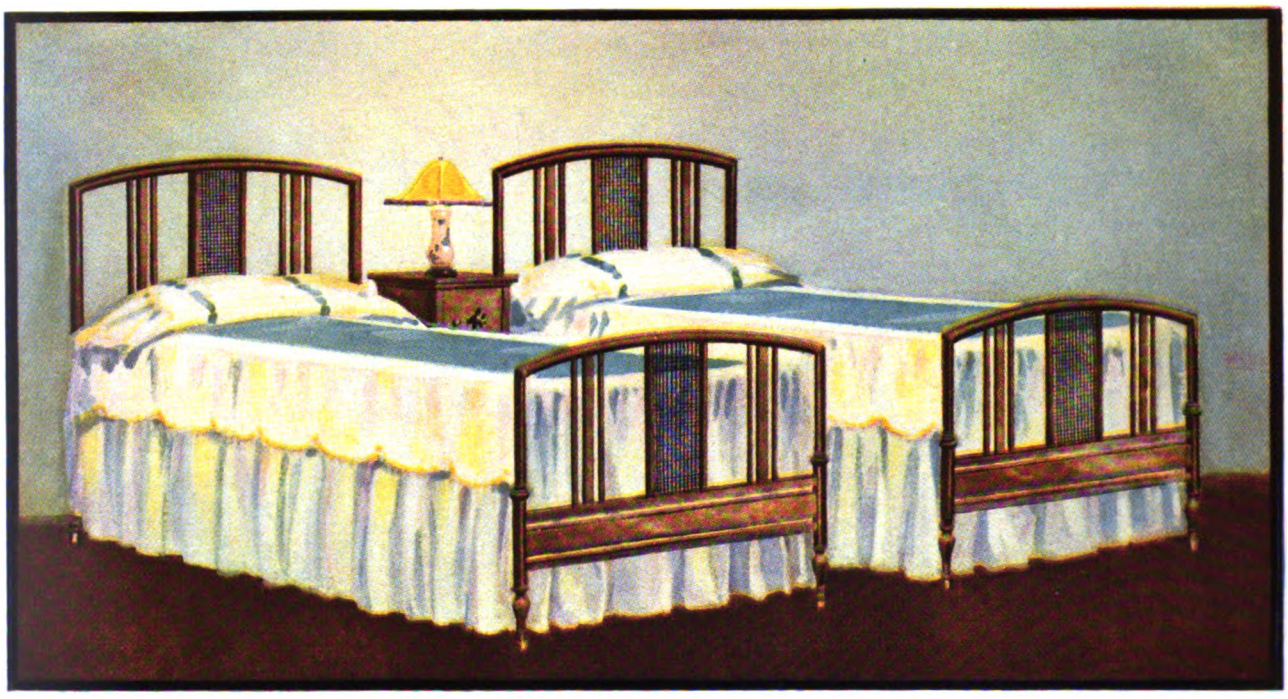
THE SIMMONS RITZ-CARLTON DESIGN 16617—Choice of two finishes: jade green and old gold, with Simmons cane panel in French gray; and soft blue and gold, with panel in pale turquoise. Molding about cane panel in burnished gold. Head 41 inches high, foot 29 inches, including casters. Base of foot has conventional floral decoration. Packed in dust-proof carton.



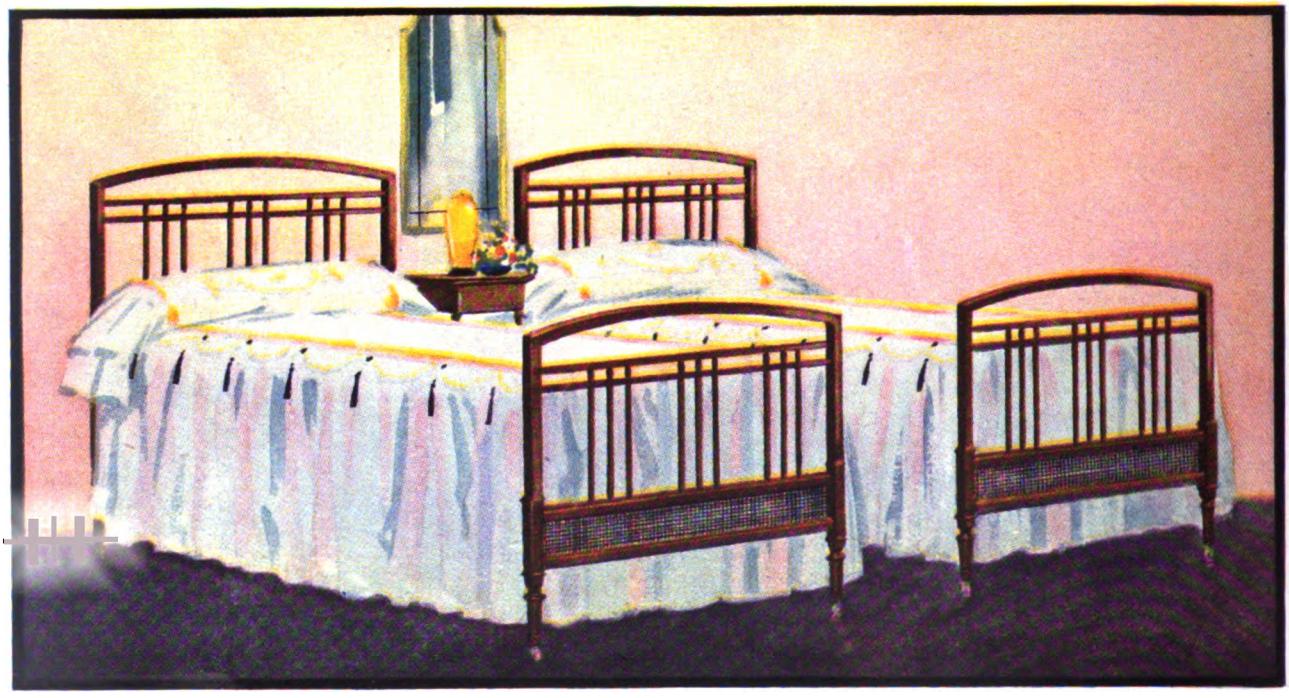
THE SIMMONS VALLIERE DESIGN 1989—Modern French in effect. Choice of three finishes: Corot gray enamel with Simmons panels of steel cane in soft old primrose and with conventional floral medallion on base of foot; finished also in brown mahogany and American walnut. Head 42 inches in height, including casters; foot 24 inches. All standard widths.

S I M M O N S

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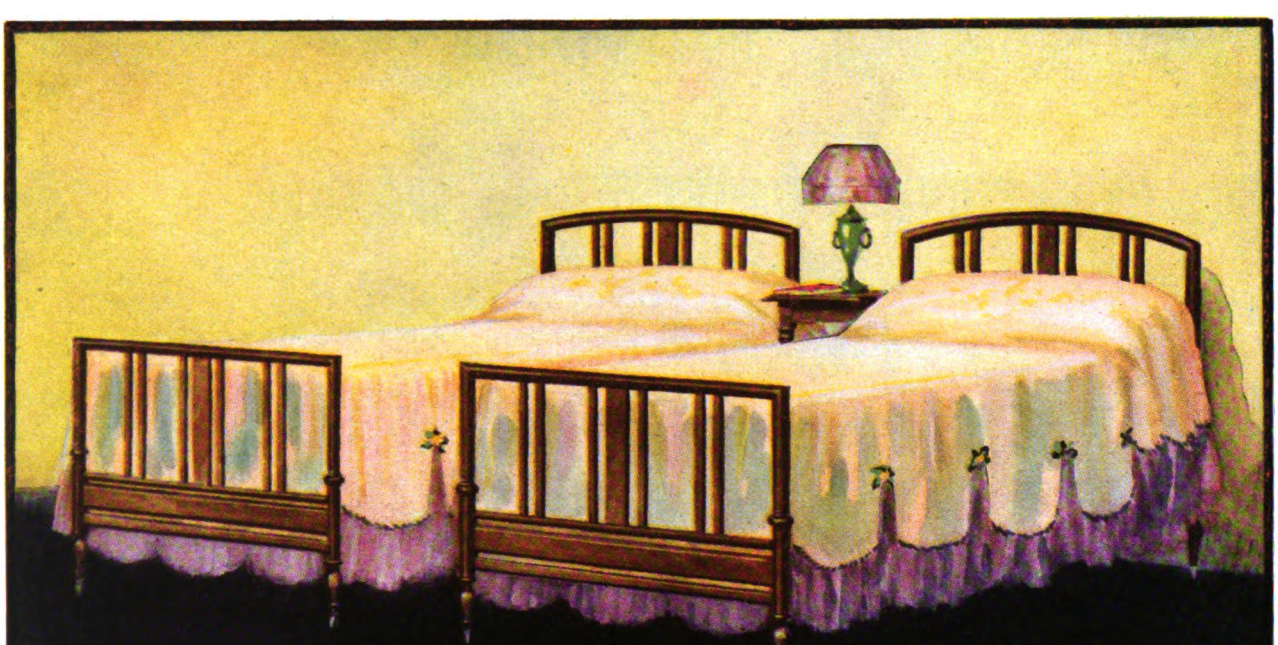
THE SIMMONS PENWICK DESIGN 1063—Old English in spirit. Choice of three finishes: brown mahogany, native walnut or ivory enamel. Posts are round, fillers oval, panel of Simmons cane. Head is 44 inches high, including casters; foot 29½ inches. All standard widths. Packed in a sealed dust-proof carton for shipment, storage or delivery to customer.



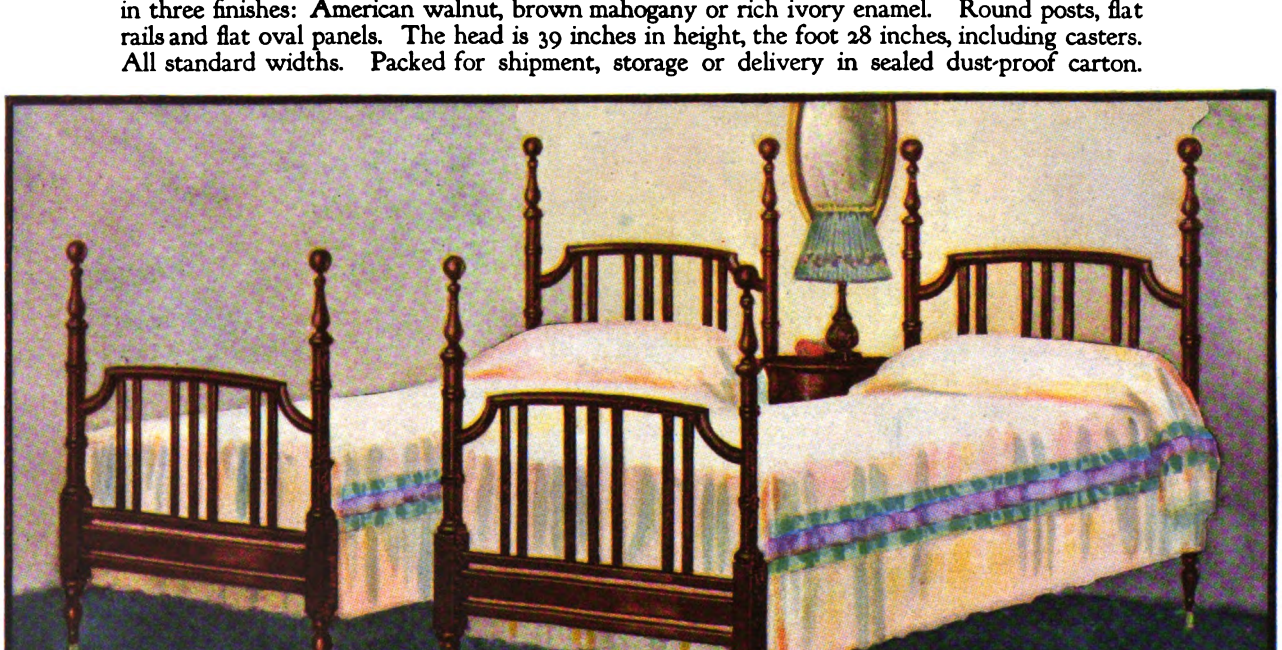
THE SIMMONS RIVIERA DESIGN 1862—Italian in lines and feeling. Two standard finishes: old mahogany or American walnut. Square posts with mitred corners, decorative spindles. Panel is of Simmons cane. Height of head, with casters, 45 inches. Height of foot 33 inches. All standard widths. Protected in shipment or storage by Simmons dust-proof carton.

SIMMONS

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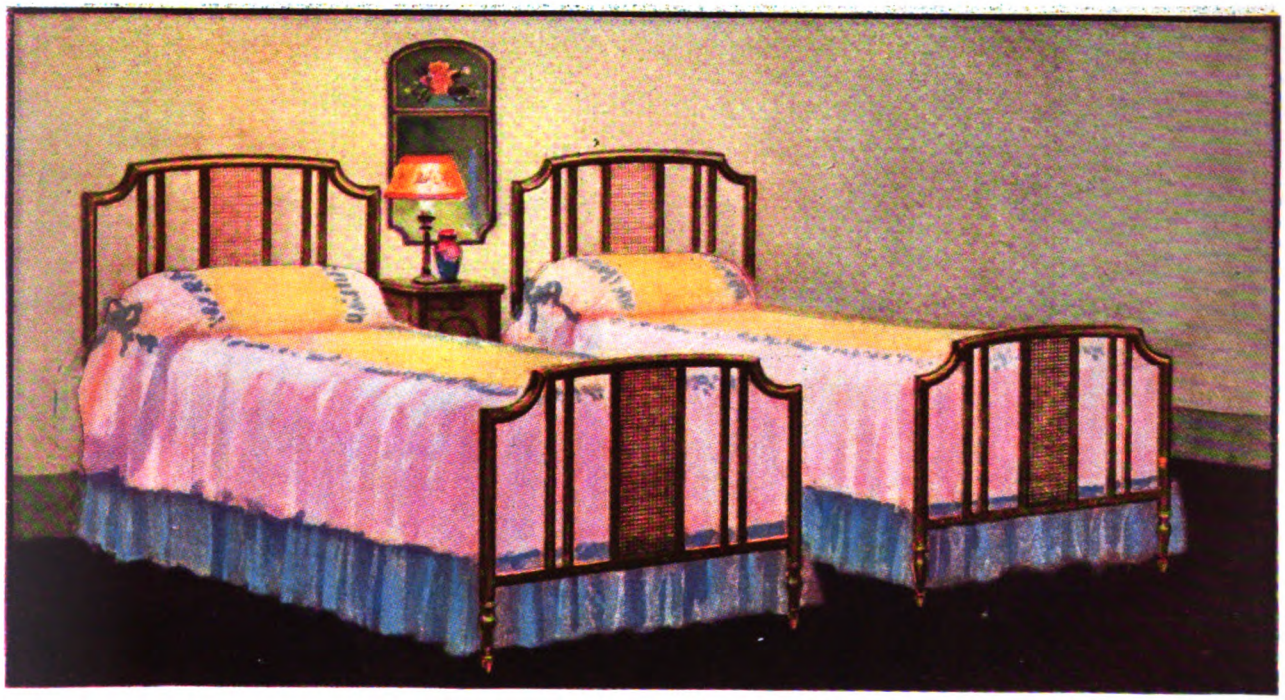
THE SIMMONS BURLEIGH DESIGN 1062—Individual old English in style. May be had in three finishes: American walnut, brown mahogany or rich ivory enamel. Round posts, flat rails and flat oval panels. The head is 39 inches in height, the foot 28 inches, including casters. All standard widths. Packed for shipment, storage or delivery in sealed dust-proof carton.



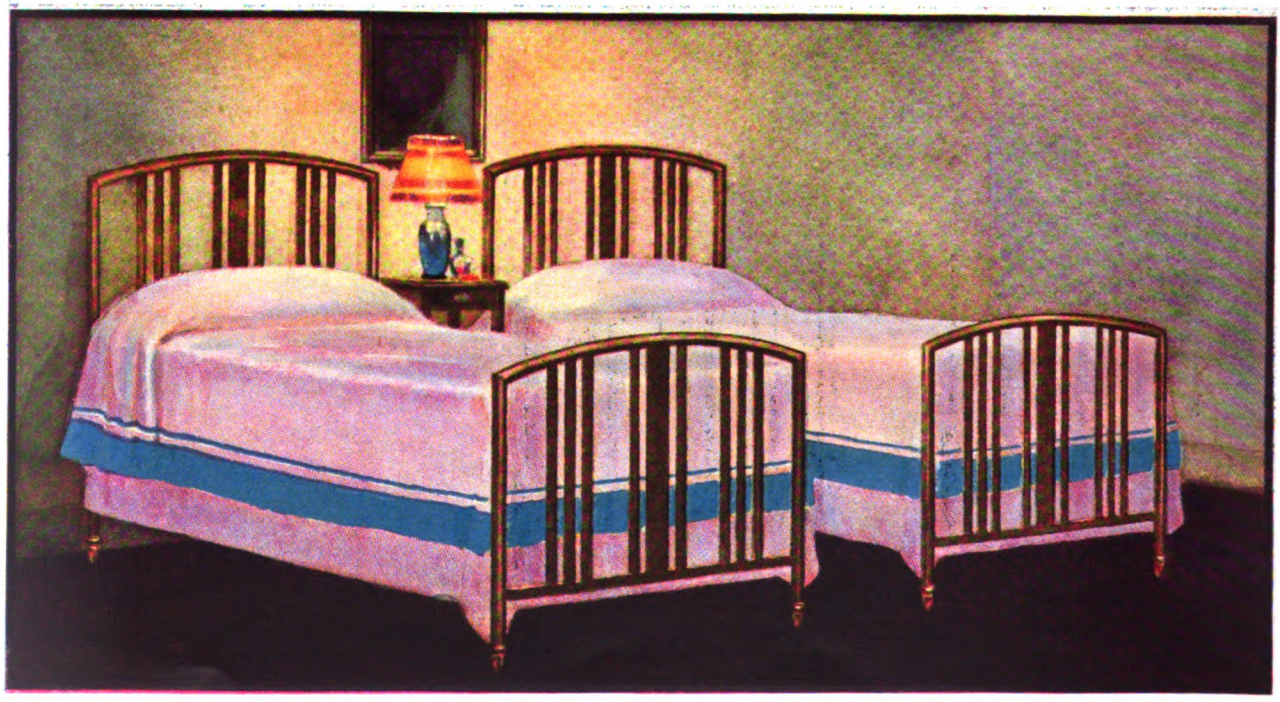
THE SIMMONS CONCORD DESIGN 1329—A Colonial four-poster adapted to the requirements of modern American homes. Offered in two lasting finishes: native walnut and old mahogany. Upper post is round, lower post square, fillers and center panel oval. Head is 55 inches high, foot 45 inches. All standard widths. Shipment and storage in sealed carton.

S I M M O N S

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THE SIMMONS CLUNY DESIGN 1061—Old French in spirit. Finished in brown mahogany, American walnut or ivory enamel. Round posts with mitred corners and flat oval fillers. Center panel in Simmons cane. Head is 45 inches in height, foot 29 inches, with casters. All standard widths. Packed for shipment, storage or delivery in sealed dust-proof carton.



THE SIMMONS BERKELEY DESIGN 1060—Early American in effect. Choice of two indestructible finishes: native walnut and brown mahogany. Round posts with mitred corners, oval cross rod and flat oval fillers. Height of head, including casters, is 45 inches; height of foot 30 inches. All standard widths. Packed for shipment in the Simmons protective carton.

S I M M O N S

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Values that Sell Volume

SIMMONS

Fine Mattresses and Springs

"BUILT FOR SLEEP"

ON no other merchandise in your store must you trust so much to the character and skill of the men who make the product as on the mattresses and springs you sell your neighbors.

A fair outside is no guarantee of quality materials and skilled craftsmanship. The standing and reputation of the company supplying you are the only certain assurances of the lasting service and satisfaction which bring you permanent customers.

All Simmons mattresses, of the cheapest as well as the finest grades, are built of *new material* in our own factories. No re-processed or second-hand cotton or curled hair—uncleanly and carrying possible infection—is even tolerated.

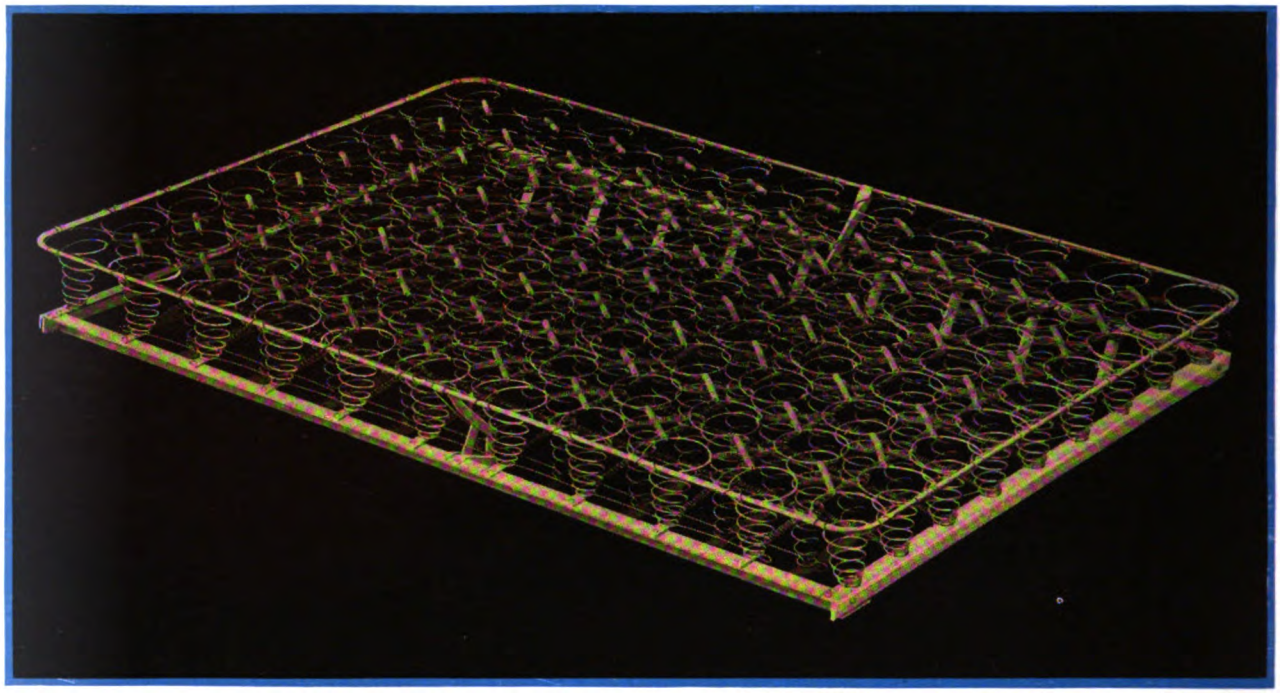
Specialized processes and standardized products

Every mattress of each grade is full weight, constructed by specialized machinery and processes which turn out a standard mattress embodying the greatest value possible at its price.

Simmons springs match Simmons beds and mattresses in ingenious design and outstanding quality. Both springs and mattresses are made to fit all standard types and widths of beds. When you sell Simmons products, you make satisfied customers.

S I M M O N S

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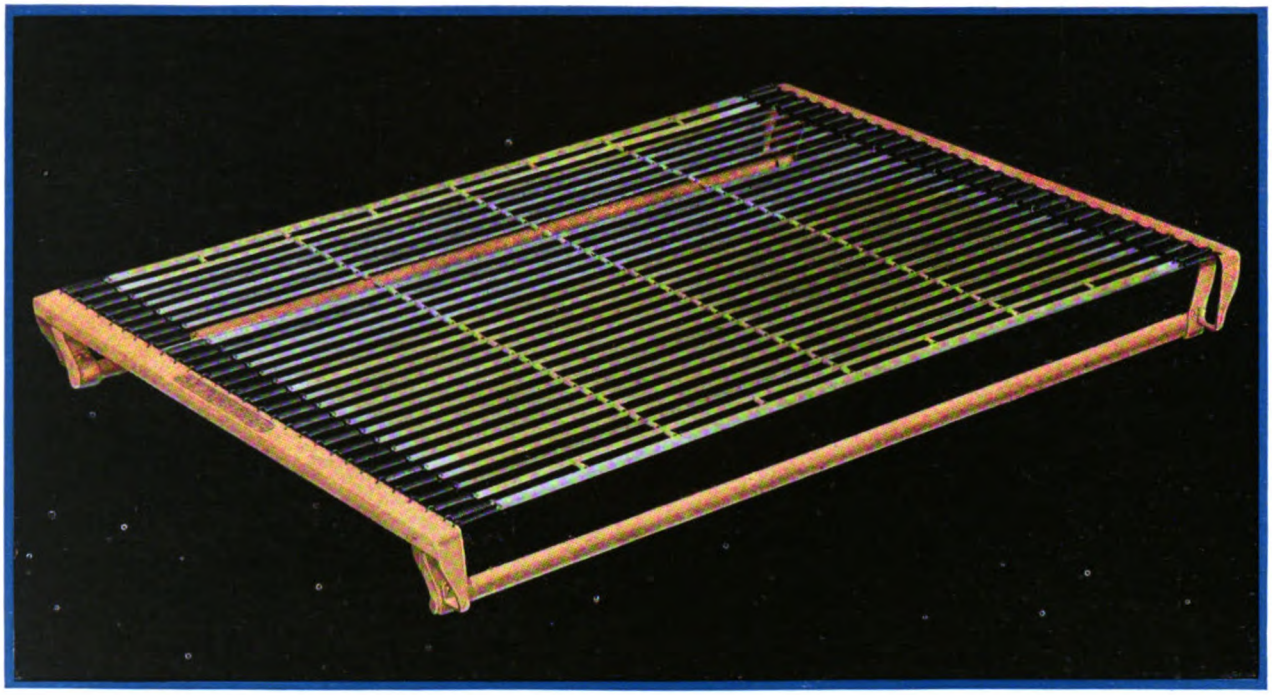
THE SIMMONS ACE—Double-cone spiral spring bed, noiseless box spring type. Ninety-nine resilient but enduring spirals of first grade, high-carbon steel wire, connected coil and coil by sensitive helical springs at tops and centers of coils. Heavy angle steel frame, heavy top border wire. Parchment color enamel finish, baked on. All standard bed widths and types.



BILTMORE BOX SPRING—Frame of seasoned selected lumber, with steel corner braces and ten riveted side braces. Eighty center-coil springs of Premier wire, ten inches high. Rattan border. Contour insured by Simmons method of binding all coils into a resilient unit. Highest grade cotton felt and ticking. All standard widths to fit any regular or bow-foot bed.

S I M M O N S

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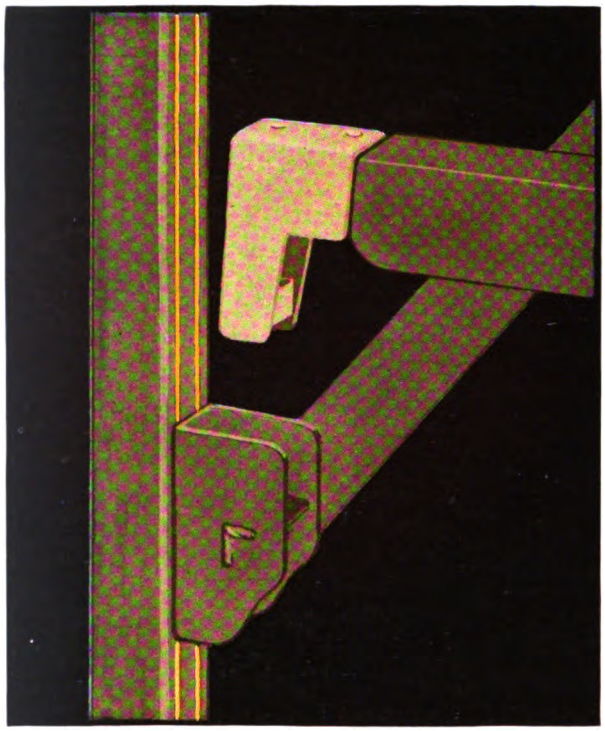
THE SIMMONS SLUMBER KING—Flexible steel-strip fabric spring of patented non-sag design conforming to shape and distributing weight evenly. Each steel strip is suspended at both ends by heavy helical springs. Three cross rows of helicals, tubular steel side rails, extra heavy end angles, double box risers. Parchment enamel finish, baked on. All standard widths.

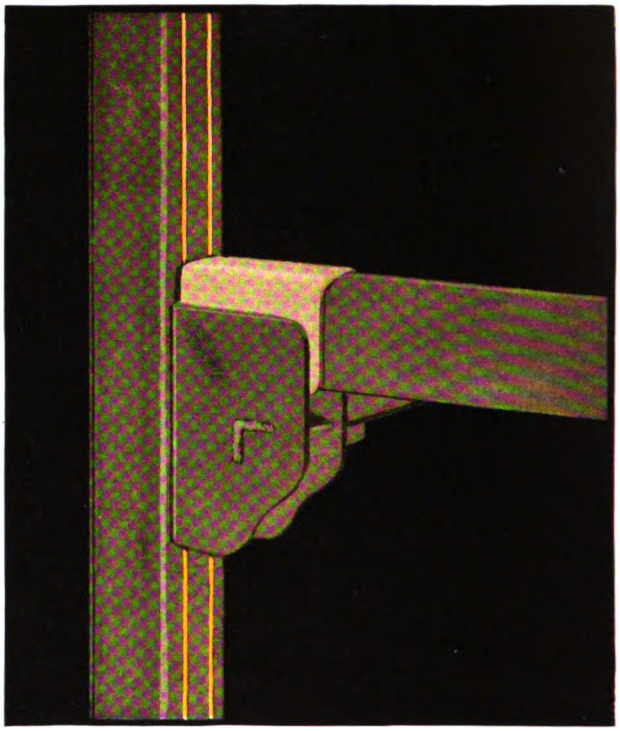


SIMMONS PURPLE LABEL MATTRESS—783 sensitive steel coil springs, each incased in a separate cloth pocket form the basis of this luxurious ventilated modern bed. Absolutely noiseless, every spring pocket is self-ventilating Upholstered in finest quality cotton felt or curled hair and covered with special ticking. Packed in a sealed carton. All standard widths.

S I M M O N S

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Two long bearing edges on each pressed steel rail end clamp against an angle bar and lock the corner solidly.

ALL Simmons beds are now equipped with an entirely new and greatly improved lock corner which makes every bed, when set up, a rigid unit always four-square and always in faultless alignment.

The rail ends are of tough pressed steel, riveted and reinforced. Their two bearing edges are wedged down against a rolled steel angle bar extending from corner to corner of head and foot. They lock securely into place.

The steel angle bars also serve as invisible extra base rails for both head and foot, adding greatly to their strength and insuring absolute rigidity to the assembled bed. This patented lock corner can be had only on Simmons beds.

THIS IS YOUR INVITATION

Come in and see the actual beds, mattresses and springs illustrated in this announcement. Study them from every angle. Visualize them on your selling floor—and in the homes of customers where their introduction will stimulate a new interest in quality furniture. Make the Simmons Display Room your January Market headquarters.

SIMMONS COMPANY

Executive Offices: Kenosha, Wisconsin

CHICAGO DISPLAY ROOMS
1347 South Michigan Avenue

NEW YORK DISPLAY ROOMS
130-132 West Thirty-fourth Street

SAN FRANCISCO DISPLAY ROOMS
1055 Market Street

SERVICE STATIONS IN ALL PRINCIPAL CITIES

Created by Charles Daniel Frey *Advertising* Chicago

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UNIVERSITY OF MICHIGAN

REED AND FIBRE FURNITURE



A-60 Reed Suite



A-31 Combination Birdcage-Fernery

RANDALL Exhibits at Chicago and Grand Rapids have provided many surprises for the retail trade. Not alone in the exception of construction and fine workmanship both in REED and FIBRE; but in the pleasing range of color combinations and styles. Unusual attention is given the harmonizing of coverings and finishes.

Every visiting buyer in both the great markets should schedule time for survey of these very popular lines.

A. L. RANDALL COMPANY

General Offices:
180 N. Wabash Ave.
CHICAGO

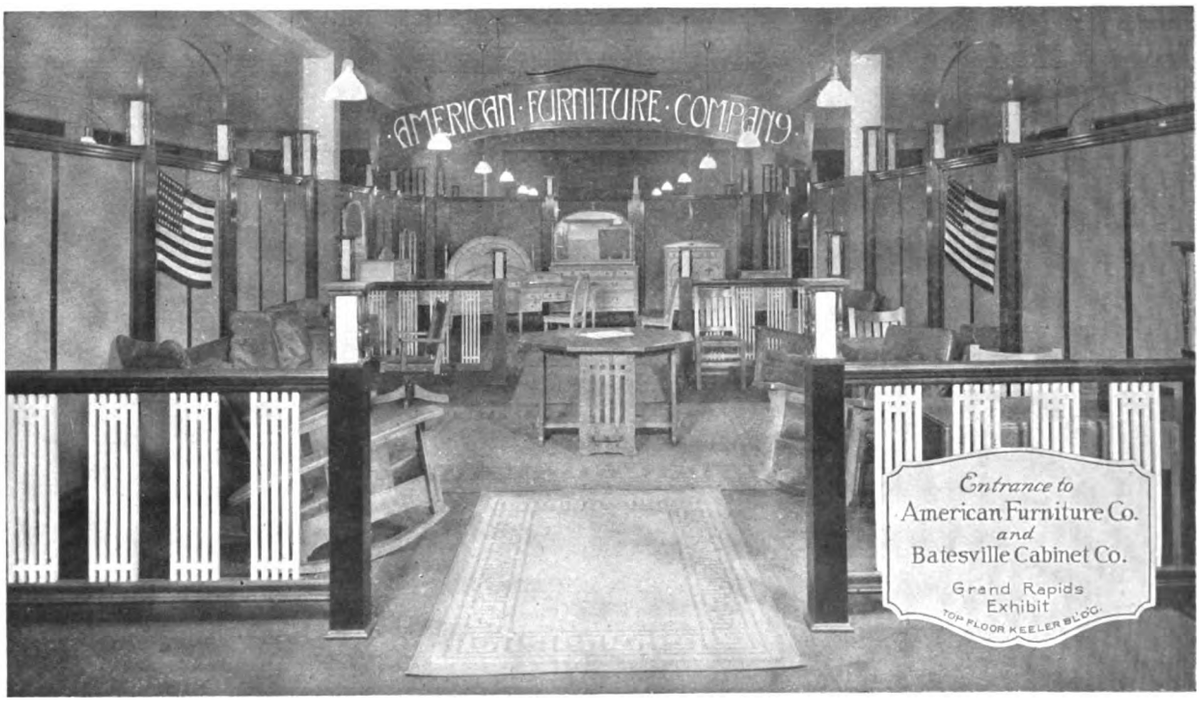
Permanent Display Room:
729 S. Wabash Ave.
CHICAGO

MARKET EXHIBITS
CHICAGO: 729 S. Wabash Ave., Permanent Display Room
GRAND RAPIDS: 4th Floor, Klingman Bldg.

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PERMANENT EXHIBIT - TOP FLOOR
KEELER BL'D'G - GRAND RAPIDS, MICH.



American Furniture Co.

Batesville Cabinet Co.

BATESVILLE, IND.

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UNIVERSITY OF MICHIGAN



Jamestown Lounge Company

Makers of Living Room Furniture

Jamestown, New York

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H.Z. MALLEN & CO.

EXTEND AN INVITATION
TO VISITING BUYERS TO
INSPECT THEIR DISPLAY OF
GOOD FURNITURE FOR THE
LIVING ROOM

6th FLOOR, BLODGETT BUILDING
GRAND RAPIDS
AT THE JANUARY MARKET

FACTORY: 4223 W. LAKE ST., CHICAGO, ILL.

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UNIVERSITY OF MICHIGAN



This interesting piece, expressing the ideals of the German masters of the 16th century, is a triumph of craftsmanship. The adaptation of form and motif, the fine proportions, the exquisitely carved details show keen appreciation of the style of the German Renaissance Period.

Mohlhenrich Furniture Co.

Baltimore, Md.

SHOWROOMS

BALTIMORE	NEW YORK	PHILADELPHIA
305 President St.	150 Lafayette St.	255 S. Second St.

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Showrooms
RINDGE BUILDING
5th Floor
Grand Rapids

Peninsular Furniture Co.
Grand Rapids, Mich.



No. 107 Kidney Sofa
Chair and Bench to Match

We OFFER

DECORATORS, UPHOLSTERERS and DEALERS an invaluable service and an opportunity to extend their business without necessitating investment.

Our catalogue of hand-drawn upholstered pieces comprising 331 examples of unusual furniture has been prepared for your especial benefit.

WE MAKE ONLY THE FRAMES but our catalogue pictures show the customers exactly how you can upholster them, and your workmen can duplicate, with our frames, the pictured presentations.

Write for particulars concerning this extraordinary catalogue as well as price list which is now ready.



A typical illustration from our catalogue—reduced in size.

NIC. LIESENBEIN'S SONS

The OLDEST MANUFACTURERS of FINE FURNITURE FRAMES EXCLUSIVELY

OFFICE & FACTORY:
259-261 Hancock Street
(Between Payntar and Freeman Aves.)
Long Island City, N. Y.
Phones:
ASTORIA 4008-4009

WANTS

(CONTINUED)

WANTED: Head salesman to be assistant to manager in Wisconsin city of 40,000. Must have unquestioned ability to execute and direct. Address, Desk 1215, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

A VERY DESIRABLE CONNECTION can be made by a qualifying person, middle aged or under, as general salesman in a long established interior furnishings store, in a Middle West city of three hundred thousand, handling floor coverings, curtains, furniture, etc.; drapery or floor covering experience most desired. Address, Desk 1210, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

DESIRE POSITION as buyer and manager of drapery department. Will consider connection with best firms only. Employed at present but wish to make change. Address, Desk 127, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED—From reliable Manufacturers of Furniture to represent their line of Furniture to the Retail and Wholesale trade in St. Paul, Minneapolis and Duluth, Minn. on a commission basis. References furnished. S. S. Crooks, 227 S. Fairview Ave., St. Paul, Minn.

WANTED by well known Eastern Furniture Representative, line of medium or high class bed room furniture to sell on commission basis in Metropolitan territory. Only manufacturers need apply. Desk 170, care of GOOD FURNITURE MAGAZINE, 1162 Marbridge Bldg., New York, N. Y.

WANT FURNITURE SALESMEN to represent us on commission with the retail trade. We have the best values in bed room furniture on the market. If you have a knowledge of these goods, know the retail buyers in your territory and can sell them a quality product, we will be glad to hear from you. Address, Box 84, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

WANTED a salesman calling on Interior Decorators and High-grade Furniture and Department stores to represent on Pacific Coast a firm Manufacturing and Importing a line of Period Furniture and Art Objects. This is an unusual opportunity for the right man. All replies will be treated with strictest confidence. Desk 1214, care of GOOD FURNITURE MAGAZINE, 1162 Marbridge Building, New York.

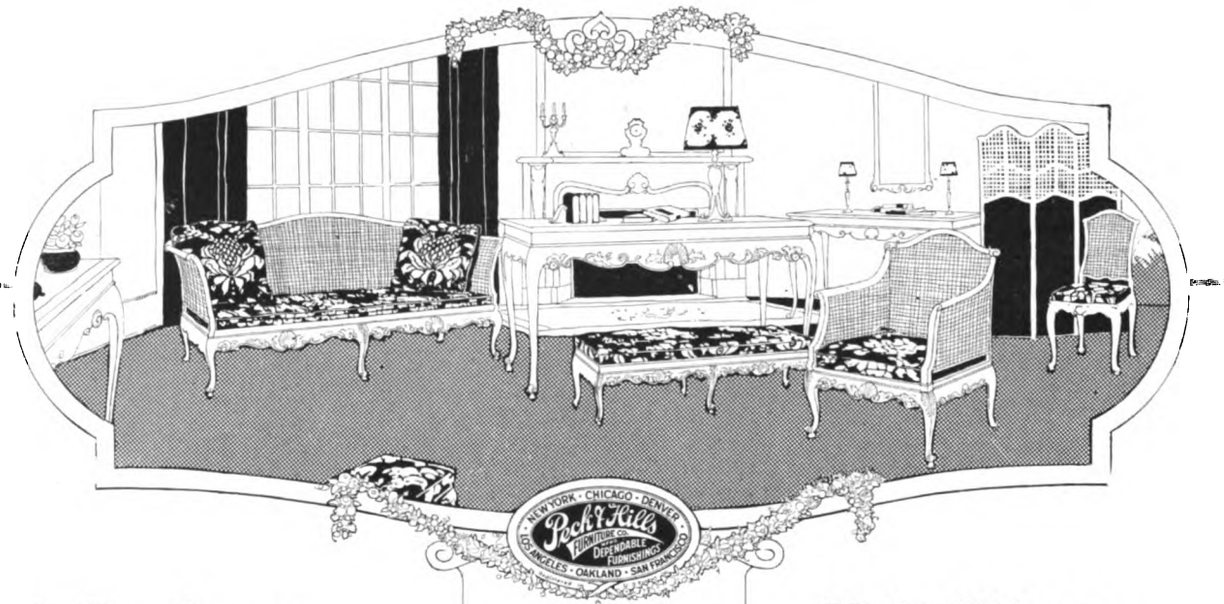
WE HAVE OPENING for two high caliber retail furniture salesmen, who thoroughly understand the selling of high-grade furniture to the best retail trade. This store enjoys the reputation of handling the finest furniture and draperies in the South. Splendid opportunity for real producers. State in detail age, experience and firms you have been connected with. All replies confidential. Write, Jennings Furniture Company, Memphis, Tenn.

WANTED: The highest class furniture and drapery store in the South is looking for a man who possesses experience in all branches of the interior decorating business. Must have unusual sales ability and be able to call on the best homes to sell draperies and furniture. We have a wide field to draw from and enjoy a prestige second to none within a radius of three hundred miles of our location. A splendid remuneration and future assured the right man. Address, Desk 1217, care of GOOD FURNITURE MAGAZINE, Grand Rapids, Mich.

ARE YOU SUFFICIENTLY TRAINED AS A DECORATOR? Could you learn more about Interior Decoration in General—Architecture in Relation to Interior Decoration—Color—Design and Textiles—Drapery Sales Tips—Background—The Making of Curtains—The Making of Shades—Upholstering—Arrangement of Furniture? Charlotte Lilienthal, New York trained and an experienced decorator and writer on interior decoration in leading magazines and formerly a high-school teacher, will sell you the above course for $10.00. Send post office money order to her, 3525 Hennepin Ave., Minneapolis, Minn.

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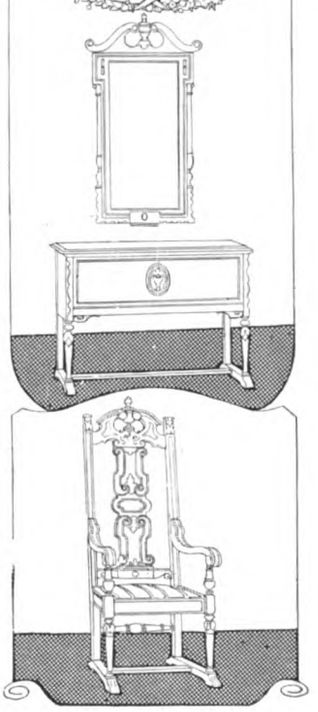
UNIVERSITY OF MICHIGAN



A Business Built on Service

A quarter-century ago the foundation of this business was laid—a foundation of *service*. Upon it has been reared one of the largest furniture marketing institutions in America—and the entire structure is built of *service* and for service.

This service is for *you* primarily, though, of course, it benefits manufacturer and consumer. Consider the thousands of sales, which would never have been your sales were it not for the PECK and HILLS Sales Service. Think of the economy and efficiency of concentrating hundreds of factory lines under one roof. Think of the convenience and saving of buying a complete stock from one central source.



Visit Chicago—VISIT US!

Two features stand out prominently in our dealer service—PECK and HILLS Catalog and PECK and HILLS Building.

The former you probably know and use. The latter may not be so familiar, though it is yours to use too. The January Market is your opportunity to visit Chicago—and PECK and HILLS eight-story building. It may mean the opening to you of an entirely new source of profit.

We invite you to see what we have here—new merchandise, new styles and the same *reliable, profitable* service. Ask us how we can help you make more money.

PECK & HILLS
FURNITURE CO.

Wabash Ave. at 14th Street
CHICAGO

New York
215 W. 35th St.

Philadelphia
642 N. Broad St.

Denver
1614 Fifteenth St.

Los Angeles
800 N. Spring St.

Portland
448 Glisan St.

Oakland
Park Ave. and Hubbard St.

Seattle
1002 First Ave., So.

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LEATHER-ET

Lamp-Shades

A new treatment producing a true leather effect.

Hand decorated in colorful designs that instantly appeal to the artistic.

Folder on Request

EASTERN ART SHOP

Designers and Manufacturers

Eastern Art Building

14 WEST 19TH STREET

New York

MERCHANDISE THAT SELLS

Attractive, well-made odd pieces for the living room.

Neat and tasty consoles and tea tables that appeal to lovers of good furniture.

Handsome, enduring finishes have been used to enhance the appearance of all these pieces.

We cordially invite your inspection during the January Show

SALESROOMS:

BLODGETT BUILDING

ALL AT MEDIUM PRICES

Prichett-Powers Company

MANUFACTURERS OF FURNITURE

Grand Rapids Michigan

Factory: Lock and Lyon Sts.

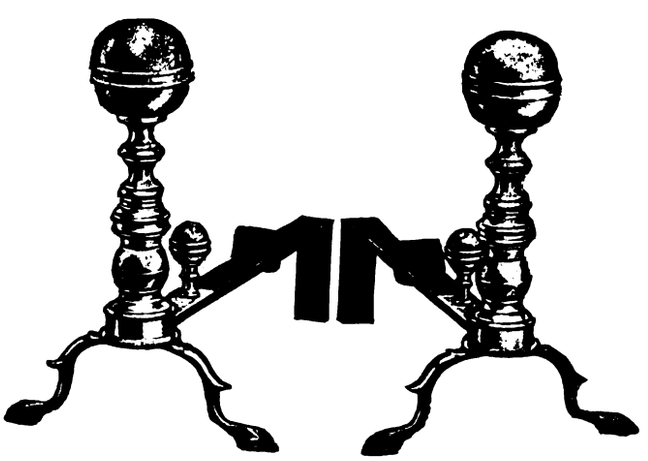


No. 105 Fireset.
Brass Heads. Polished Steel Blades.
Height, 28 inches.

APPROPRIATE FIXTURES

FOR THE

Well Designed Fireplace



No. 2 Brass Andirons.
Height, 16¾ inches.

Manufactured by

THE S. M. HOWES CO., Boston, Massachusetts

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Display:
Third Floor
Keeler Bldg.

FURNITURE CAPITAL SHOPS OF GRAND RAPIDS, MICHIGAN
CAPITAL

Something New at the January Market

You will find furniture of more than the usual amount of saleable qualities in the line of the Furniture Capital Shops.

Beauty of design and thoroughness of construction has been combined with a program of attaining volume on a limited number of pieces.

Library Tables
Living Room Tables
Davenport Tables
Davenport End Tables
Gateleg Tables
Console Tables
Spinet Desks
Bookcases
in a variety of popular designs and finishes.

FURNITURE CAPITAL SHOPS
GRAND RAPIDS, MICHIGAN

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SEMPER SURSUM



We Import Our Bentwood Chairs

from our European factories. Situated close to the most plentiful beech forests in the world, it has access to the finest raw material for bentwood furniture.

Bentwood chairs are used in the finest of hotels, restaurants, stores, theatres and other public places, ever since 1866.

JACOB & JOSEF KOHN AND MUNDUS INCORPORATED

Largest Bentwood Furniture Manufacturers in the World controlling 16 Factories

Our new Catalog G will be sent on request.

25-27 West 32nd Street
NEW YORK

1410 S. Wabash Ave.
CHICAGO

Gate-leg Tables
Sewing Cabinets *Tea Wagons*
Telephone Sets *Ferneries*
Davenport Tables *Smokers' Stands*
End Tables *Humidors*
Spinet Desks



No. 932

A MOST INTERESTING line of novelties will be shown during the WINTER MARKETS at our Showrooms:

GRAND RAPIDS
MANUFACTURERS BLDG.
7th Floor

CHICAGO
1335 S. MICH. AVE.
2nd Floor

BEHNKE-FINK MFG. CO.

1106-1118 Frank Street
Chicago, Ill.

"THE BEST MADE LINE IN AMERICA"

Values That Prove

Time is a merciless detector of skimped work and undesirable workmanship.

The most impressive statement to counteract such inferior production is that used by many merchants.

THIS UPHOLSTERED FURNITURE IS MADE BY THE JAMESTOWN UPHOLSTERY COMPANY

Craftsmanship builds Confidence.



JAMESTOWN UPHOLSTERY COMPANY Inc.

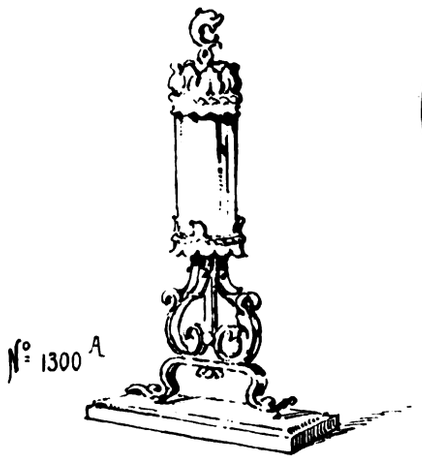
Jamestown *New York*

EXHIBITED GRAND RAPIDS—MAIN FLOOR—RINDGE BUILDING

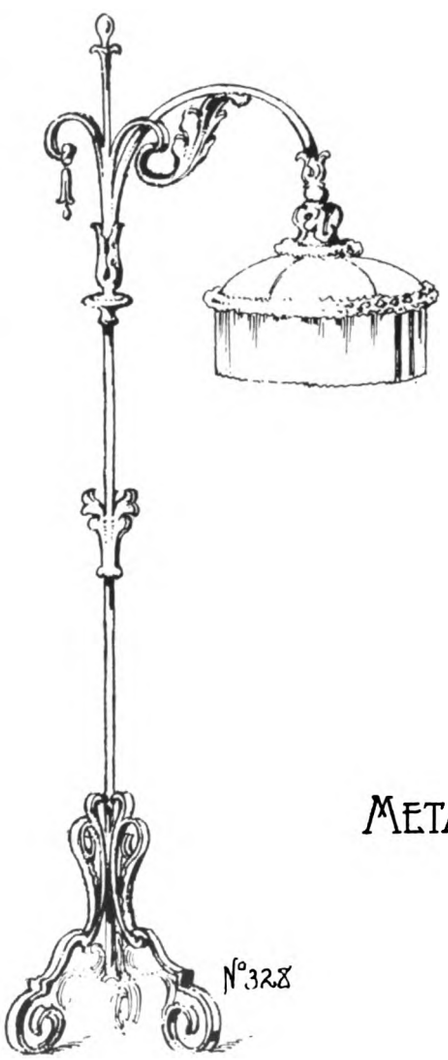
Jamestown Upholstery Company
Jamestown, New York, U S A

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Greetings of The Season

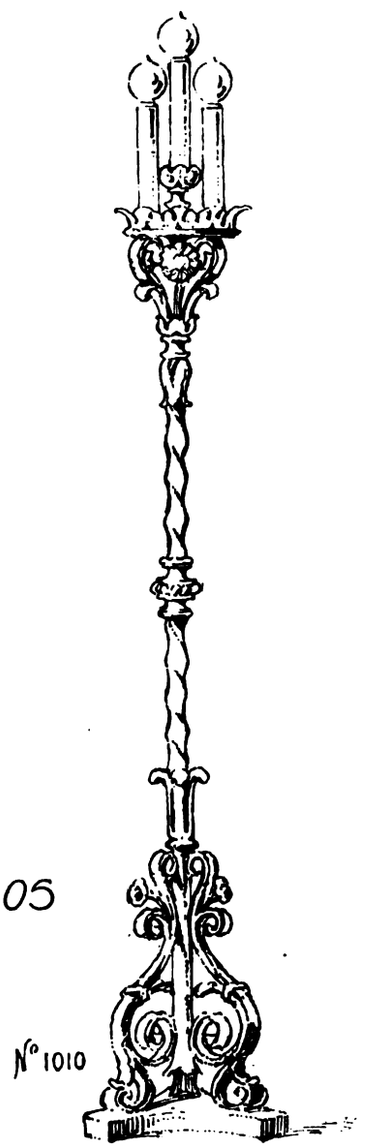


With appreciation to the dealers for their cooperation in assisting to make the successful season we have enjoyed.

Our ideal—the embodiment of fine art in merchandise—has been accepted and approved.

We take this opportunity to extend a cordial invitation to the trade to visit our new and greater display of lamps, etc., at the January market.

Sixth Floor
Blodgett Bldg.
Grand Rapids, Mich.



METALARTS STUDIOS

705 FULTON ST.
CHICAGO, ILLINOIS

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FENSKE FASHIONED FURNITURE

FOR THE LIVING ROOM



The very finest examples of Upholstery Art; the ultimate in design appeal; the supremacy reached in expert workmanship.

This is our offering for 1923.

Entire seventh floor of the Central Market Furniture Building, 1414-1420 South Wabash Avenue, Chicago.

Let Fenske Fashioned Furniture give you the power to make BETTER HOMES.

COMPLETE LIVING ROOM SUITES LIBRARY SUITES DAVENPORT SUITES
INDIVIDUAL DAVENPORTS COUCHES CHAIRS AND ROCKERS
ALL IN CANE AND OVERSTUFFED WORK
CANE SUITES IN WALNUT AND MAHOGANY

FENSKE BROS.

OFFICES AND FACTORIES - - - McHENRY STREET
RAWSON STREET - WABANSIA AVE. - CHICAGO, ILL.

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Exhibiting Only
At Chicago Factory

Buyers in the Chicago and Grand Rapids markets will find exceptional interest in the fine reproductions and original offerings produced in this plant. Representatives of prominent retail establishments should not fail to see these productions—now shown by premier metropolitan stores.

Exclusively for Living Room,
Bed Room and Dining Room

Upon Telephone Request Visitors Will Be Called for and Taken to and From Factory Display Rooms

Telephone: - DIVERSEY 2764

MASCHERONI & MILLER, INC.

MANUFACTURERS OF
FINE FURNITURE

2171-2179 CLYBOURNE AVE.
CHICAGO

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Typical of

The Charak Line



No. 1698
Highboy

Charak Furniture Co.

65-69 WAREHAM STREET
BOSTON, MASS.

Makers of True Copies of Colonial and Sheraton Furniture

New and Exclusive Designs

Special Order Work



D. MILCH

Designer and Manufacturer of
PERIOD MIRRORS and PICTURE FRAMES
ORIGINAL DESIGNS and UNIQUE FINISHES
VISIT OUR SHOWROOMS
131 West 41st St., New York



Wicker Furniture of the Better Kind

BIELECKY BROS., Inc.

707 3rd Ave., New York

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Residence
Milwaukee, Wis.

Woodwork by
Matthews Bros. Mfg. Co.
A. C. Eschweiler, Archt.

Unusual attractiveness is secured in this room through harmony of color and design.

Both furniture and interior woodwork, done in walnut, were executed in our shops.

MATTHEWS BROS. MFG. CO., Milwaukee, Wis.

DESIGN

is what attracts your customer before you tell her about the quality or price.

As selling agents for 11 factories making medium and high-grade furniture, our success depends on the production of designs that have character and sales appeal as well as price attraction.

You are invited to make use of our showrooms



Chest cut of the
KAPLAN LINE
of Solid Mahogany
Reproductions

H. HERRMANN FURNITURE CO.

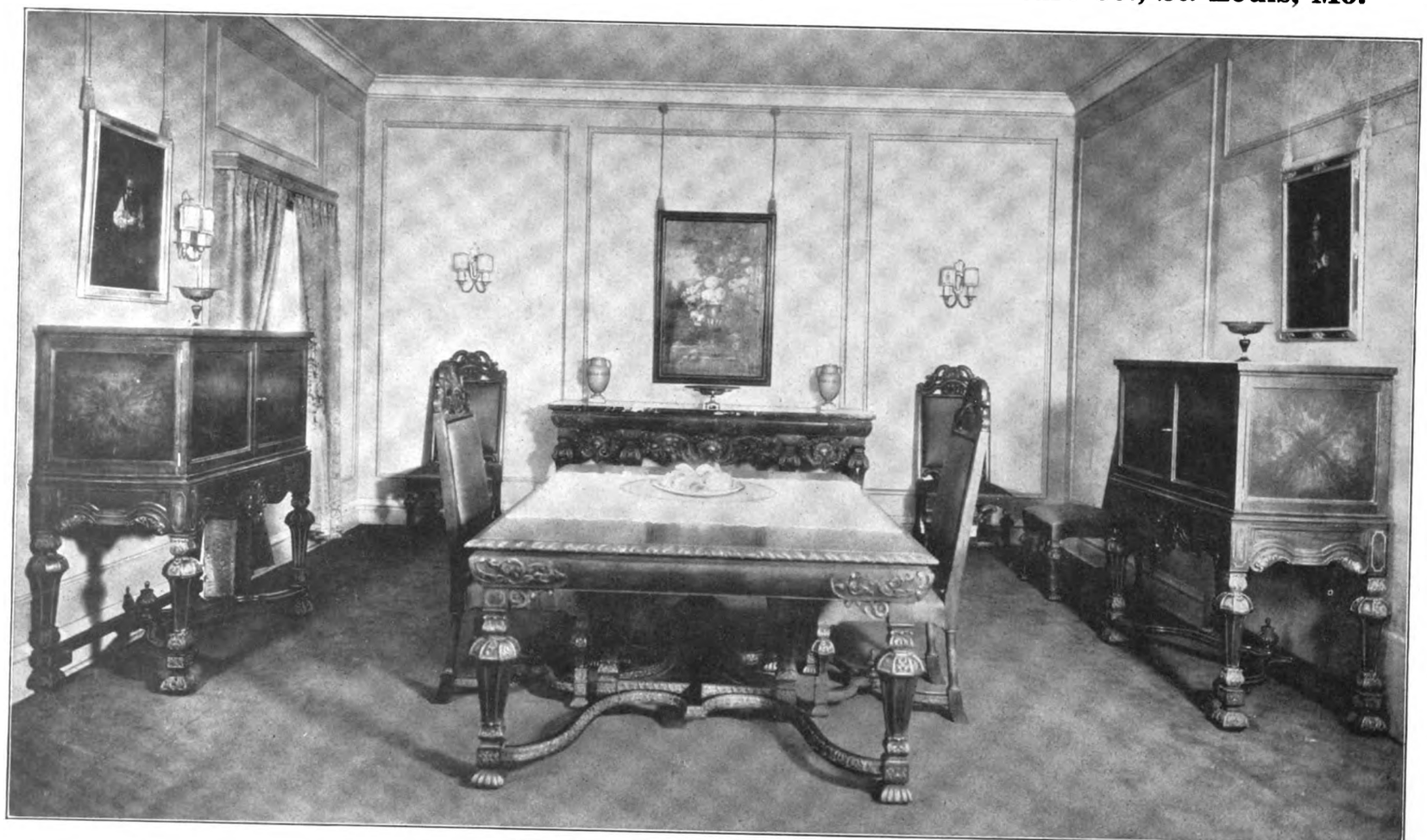
Makers of Good Furniture Since 1867 — Office and Showrooms-368 Broome St. N.Y.

New York Factories
204 Mulberry St
and 197 Mott St

London, England: Factory
11-29 Dod St
Cable Address Locksmith NY.

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Suite No. 750—"YORKSHIRE"—As shown by Lammert Furniture Co., St. Louis, Mo.



Manufactured by The Munago Company, Inc., Chicago

The atmosphere of impressive dignity and sumptuous hospitality which pervaded the stately dining rooms of Georgian England, is at once associated with this distinctive suite of that period. Suggestive of the best traditions of the Eighteenth Century, it creates a feeling of magnificence seldom achieved in modern furniture.

THE MUNAGO COMPANY, INC.

MAKERS OF EXCLUSIVE FURNITURE

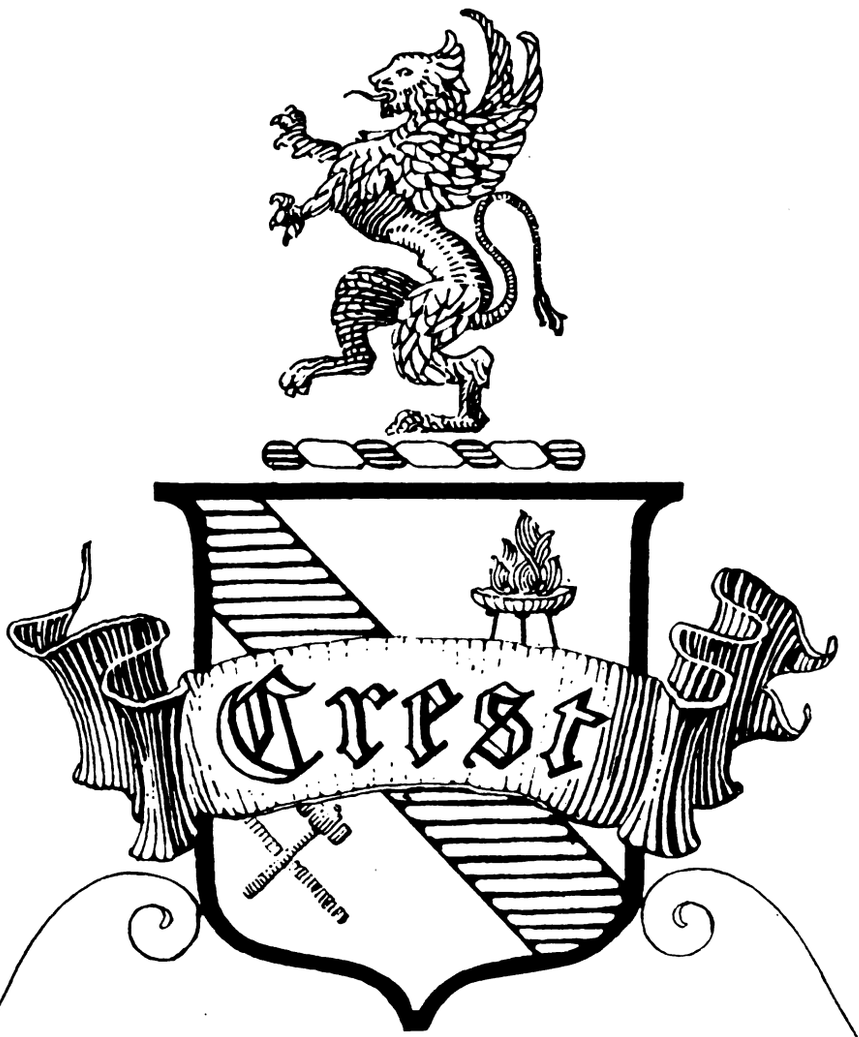
Factory:
453-459 N. May St.

Office and Showroom:
163-169 N. May St.

CHICAGO, ILLINOIS

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UNIVERSITY OF MICHIGAN



Announce their January Exhibition of Lamps, Mirrors and Furniture of their usual distinctive types

at their display rooms
Grand Rapids, Keeler Bldg.
Chicago 1326 S. Michigan

The CREST COMPANY *Chicago*

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The constant interpretation of lofty ideals has resulted in a corps of artisans so trained in the physical arts that all that artistic conception and skillful craftsmanship can accomplish, is expressed in our designs and finishes.

An especial tribute to our product is that for more than fifty years it has been sold by the better dealers who have established themselves as headquarters for fine furniture.

A. J. JOHNSON & SONS FURNITURE CO.
517 NOBLE STREET
CHICAGO

DINING ROOM AND BED ROOM FURNITURE
Exhibition Rooms: 811 South Wabash Avenue

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UNIVERSITY OF MICHIGAN



No. 8347
3½ inches

PEARSON-PAGE CO., Ltd.

Birmingham and London
England

SPECIALISTS IN CABINET HARDWARE
FOR ALL PERIODS OF FURNITURE

Manufacturers of

Reproductions Antique Brass Goods

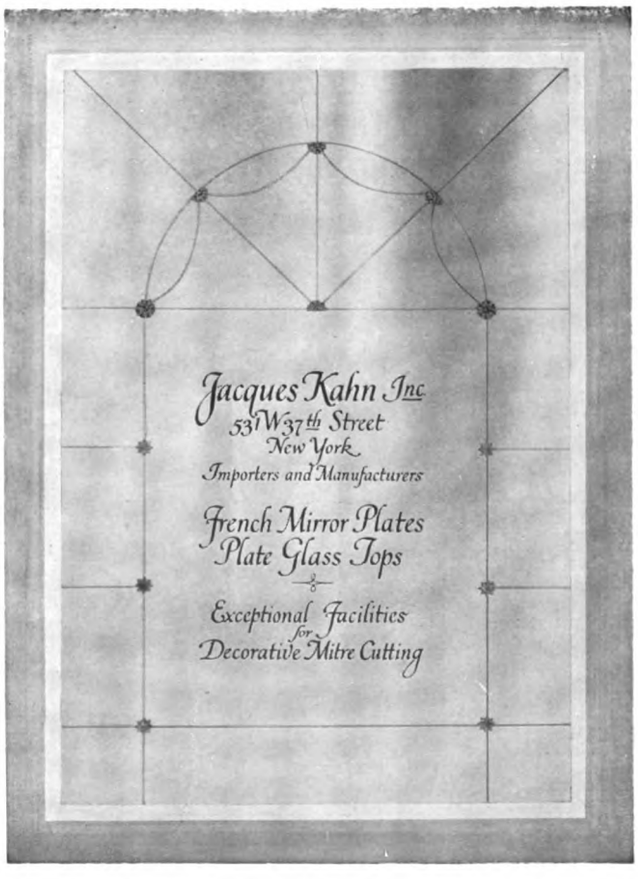
including

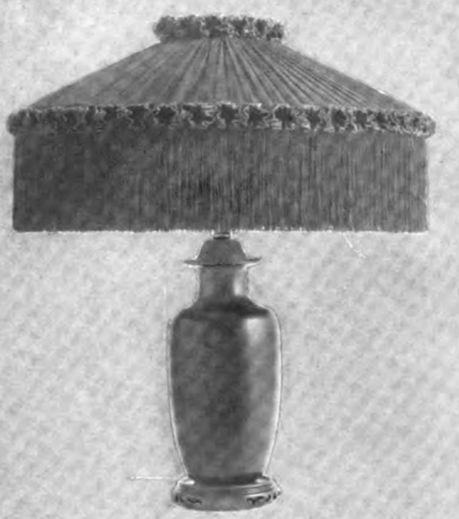
LANTERNS — DOOR PORTERS — ANDIRONS
ELECTRICAL FITTINGS — CANDLESTICKS
JARDINIÈRES — SMOKERS' STANDS — ETC.

SOLE REPRESENTATIVE for the UNITED STATES and CANADA

S. P. SKINNER

Office and Showroom:
CANADIAN PACIFIC BUILDING
Madison Avenue, at 44th Street
NEW YORK, N. Y.





A perfect mirror black

Mirror Black Table Lamps, especially designed for use in pairs on refectory table.

Send for illustrations

Wholesale Department

CASSIDY COMPANY, INC.

Designers and Makers of Lamps and Lighting Fixtures

101 Park Avenue New York

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Kopriwa Offers
Complete Hand-Carved Suites
for the Period Living Room



(a) Italian Renaissance
(b) English Chippendale

An Innovation Destined to Enthusiastic Reception by the Finer Class of Homes

WHILE it has been customary to furnish the fine living room with "occasional" pieces that would "harmonize" in finish or design, it has not been possible to secure *all* the principal units and have them *correctly related.*

This desirable innovation is offered in the confidence that retail leaders will be quick to see the possibilities of unusual service to discriminating buyers.

The Suites will be shown at
CHICAGO and GRAND RAPIDS Markets
Choice of Mahogany or Walnut

E. KOPRIWA COMPANY

Permanent Factory Exhibit:
2220 WARD ST., CHICAGO
New York Representative:
H. P. Seymour, 110 West 34th Street

Grand Rapids Exhibit:
Top Floor, Manufacturers' Building

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UNIVERSITY OF MICHIGAN

The Charm of Reed Furniture

as exemplified by a

1923 Model

To be shown at the Grand Rapids Market

There is an atmosphere of refinement and quiet elegance about Sons-Cunningham designs that is both impressive and distinctive and which makes for good merchandising.

Designed by Craftsmen who are originators.

Color work by Artists who know.



No. 6710

Sons-Cunningham Reed & Rattan Company

Established 1886

EXHIBITING
MANUFACTURERS BLDG.
GRAND RAPIDS, MICH.

FACTORY AND SHOWROOM
157 EAST 32ND ST.
NEW YORK CITY

Sofa from our "Verrasat" suite



The above pictured sofa shows another selection from our distinctive line. For comfort as well as beauty this very popular selling suite has no equal.

Decorators as well as the trade will find that a visit to our showrooms will prove interesting as well as profitable.

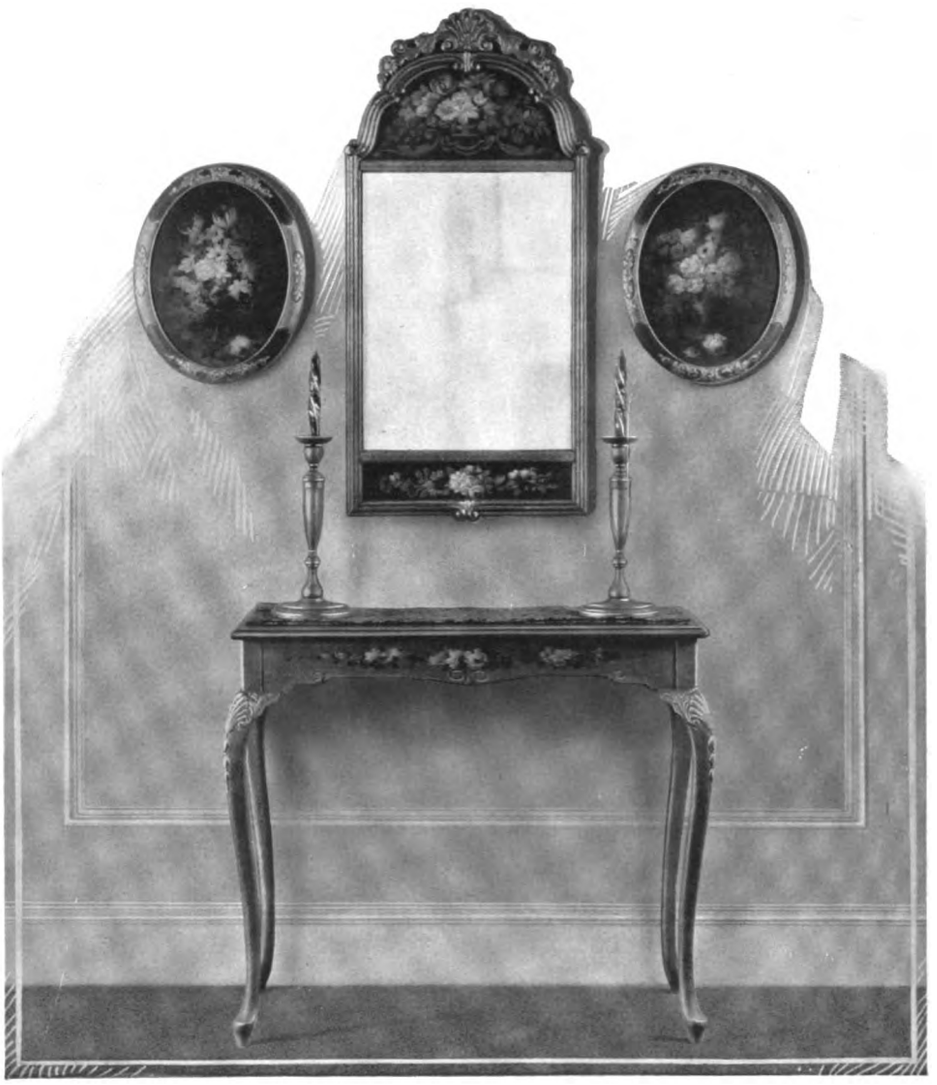
SHOWROOMS:
50 West 46th Street
New York

FREEMAN BROTHERS, Inc.

Makers of High Class Furniture

FACTORY:
820 8th Avenue
New York

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"Art In The Home"

VITAL INDEED is the selection of decorative accessories to home owners. They are learning that upon these things rest the success of real home environment.

Gillis accessories are indispensable in supplying that intangible touch—that something different—which creates an atmosphere that makes that home above the ordinary.

THE GILLIS LINE
Will be shown at the
GRAND RAPIDS FURNITURE MARKET
January First to Twentieth
Keeler Building, Ground Floor

J. W. Gillis Co.

Rochester New York

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UNIVERSITY OF MICHIGAN



THE "TRIANON"
(Louis XVI)

AS "Le petit Trianon", commenced in 1752 by Angel Gabriel, marked the beginning of the Period known as Louis XVI; the Handle illustrated above is the first of a new series of correct Drawer Pulls in that Style.

It recalls the classic Greek refinement and restraint in its delicate modeling and is enriched by our exclusive antique finish, which has become identified with each specimen of the Brass Founders Art from our Shops.

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Exclusive design and compelling charm distinguish our varied line of tables, upholstered chairs and settees--odd pieces —uniquely adapted to harmonize in well furnished interiors. In beauty of design and quality of workmanship these products attain the same high standards which have been the foundation of appeal of all Smith & Jones furniture.

The superior wearing qualities of our bedding, upholstery and cushions assures the maximum of comfort and service as well as beauty and distinctive charm.

SMITH & JONES

Manufacturers of
FINE FURNITURE · UPHOLSTERY · BEDDING

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The Beaux Arts Shade Co. announce a comprehensive showing of new styles in lamp-shades, scarfs, bedspreads and chaise-longue covers, made in combinations of color and texture that will prove irresistible to lovers of fine needlework.

Exclusive colorings and combinations embody the newest decorative ideas and surpass anything heretofore produced in our workrooms.

We invite your inspection.

Beaux Arts Shade Co.
303 Fifth Ave.
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Extensive showing of
Horn & Brunnen Lamps

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No. 150 SUITE

DISTINCTIVE DINING ROOM SUITES

AT MODERATE PRICES

Be sure to see our exhibit in the Keeler Building, Grand Rapids, at the January Market

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Announcement

ADWAL, Inc.

Announce the opening of their spacious showrooms January First, 1923, at

27 WEST 35th STREET
ADWAL BUILDING
New York

where there will be displayed the complete lines of the ADLER MANUFACTURING COMPANY, 222 East 42nd Street, New York, manufacturers of lamps and decorative furniture, and THE WALDO COMPANY, 45 East 20th Street, New York, manufacturers of silk lamp-shades, who have organized ADWAL, INC., for the purpose of selling these two well-known lines.

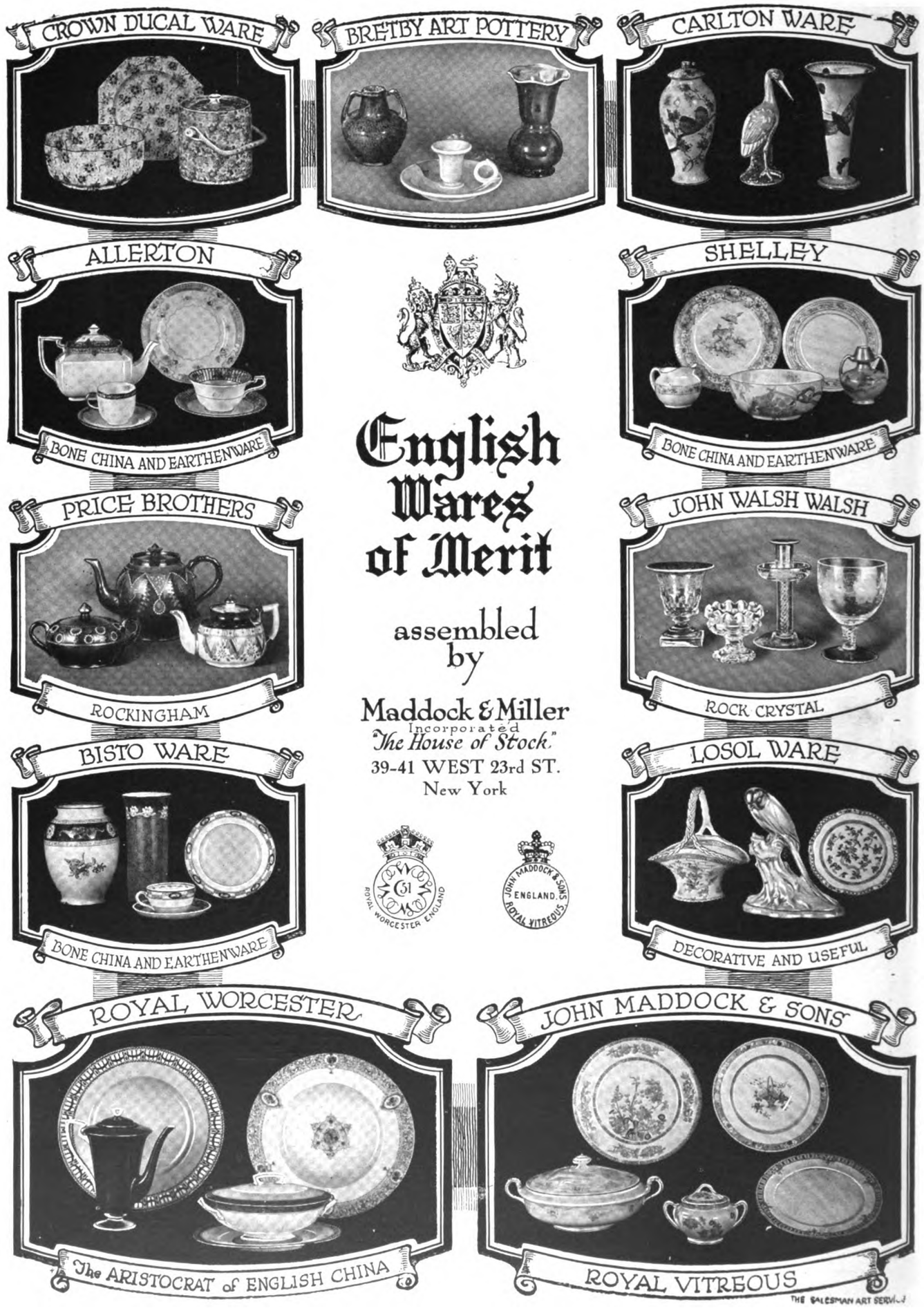
The usual high standards of quality will be maintained in the future, and the many years of practical experience of both organizations will be utilized in the production of complete and harmonious units at attractive prices.

Their combined efforts for the coming year will be to produce individual masterpieces and distinctive new creations.

A cordial invitation is extended the trade to visit their new showrooms and inspect the attractive collection assembled for your consideration.

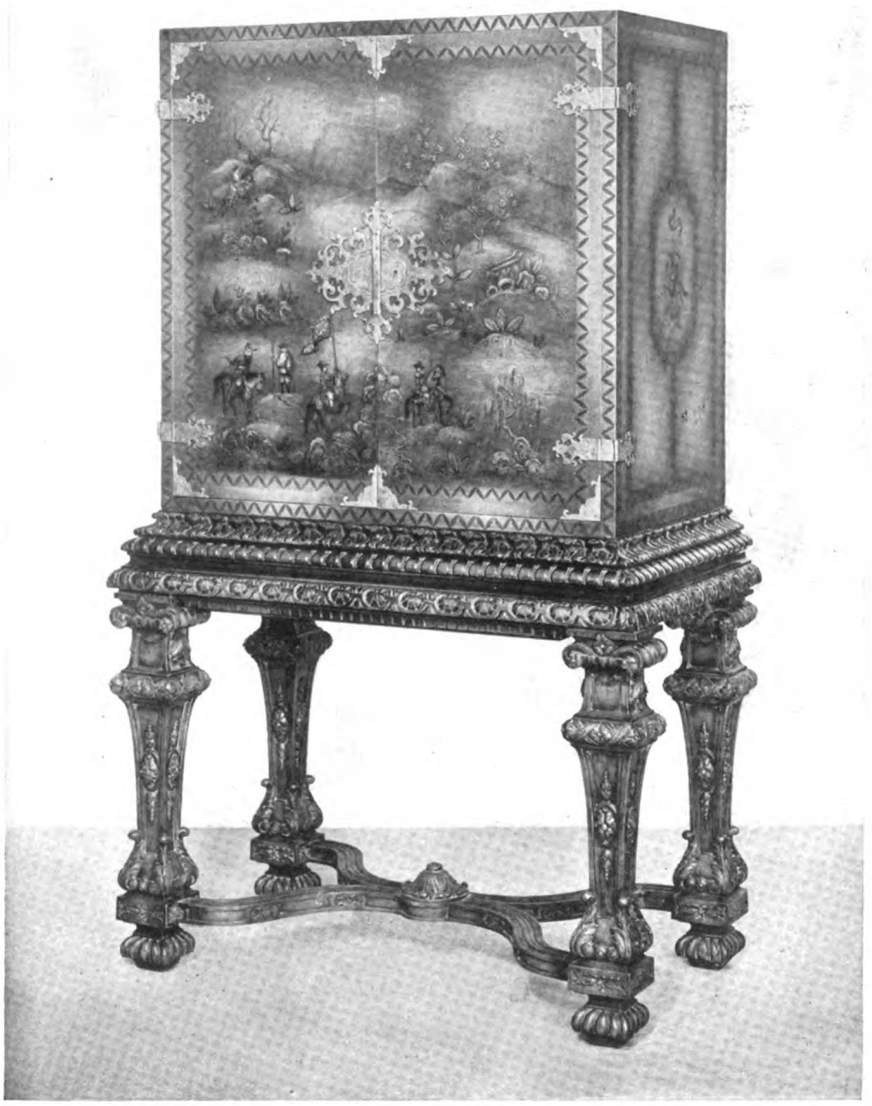
ADWAL, INC.
Lamps, Shades, Art Furniture
27 WEST 35th STREET
New York

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This Chinese Cabinet exemplifies how perfectly Notman craftsmen reproduce the exquisite design and workmanship of the finest originals.

An odd piece giving a distinctive touch to the living or dining room, it is only one of many pieces and sets of beauty and distinction now in our showroom.

In our collection of decorative accessories we are now featuring Dresden figures with their fine modellings and rich coloring—also the amber glass of Czecho-Slovokia mounted into lamps that are exclusive Notman creations.

A large importation of Italian and Chinese Potteries is being added to our display for this month.

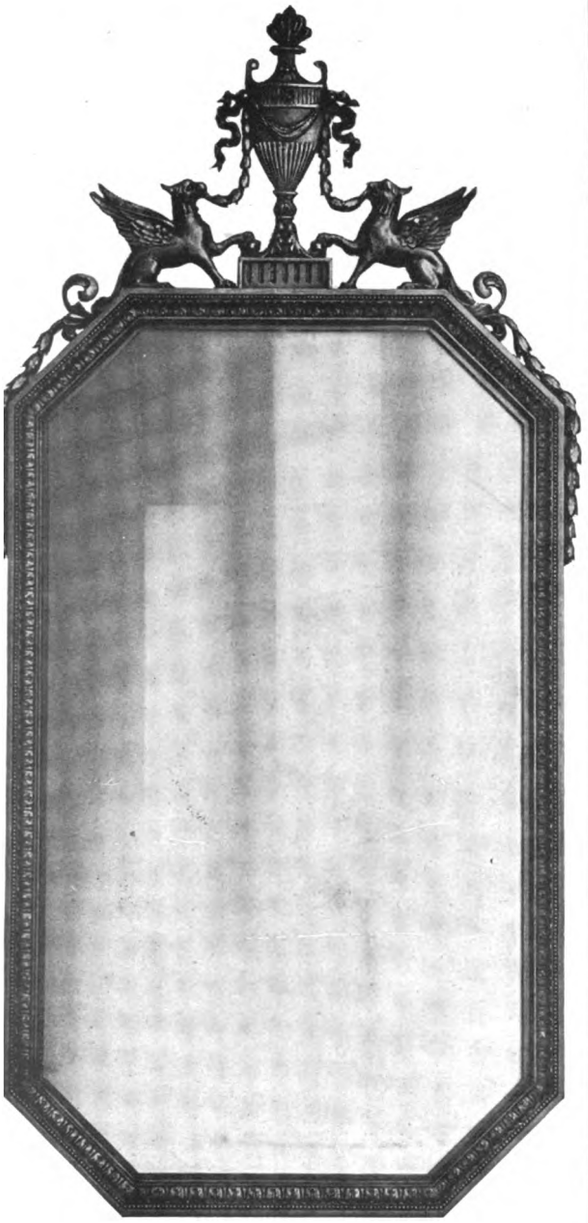
A. H. NOTMAN & COMPANY

121-127 West 27th Street, New York

Selling Agents for JOHN MILLER & CO.

WESTERN REPRESENTATIVE:
E. D. CLARABUT, 126 POST STREET, SAN FRANCISCO

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Manufacturers of

TORCHÈRES
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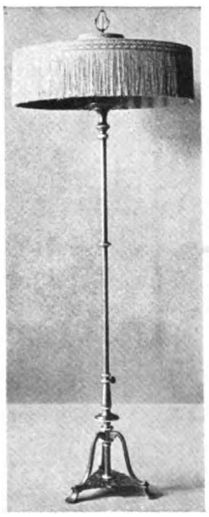
F. J. Newcomb Mfg'g Co.

42 West 13th Street
New York City

LAMPS

OF SURPASSING EXCELLENCE

Authentic Reproductions of English Models
Finished in Antique Tones



The HORN & BRANNEN MFG. CO.
Makers of Artistic Lamps and Lighting Fixtures
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Philadelphia, Pa.
ON DISPLAY AT BEAUX ARTS SHADE CO., NEW YORK

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IN SEARCH OF
COLONIAL FURNITURE
IN MAHOGANY OR MAPLE
WILL BE REPAID
BY
INVESTIGATING OUR LINE

Descriptive Booklet mailed
upon request

CABINET-MADE FURNITURE

RICHTER
FURNITURE COMPANY
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THE BRISTOL COMPANY

Showroom: 154 East 55th Street NEW YORK Factory and Warehouse: 340-342 East 38th Street

Announcing
A New Importation

of two unusual collections. One of French Needlework Chairs, the other includes Louis Quinze and Louis Seize occasional tables, with tops of marble and variegated veneer. Every piece is distinctly appropriate for holiday selling.

Illustration shows a new addition to the Bristol Reproductions. It is an authentic fac-simile of a Queen Anne Burl Walnut Cabinet with shaped top, richly carved cabriole legs and hoof feet. The imported hardware is truly in keeping with the period design, and the Bristol antique finish lends a mellow softness to the whole.



Manufacturers and Importers of Distinctive Furniture

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Individualism in Good Furniture

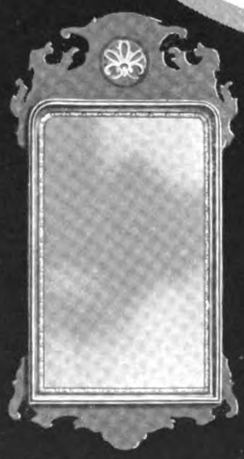
A Distinctive Set

SHAKESPEARE'S home at Stratford-on-Avon contained the original of this late Sheraton model side chair. The illustration shows a faithful reproduction made by The Elgin A. Simonds Co. The old Colonial original of the mirror hangs in the Metropolitan Museum of Art.

Every model which bears the Simonds trade-mark has the same distinctiveness that instantly marks it as above the ordinary.

Each month we send out a Trade Bulletin that gives interesting notes and news. If you are not already receiving it, write at once, and we shall be glad to send it regularly.

The Elgin A Simonds Company Furniture Syracuse NY

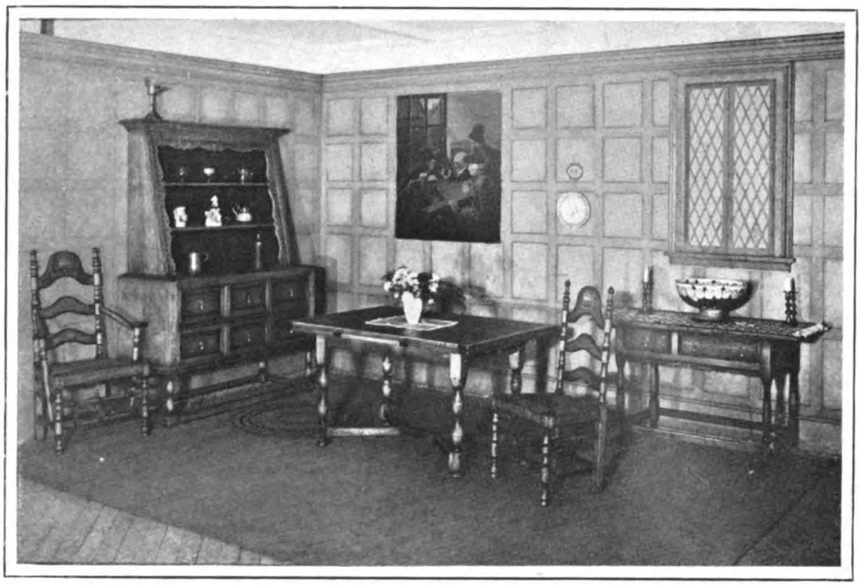




The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO
NEW ORLEANS PORTLAND ORE.

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The Plymouth Group of Danersk Early American Furniture, done in the mellow tones of old maple, with quaint decorations of a Packet Ship and rose, thistle and crown from an old Dower Chest.

DANERSK EARLY AMERICAN FURNITURE



An early chintz covered rocker and true butterfly table for a bedroom corner

THERE is great fascination in the search for authentic Early American Antiques, but the difficulty of obtaining related groups for Dining Rooms and Bedrooms that are uniformly good in quality makes this a hazardous method of furnishing complete rooms.

The Danersk Reproductions and Adaptations are made from rare, authentic models—the same woods are used as were found in the originals, and the finish is done with the greatest care to produce those lustrous, mellow tones that are seen in old wood. Added to this is the fact that these pieces are made with the finest joinery to withstand hard use under modern conditions of heating.

Our salesrooms in New York, Chicago and Los Angeles were opened for your convenience. They will assist you greatly by enabling your customers to visualize the effects they desire to obtain. Please remember that the essence of our plan relates to complete related groups of quality and not to individual pieces on a price competition.

Our Decorators' Portfolio should be of help to you.

Decorators and their clients are always welcome

ERSKINE-DANFORTH CORPORATION

2 West 47th St., New York

315 No. Michigan Ave., Chicago

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WITH POMPEIAN RED AND
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17th Century English Inlaid Walnut Chest, by Kensington

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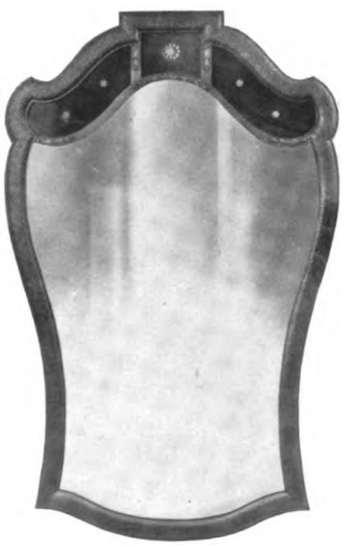


OUR MODELS IN THE SHOWROOMS OF THE LAMMERT FURNITURE CO., ST. LOUIS, MO.

THE ORSENIGO COMPANY, INC

112 WEST 42ND STREET

MANUFACTURERS NEW YORK CITY IMPORTERS

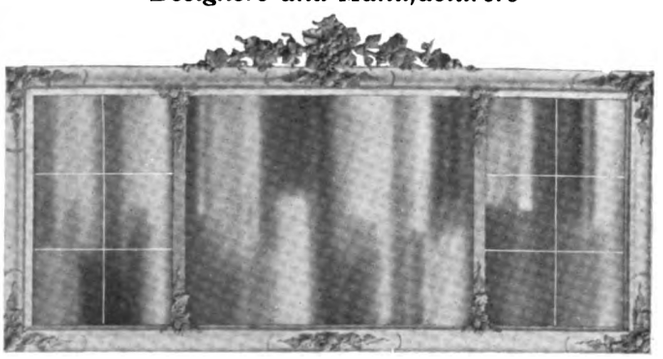


No. 2055—23x36 inches over all. Metal, Antique with Blue Glass Paneling.

See our EXHIBIT
KLINGMAN BUILDING
at the
GRAND RAPIDS MARKET

ALEXANDER J. BEGGS CO., Inc.

Designers and Manufacturers



No. 176—25x58 inches. Metal, Antique and Polychrome.

MIRRORS

VENETIAN—HAND-CARVED—COMPOSITION

New Designs of exceptional artistic merit are continually being added to our line

OUR ALL-GLASS MIRRORS
ARE OF ESPECIAL INTEREST

SHOWROOMS:

118-120 EAST 42nd ST., NEW YORK

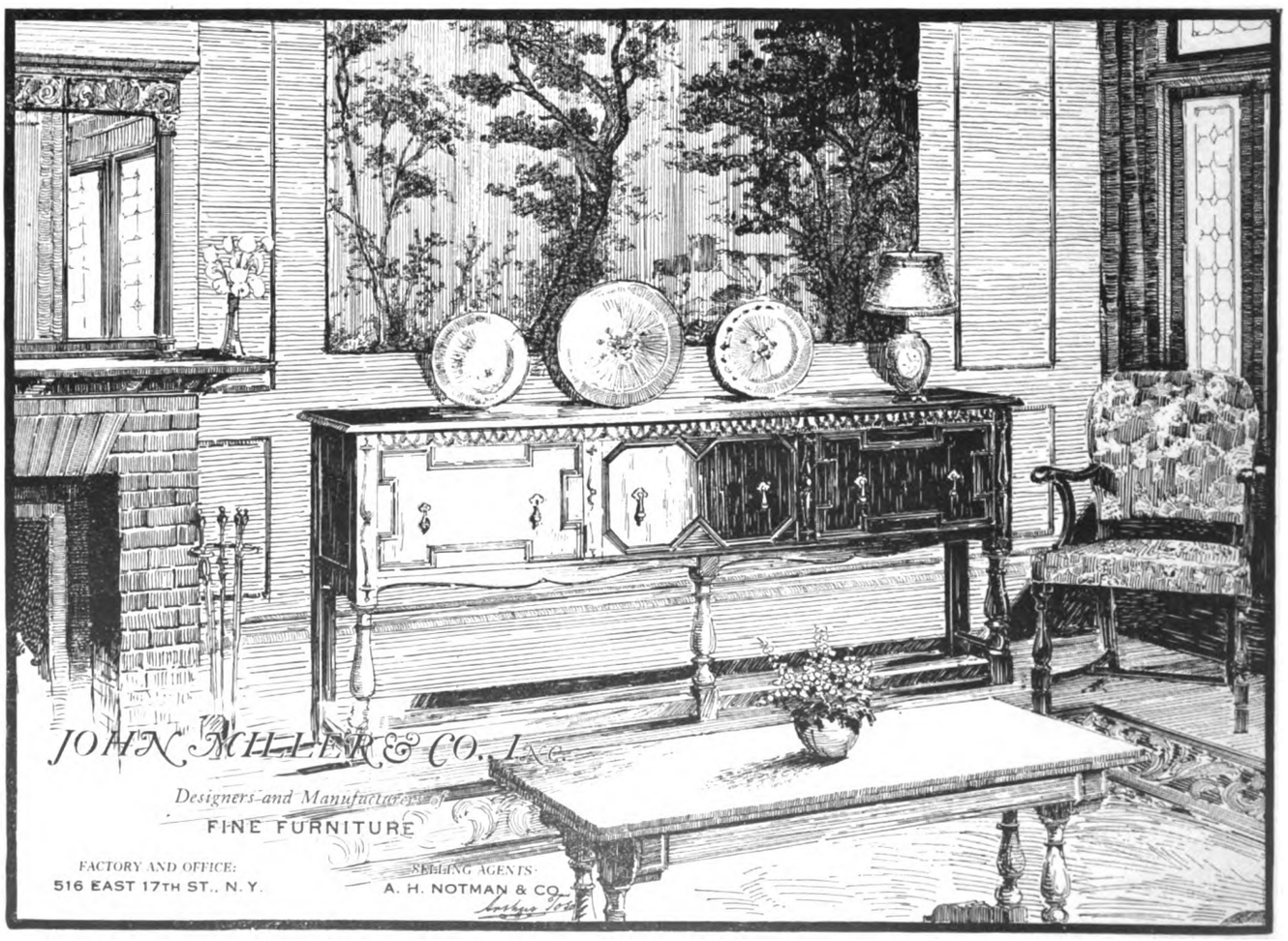
Opposite Hotel Commodore

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The GORHAM GALLERIES

offer their unusual facilities of co-operation with American sculptors in the planning and arrangement of decorative detail for both interior and exterior ornament. This unique service will be rendered to interior decorators and landscape architects, recognizing their interests

FIFTH AVENVE *at* 36TH STREET *New York*



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The "Trenton" Model here illustrated is representative of NAHON Master-made Furniture—Authentic in design—Perfect in workmanship.

Reproductions of rare examples of Early Italian, French, Spanish and English Schools

NAHON FURNITURE HAS LONG BEEN NOTED FOR ITS DISTINCT INDIVIDUALITY

The Nahon Company.

MAKERS of EXCEPTIONAL FURNITURE

SHOPS at 441 East 53rd Street NEW YORK CITY

Manufacturers of Artistic and Exclusive Furniture

FOR HALF A CENTURY our organization has continued faithful to the highest standards and ideals.

Today these same ideals, combined with exceptional facilities developed through years of experience, enable us to offer superior products and dependable service which our long and enviable record is a guarantee for.



HENRY FULDNER & SONS, Inc.

ESTABLISHED 1874

FACTORY AND SHOWROOMS:

404 EAST 14TH ST. 405 EAST 13TH ST.

New York, N. Y.

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DECORATOR'S FURNITURE CO., Inc.

Manufacturers

Our high-grade bed room and dining room furniture is finished with particular attention to requirements of interior decorators.

The illustration here shown is of our No. 615 Florentine Secretary. Other styles may be seen at our showrooms.

SHOWROOMS:

48-50 EAST 59th STREET

New York

Telephone Plaza 6489

Every Schlesinger product is *a superbly beautiful creation*

We desire to express our thanks to the trade in recognition of the very gratifying reception accorded our new line. Through their generous support the capacity of our factories for the balance of this year, had been sold by October the First.

We are now booking orders for Spring delivery and cordially invite inspection of the coming Season's models in Lamps, Silk Shades and Novelty Furniture at our permanent New York showrooms, or at the Grand Rapids Market in January.

M. SCHLESINGER, INC.

MANUFACTURERS OF FURNITURE & LAMPS

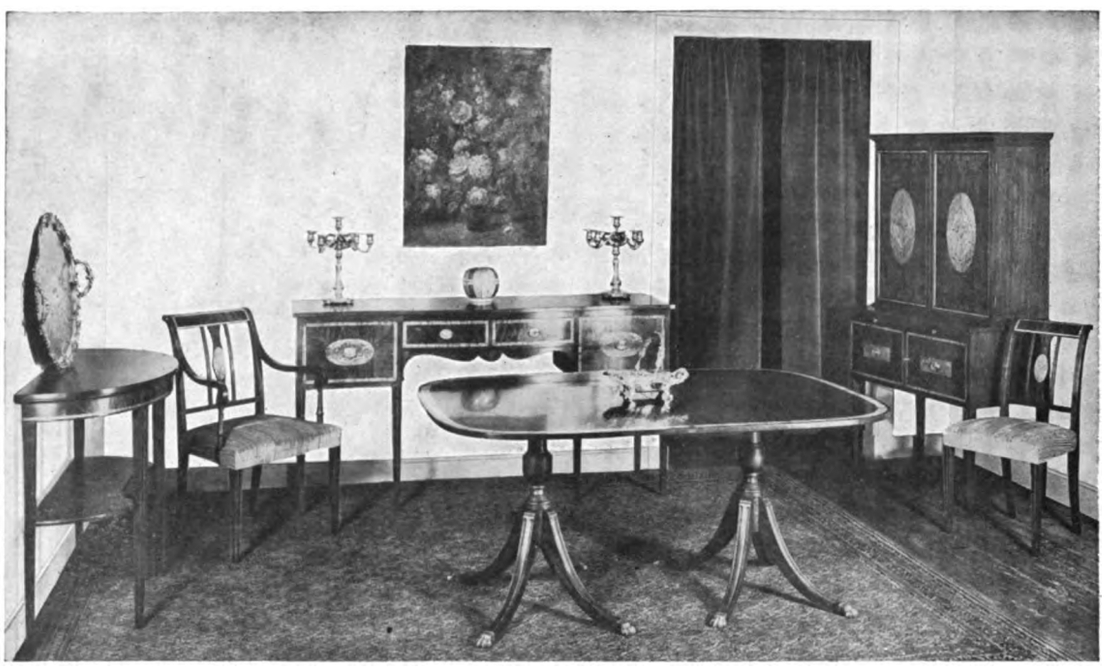
251 WEST 34th STREET

NEW YORK

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SOMMA SHOPS, Inc.



Factory:
318 East 75th St., New York

Our Duncan Phyfe suite, here illustrated, is an adaptation of original pieces in the Metropolitan Museum of Art.

Showrooms:
216 East 42nd St., New York



This is the A 6945 Red Rhodes pattern, one of the eight earthenware dinner patterns we now carry in full open stock ready for immediate delivery.
The others are the Plain Edme, the Belmar, Directoire, Floral, Boston, Etruria and Cheadle patterns.
All these are very suitable for the country home.
A full line of our embossed Queensware is also now on hand.

JOSIAH WEDGWOOD & SONS, Inc.

Of America

255 FIFTH AVENUE, NEW YORK



WEDGWOOD
TRADE MARK
ESTABLISHED 1760.

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HAND WOVEN TAPESTRIES

NEEDLEPOINT
PETIT POINT GROS POINT

Not "Domestic" but "MADE IN AMERICA"

FINE interiors of every kind may be inestimably beautified by the introduction of specially woven tapestries and needlepoint.

No other form of decoration resembles or equals a good tapestry or needlepoint in values of color, texture, richness or interest.

May we submit special colored sketches with quality samples for needlepoint and tapestry?

Antique Tapestries Restored

EDGEWATER TAPESTRY LOOMS

15 East Fortieth Street
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LORENTZ KLEISER, President

K Trade-mark

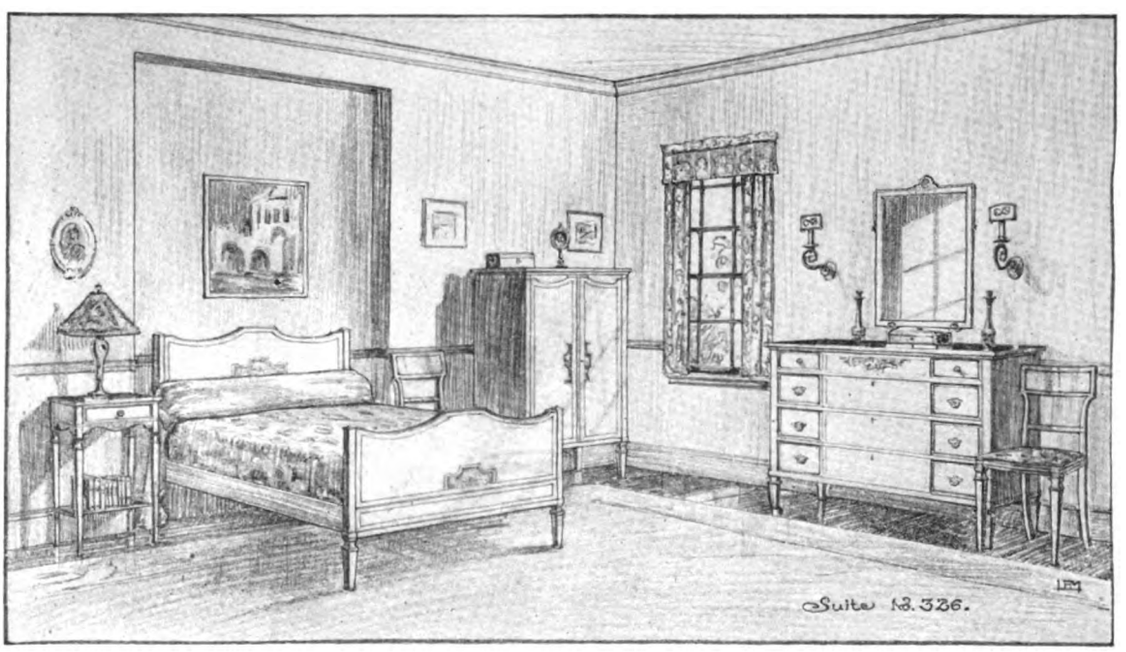
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Palmer & Embury
M'F'G.CO.
119 WEST FORTIETH STREET NEW YORK

FURNITURE
EXCLUSIVE FABRICS ANTIQUE TAPESTRY PANELS
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SLACK, RASSNICK & CO.
DESIGNERS & MAKERS SR OF FINE FURNITURE
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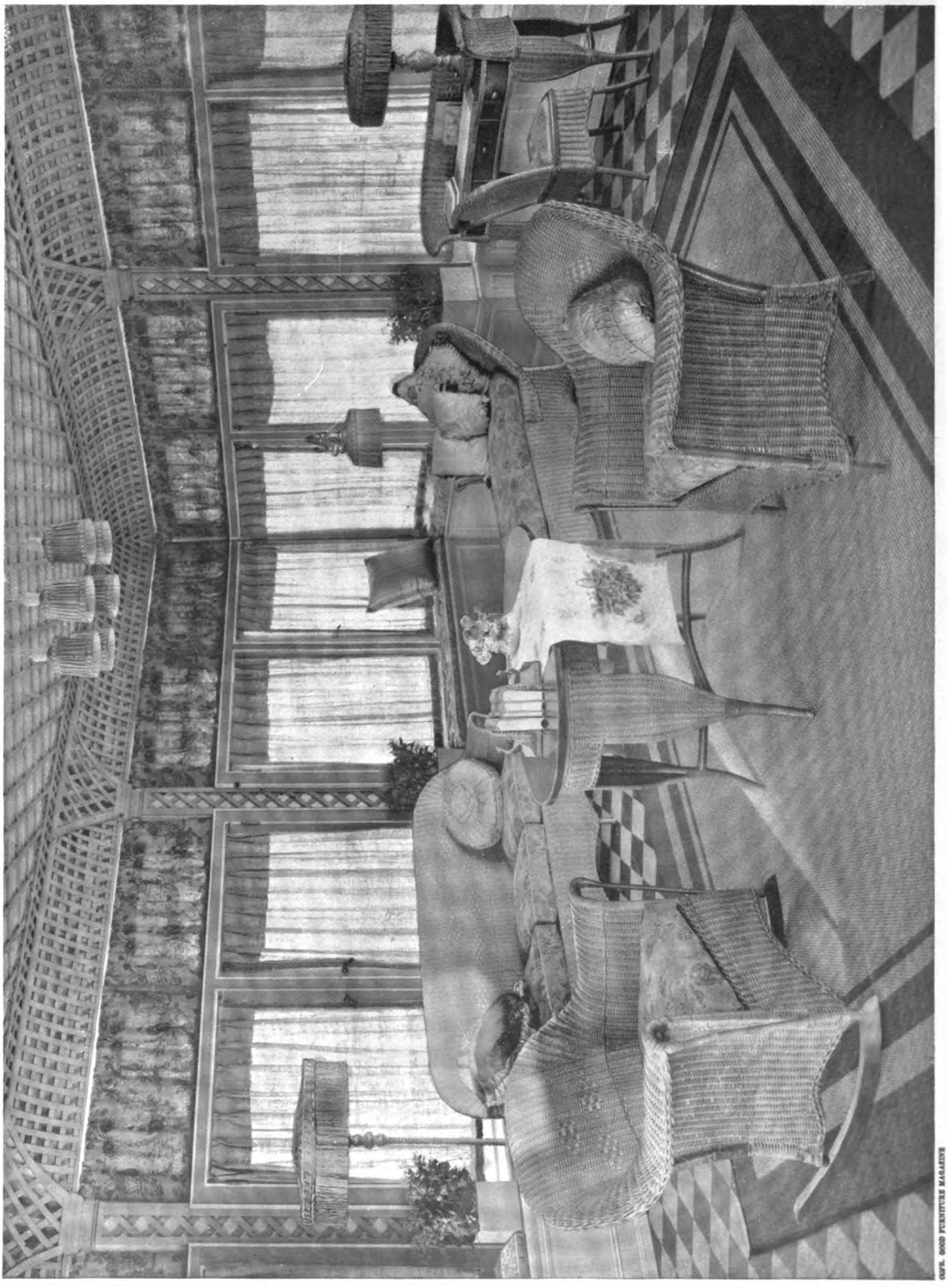


PLATE 375

MODERATE PRICED REED FURNITURE HELPS MAKE SUN ROOM INDISPENSABLE PART OF EVEN SMALL HOME OR APARTMENT

Suite No. A-31, made by
A. L. RANDALL COMPANY
180 North Wabash Avenue
Chicago, Illinois

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AMERICAN home owners have come to know that the sun room is an indispensable part of the modern dwelling, even the small home or apartment. In summer, luncheons, quiet rest hours, cards and sometimes dancing may be enjoyed there. In winter, the bright sunshine and snow-touched scenes viewed from its windows make it an ideal place for relaxation, reading or sewing.

Abundance of sunlight, cheery, decorative effects, pleasing environment created by reed furniture make the sun room a very attractive part of the home.

For home owners with limited finances, a sun room is possible. Care in buying furnishings, thought in planning decorations will bring gratifying results at small expense. In the more pretentious homes there may be fountains, a fireplace and elaborate trellising in this room.

Here is shown a sun room with all the essentials for comfort. The ten pieces of furniture are finished in soft tan color with blue and are made on steel frames for strength and service. The upholstery, tapestry with blue, lavender and russet floral and bird patterns on a tan background, is in pleasing harmony.

Colors are essential in a sun room because color is noticed first and remembered longest. So the window treatment is important. Here the curtains are of theatrical linen gauze. French plaited at the top, on rings and pulleys to draw. The valance is hand-blocked linen, repeating the colors of the tapestry. Sunlight from the windows on three sides floods the room, brightening the cream-colored walls, and emphasizing the trellis effect.

The room is given comfortable charm by the silk pillows, the lamps which are extra good for reed designs, their fringe in blue and tan harmonizing with the furniture. The decorative accessories include peacock design pottery bookends in blue, the blue and yellow bowl, the hand-blocked linen table scarf.

A cozy nook is created by placing the writing desk in the small alcove.

The checkered tile floor is softened by the grass rug.

The moderate price of the furniture makes it available for all who would enjoy more sunshine in their home.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED SUN ROOM.

Suite No. A-31, made by
A. L. RANDALL COMPANY
180 North Wabash Avenue
Chicago, Illinois

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UNIVERSITY OF MICHIGAN

PLATE 373

FURNITURE OF VARIOUS PERIOD DESIGNS COMBINED INTO HARMONIOUS GROUPINGS
CREATING DELIGHTFUL ENVIRONMENT FOR THE LIVING ROOM

Furniture made by
GRAND RAPIDS FURNITURE SHOPS
Grand Rapids, Mich.

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VARIETY of furniture for the living room is becoming more and more in vogue, especially in the more pretentious and modern homes.

Furniture of various period designs is being combined into harmonious groupings, creating delightful, homey environment. In contravention to the popular idea that only suites bring pleasing arrangement and decorative effect, a living room furnished with such period combinations is shown in the illustration.

In this scene interest naturally centers about the fireplace. The grouping of the mahogany and walnut furniture has been with a view of getting the utmost in comfort and beauty. Despite the dissimilitude of the pieces, they blend into a complete unit that is attractive, decorative and serviceable.

One may count five individual groupings. First, the fireplace beautified by the Renaissance mirror with floral panel and gold carved frame, the latter repeating the scroll motif of the mantel. Beside the fireplace the two Jacobean chairs give distinction. Second, the davenport, the feet of which show a Queen Anne motif, supported by the Italian Renaissance table and the cane-bottomed stool, the end tables reflecting similar design. Third, in the left foreground, an occasional setting, an easy chair and an octagonal table of modern adaptation enhanced by brocade scarf and vase. Fourth, in the corner a Colonial chest of drawers made of walnut, a book rack, wing chair, Louis XVI side table and lamp. Fifth, to the left of the window, a cabinet secretary made in mahogany, so desirable for present-day living rooms because it can be closed to conceal the contents.

The color scheme of the room is mulberry and tan.

The windows are treated practically, the casement goods being of Shantung silk, in cream color, hanging close to the glass. The overhangings are of hand-blocked linen in mulberry and soft gold, warm tans, on a pale tan background so popular at the present time. They are lined with sateen and are also interlined, being made to draw across the entire window surface. The portières are deep mulberry velvet.

The davenport and arm chairs are covered in a small pattern damask of deep mulberry color.

For the floor covering the rug is a small pattern chenille in three tones of soft and warm tan.

The wall panels are in deep cream.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED LIVING ROOM.

Furniture made by
GRAND RAPIDS FURNITURE SHOPS
Grand Rapids, Mich.

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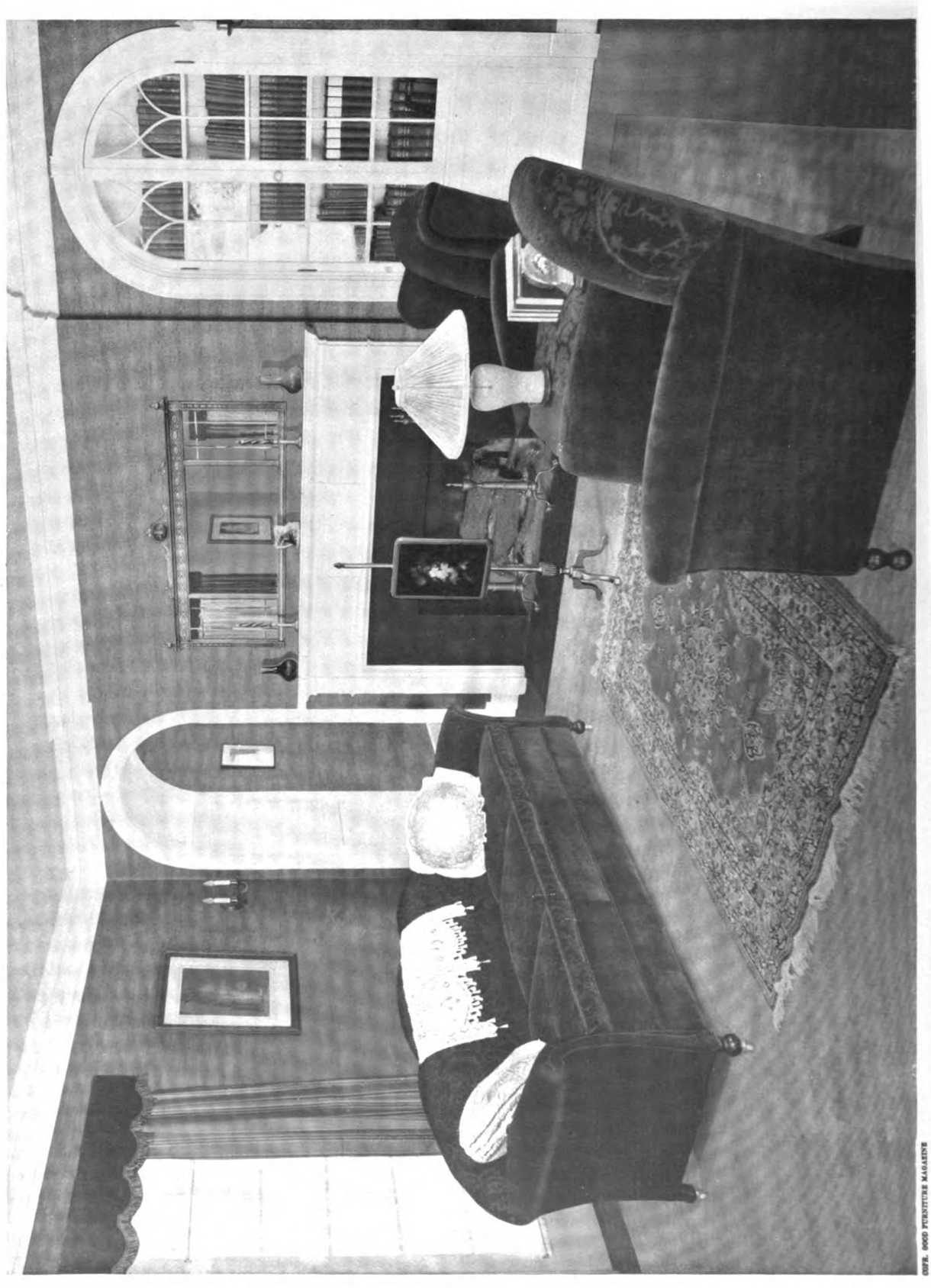


PLATE 374

NEW IDEA FOR GROUPING LIVING ROOM UPHOLSTERED FURNITURE GAINS FAVOR; SUBSTITUTE WING CHAIR FOR ROCKER

Suite No. 2017, made by
PULLMAN COUCH COMPANY
3730-50 South Ashland Ave.
Chicago, Illinois

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A NEW style for arranging living room furniture, especially upholstered pieces, is coming into vogue. It is quickly meeting with popular favor because it permits greater latitude for much better taste in the effectiveness of the grouping.

The new idea is to have a davenport bed, an easy chair and a wing chair constitute the group instead—and here the new style comes in—of having the rocker in the suite.

To many persons the new idea, on first consideration, does not strongly appeal but when seen the grouping is accepted as a very stylish, serviceable and pleasing variety. The size of the pieces appears to be reduced, the placement seems more natural, the setting offers the utmost in comfort and repose.

In these days of more attractive and enjoyable homes, the substitution of the wing chair for the rocker brings an inviting environment because it makes the grouping pleasingly complete. It offers a happy change in the fireplace setting in homes where good taste and style are fostered.

An excellent example of such a grouping is shown in this illustration. At the left is the sofa which has all the usual features of a davenport but can serve a double use when occasion requires. Opposite, the easy chair and wing chair give balance to the setting. The individuality of the wing chair is especially pleasing.

Durability and service in the suite is suggested by the upholstery, figured mohair of tete-de-negre with dull red underneath. The chair back is made of home-made laces.

The bronze pole fire screen strengthens the decorative effect. The dull sage green pottery base of the reading lamp, with plaited silk shade to harmonize. The bronze, carved frame mirror in Hepplewhite motif. On the mantel the brass candlesticks, the blue, spiral formed candles and the old-fashioned pitcher are pleasing decorative accessories. The pottery vases are beautifully colored. The polychrome bookends have hand-painted floral panel decoration.

The window treatment is striped silk curtains with dull green velvet valance with scalloped edges, trimmed with fringe.

Harmonizing with and gently emphasizing the darker color of the furniture is the large two-toned chenille rug.

The moderate price of this suite is the reason for its popularity.



ON THE OPPOSITE PAGE THE FURNITURE HERE DESCRIBED IS SHOWN IN AN APPROPRIATELY ARRANGED LIVING ROOM.

Suite No. 2917, made by
PULLMAN COUCH COMPANY
3739-59 South Ashland Ave.
Chicago, Illinois

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UNIVERSITY OF MICHIGAN

Berkey & Gay

"The Albemarle"

Nationally Advertised in January Magazines



This Popular Dining Suite Will Build Sales for You!

Feature It During January

Two influences are at work to make it especially profitable for you to push this suite for January selling.

One is the renewed interest the public is now showing in Colonial furniture. The other is our powerful advertising, which will carry the story of this timely offering into 3,000,000 American homes.

This is one of the finest Colonial types—the late Colonial of Duncan Phyfe—and one of the best-selling suites in our line! It is of mahogany throughout, with richly figured panels. Inlaid bandings of satinwood and ebonized mouldings complete a three-tone color harmony, brought to its full effectiveness through a special rubbed finish.

For profitable sales, feature this suite—our No. 1996—during January. Because of its beauty, because its sturdy Berkey & Gay construction insures a lifetime of satisfactory service, it will not only prove a business-getter now—but every sale will build good will for the future!

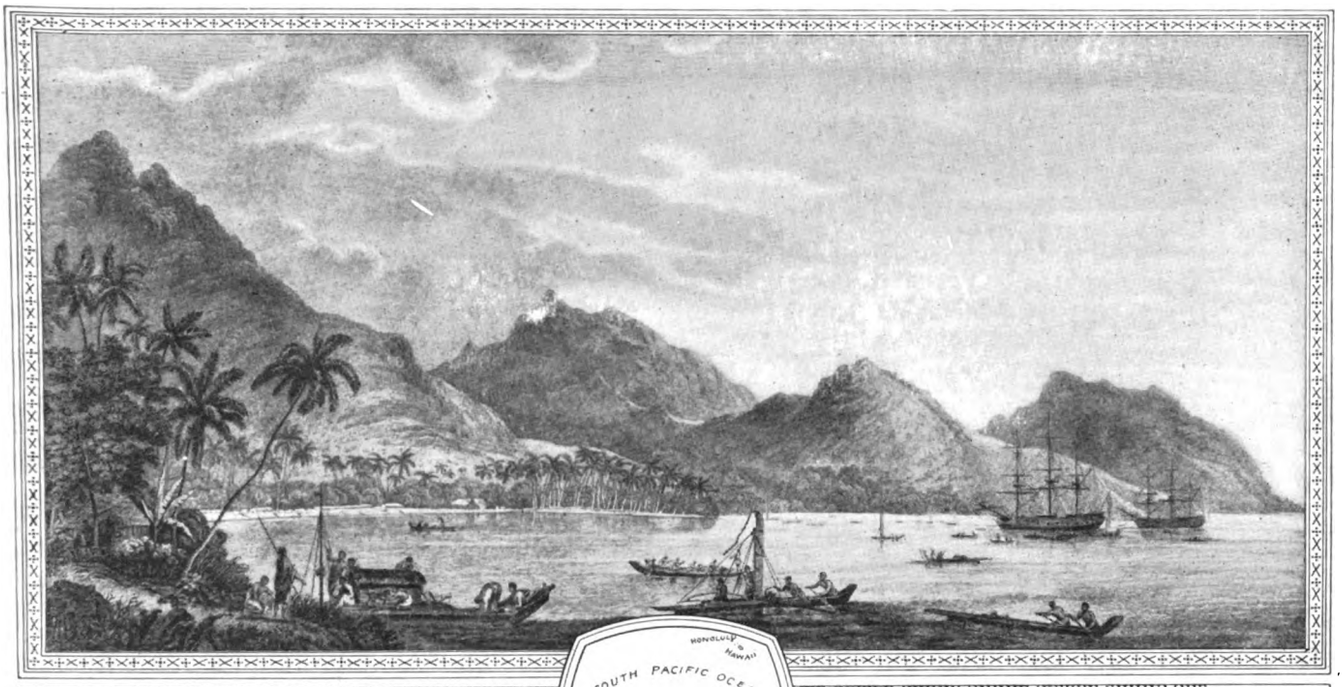
BERKEY & GAY FURNITURE CO.
456 Monroe Avenue, Grand Rapids, Mich.
New York Wholesale Showroom, 115 W. 40th Street



This shopmark is inset in every Berkey & Gay production. It is the customer's protection when buying and his pride ever after.

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View of Huahaine, one of the Society Islands, just northwest of Tahiti.

In this print of 1785, Captain Cook's ships are shown at the right.

PAINTERS OF SUNLIGHT

THE South Sea Islands—to poets, artists, and wanderers they have always been enchanted islands!

Out of the blue sea they rise, protected by mighty barrier reefs of coral; their cloud-capped mountains covered with primeval forests, where huge rocks overhang crystal clear waters. Brilliant greens in tropical trees, fragrant, colourful flowers; gorgeous butterflies and moths; waters swarming with vividly coloured fish—

To John LaFarge, the celebrated painter, the islands brought "an impression of old beauty, always known." "If I could only send you the colour!" he wrote. "A little red and black on the rocks—the white and violet haze of the surf; all as if elementary, but in a tone that no painter has attempted, and that no painter that I know of would be sure of; the blue and green that belongs to the classics; that is painted in the lines of Homer; that Titian guessed at, once, under a darker sky."

Yet Paul Gauguin, of a different school, visualized the islands in a newer mood. He declared: "I am always uncertain, seeking, seeking. The landscape with its violent, pure colour blinds me; why do I hesitate to put all this glory of the sun on my canvas?" Eventually, Gauguin escaped European traditions and painted as he saw—even the metallic yellow of serpentine leaves against purple sails.

Since the time of LaFarge and of Gauguin, many artists have attempted to capture the colour and sunlight of the South Sea Islands. It does not seem surprising then, that this influence should be mirrored to some extent in the unusual colour treatment of certain decorative fabrics. Indeed a number of striking patterns in Decorative and Upholstery Silks by Cheney Brothers do recall, in pleasing manner, the peculiar charm of the tropics.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

CHENEY SILKS

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